

Creative industry and entrepreneurship for a sustainable economic development: Case of South Africa.

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Abstract

The creative industries are a major source of job creation that is dynamic, encompassing many traditional professions that are essential for sustainable livelihood and people's well-being. This paper provides the international business engagement of creative industries in South Africa. The study is addressed to government, policy makers, development experts, students of economic development, business, and also to the business sectors that are concerned with promoting economic growth and innovation through creativity, entrepreneurship and the development of creative communities as a mechanism to alleviate poverty and improve the quality of life, especially in the rural areas. Thus, the question: how does the investing in the creative industries affect sustainable economy in South Africa? This study explores literature on creative industries entrepreneurship, the value of the industry, the development implication, and suggested strategies, policy environment and challenges as affecting the industries. Our findings make available empirical evidence of the positive role of creative industries in economic development. We provide suitable recommendations required to support the sustainable development of these industries in Africa and conclude that creative industry entrepreneurs as an exceptional group of entrepreneur influence the sustainable economy of a country.

Keywords: Entrepreneur, culture, Creative Industry, Cultural Policy, Cultural Planning, Sustainable Development.

Introduction

The Accelerated and Shared Growth Initiative for South Africa (ASGISA) has now recognised that creative industries, and particularly the craft and film sectors, are recognised as the drivers of sustainable economic opportunities and livelihoods for local communities in South Africa. At the same time, the Creative Industries are expanding business opportunities for small, medium and micro enterprises (SMMEs) (Joffe and Newton, 2008:3). As the creative industries become a high driving force in the international marketplace, it is important to measure their effect on the economy and also on society at large. The former South African Minister of Arts and Culture (Mashatile, 2011:33) states that in developing South Africa, the promotion of creative industries is yet to be incorporated into the industrial and economic policies. Conversely, some scholars observe that creative industries have long been neglected in mainstream trade and industry policy of South Africa (Joffe & Newton 2008:3).

Also, Stevenson (2013:160 &162) observes that cultural planning strategies are prescriptions for addressing urban decline, creating public and quasi –public spaces (precincts and quarters) and supporting the creative industries in order to achieve social inclusion and foster active citizenship. Such strategic policies are directed towards the sustainable development of rural areas and depressed inner cities, which have contributed to job creation, poverty alleviation, and assisted the local economies of individual villages and inner city districts and have promoted self-reliance (UNIDO, 2005:11). Likewise, the South African National Development Plan (NDP) aims to eliminate poverty and reduce inequality by 2030, with this goal realisable by drawing on the dynamisms of people, building capacities, enhancing the capacity of the state, growing an inclusive economy, and promoting leadership and partnerships among the people (South Africa: The National Development Plan 2013 (2012:14). But, there is no cultural policy or cultural planning in South Africa, which supports the creative industries in order to achieve social inclusion, economic regeneration and foster active citizenship. Hesmondhalgh and Pratt (2005:1) argue that rhetorically as to how the creative industries became such a significant content in cultural policy, meanwhile, those industries had been mostly unnoticed in traditional (arts and heritage-based) policy for many years. Puchta, et. al., (2010:34-35) argued that the Creative Industries stand out by a high degree of integration compared to other industries. With this concept, the support for creative industries' integration should be broadened in South Africa to include investment in economic development, in the formation of entrepreneurship and as a support for poverty alleviation.

We argue that creative industries might provide important sources of wealth creation, employment generation and 'sustainable development' for post-apartheid South Africa. By 'sustainable development', we mean a development which meets the needs of the present, without compromising the ability of future generations to meet their own needs (*Report on World Commission on Environment and Development* in Bianchini, 1999) This may be achieved through redressing the issues through the transformation of the society and the economy (Oyekunle, 2014:48). In this context, perhaps, creative industries could be the essential component of African economic integration with the global economy. Furthermore, the paper explores the historical background and the economic contribution of creative industries in South Africa. This paper investigates the role of creative industries in the sustainable economic development of South Africa, and also considers the policy challenges around creative industry development in the country. The study describes, evaluates and analyses the economic contribution of creative industries in the country under the international framework for measuring Creative Industries made by the United Nations Conference on Trade and Development (UNCTAD, 2016).

Why is it crucial investing in South Africa creative industries?

It is considered that if the proper policies are adopted, in developing countries, creative industries have an important potential for the creation of wealth (UNIDO 2005:11). According to the European Union (2012) report, the creative industries have huge potential in the GDP growth and employment; local and regional development, and overall growth of the economy, innovation, and social well-being. The importance of creative industries is not limited to, their economic value, but they are also key bearers of cultural traditions, moral values, world views, ideological assumptions and ideas (Van Graan, 2014).

Given the enormous focus on the development of the creative industries across the world, there is a wide range of reasons for the current level of state investment. As mentioned above,

the creative industries are not a self-sufficient production system. The sector interacts with other economic and cultural sectors, which invariably would result in an extended mapping of both tangible and intangible values brought to society and the economy at large.

In South Africa, unemployment continues to be a challenge (Oyekunle, 2014:50). The country has a severe problem of youth unemployment that needs a multi-pronged strategy to increase employment and support inclusion and social cohesion (South African, National Treasury, 2011:5). Generally, unemployment stays high at 24.1% and 64.8% for youth between the ages of 15 and 24 in the country (Africa Economic Outlooks, 2014:4). Recently the government launches a form of employment tax incentives aims to address this challenge by empowering private area retention of youth by financing the compensations of recently enlisted specialists matured somewhere around 18 and 29 (United Nations. UNCTAD, 2014). Nevertheless, the general labour market remains constrained and labour unrest kept reducing South Africa's human capital output in 2014, particularly in agriculture, mining and manufacturing industries, and thereby depressing growth (South African Bureau of Standards (SABS), 2015:14). Moreover, the possibility of the output is strained by the shortage of skills, thus, the calls for further investment and transformation of the poor situation of the national economic system (South Africa, 2012; Africa Economic Outlooks, 2014).

Extensively, the South African economy stayed within the Reserve Bank's (SARB) target inflation range of 3% to 6%, assessed at 5.7% in 2013. Frequently, high inflation was connected to a weakening of currencies, but in South Africa, where the Rand has depreciated significantly, inflation did not increase but remained below 6% (United Nation. UNCTAD, 2014). The South African Rand (ZAR) was under pressure in 2013, with the national government debt increasing to 42.5% of gross domestic product (GDP) in 2012/13, up from 36.2% two years earlier. This has affected the economic situation of the nation, thereby requesting immediate interference by building the business enterprises in order to solve the unemployment condition through the development of the creative sectors (UNESCO, 2013:124).

It is not surprising therefore that the central business areas in South African cities are characterised by aspects of decay and decline, noise pollution, the appearance of ghettos, slums, the loss of safety and security, informal traders and uncoordinated taxi industries and criminal elements - crossroads and four-way stops have become the stamping ground of murderers, drug dealers and prostitutes. Homeless and street people are seen in all parts of the cities and townships and slum areas are riddled with litter. These problems are difficult to handle because municipalities lack the financial muscle, constitutional power and institutional mechanisms to manage them.

Nevertheless, municipalities have and are still trying many different ways to deal with these problems. Through integrated development plans municipal authorities have identified city renewal projects, community policing and many other related projects. Economists within municipalities argue that the solution may be to accelerate the pace and tempo of economic growth, thereby improving investment, expenditure and employment opportunities and expanding the size of the market (Schafer, 1998). Town planners and developers, tourism managers, health care managers, and environmentalists argue that the solution may be in their perspectives.

This approach is far from solving the problem. Schafer (1998:139) argues that:

Each group tends to look at the community from its perspective and recommends solutions that are related to its own area of interest. Not only are the needs and interests of other groups seldom taken into account, but also few groups look at the needs and interests of the community as a whole. As a result, it is impossible to deal with communities as total, integrated entities because the holistic perspective essential for this is lacking.

History has demonstrated that when cities and towns disintegrate and degenerate the solution should be sought in the sphere of arts and culture. Schafer (1998:137 and 38) has put it eloquently when he said:

When the city ceases to be a symbol of art and order, it acts as a negative fashion: it expresses and helps to make more the fact of disintegration... . Culture again provides many exciting possibilities. This is because,... culture possesses the integrative potential which is needed to treat communities as dynamic and organic wholes, as well as means to confront many persistent problems playing havoc with local life.

The constraints to development

According to the ARTerial Network (2009:28), many developing countries have not been able to tackle their creative capacities for development, as a result of a combination of external and internal constraints. Joffe and Newton (2008:113) provide the following as the key challenges facing the South African creative industries:

1. Competition for flexible income has never been greater in any sectors, and it is sometimes difficult for locally produced work to compete with internationally produced work, such as films, created with large budgets.
2. Knowing the low-income levels for creative workers in creative sectors, a large number are dependent on income from other employment to support themselves. This reduces the total capacity of the sector to create and innovate, with just the most dedicated managed to continue to create viable careers.
3. There is a gap between a large number of graduates from arts and creative industry disciplines with a limited number of opportunities in the sector. There is a slight connection between the tertiary sector and the arts industry concerning employment and future career prospects for professional arts workers.
4. The small size of local markets for the products and services of the creative industries.
5. The unstable background of the creative industries gives that most enterprises are small and micro, in some sectors at least, have very low-income levels.
6. The lack of co-ordination among government departments at levels in their developmental efforts.
7. The low levels of capital and investment in the creative industries.
8. The lack of access to conventional business finance and loan opportunities.

The Work Foundation report (2009:1) argues that, despite the creative industry's increasingly cited as one of the sectors likely to be a future source of jobs, innovation and productivity, the industry is still faced with multiple calls for investment and resource constraints, especially in the rural areas. However, Amstrong and Page (2015:4) believe that the most significant barriers to the professional development of the creative industries are the lack of time, job pressures, and financial constraints. Oyekunle (2015b:3) emphasizes the need to focus on the

possibility of innovativeness to aid in the economic development of the local community, and more specifically the development of the creative industry.

Despite the projects, the economic activities still fail to maintain the economic growth foreseen in the projects as soon as external support stops, due to either constraint of infrastructure or inadequate funding. It is increasingly being seen in this way that, a comprehensive development strategy is needed to understand the potential of these industries for economic development and poverty alleviation (United Nation, 2008:2). Therefore, the development of creative industries can be part of the African Union agenda with its potential impact on integration processes, human capacity building, regional cooperation and integration, international trade, conflict prevention and dialogue within the continent.

Skills shortages in the creative industries

Presently, the quality of employment and the traditional pattern of enterprises in the sector are changing (Overell, Mills, Roberts, Lekhi & Blaug, 2010; International Labour Organisation (ILO), 2010; ILO, 2015). There is a need for entrepreneurs to be ready for development and a change, to be able to engage with a wide range of global activities taking place in the industries (UNIDO, 2003; National Endowment for Science, Technology and the Arts, 2008; Cooney, 2012). The restrictions on time and budget plan for education and training are probably going to be clearly shown in the creative industries (United Nations, 2008; Armstrong & Page, 2015). Therefore, the education and training will need to create a specialisation in the subject area and also take into account the development of skills that can be useful in different sectors, with all training emphasising on self-employment aspects of the sector (South Africa, Department of Higher Education and Training, 2014:5-12). The different provinces should engage more in the direction of implementing a policy that encourages youth to engage in professional training that would support them to increase their economic independence.

Miles and Green (2008:55) give that, the creative industries, the skills required, jobs and vocations are fast changing, mainly, as a result of technological developments and the unpredictable business environment. Therefore, all incoming people with the interest of working in the sector will be expected to be a professional or specialist. Additionally, it will be advantageous for individuals to build a career portfolio which is project-based (Joffe & Newton, 2008:99). This is due to the fact that, present educational and vocational systems are concentrating on the entry level to the industries while the vocational aspects do includes practical and existential training. Also, training needs are changing so rapidly that in addition to the need for more formal training, informal training, which can be improved quickly to meet these gaps, should be supported by institutional and government funding mechanisms (Joffe and Newton, 2008:116).

However, there are a number of important factors to take into consideration when establishing whether the skills supply meets the demand for creative entrepreneur, including:

- Factors affecting “entrepreneur” in the sector,
- Availability of education opportunities,
- The demand for professional, and
- The nature of careers in the creative sectors.

The table 1, indicates the skill gaps that may arise for various reasons in the labour market. This gaps may arise as a result of inadequate regular labour market research in the creative industries. Additionally, skills concerns for small businesses in the creative industries is surrounded by the skills businesses need to stay alive. However, most in the creative industries possess a creative talent, and are well grounded in their field of specialisation, but they lack the skills shown in this table one below.

Table 1: Breakdown of skill shortage in South African creative industries

Soft skill shortage	Problems	Way Out
Business idea formation	Lack of creativity and business planning practice.	Ideas development training and workshops. Practical business initiatives.
Recognising opportunities	Identifying the new business openings.	Understanding of creative industries business operations.
Communication skills	Problems with oral, reading and written communication.	Exposure to practical experience.
Self-awareness	Inability of self-branding to be able to sell their product or services	This can be built upon by the mentoring or practical development materials.
Marketing skills	Inability to identify the target market and opportunities.	Self-development and business start-up guidelines.
Team work	Lack of practice and cooperative work with others.	By business teams, groups and project work.
Business development	Growth and sustainability of business are important.	Mentoring and training.
Risk taking	Inexperience on risk taking and business environment security.	Knowledgeable of the market situation and practical experience
Decision-making	The creative entrepreneur needs fast decision-making ability to survive as business owners.	Education and training
Financial planning	Understanding the pricing, costing and profit constraints profit constraints.	Sourcing information on competitor's products, and costing strategies. Knowledge through experience.

Source: Oyekunle (2015a:192)

Development strategies

In the past few years, a number studies of creative industry for Gauteng, Cape Town, and the Western Cape have been done. Creative industry development strategies, pertinent to this paper, are outlined. This study discovers that creative industries were labour intensive and estimated 1,525 jobs created in creative industries three cities, Johannesburg, Pretoria and Cape Town. The findings indicate that Gauteng produces the highest project and jobs, therefore, the attributes of creative industries in Gauteng are much related to that of their international counterparts. This is to say, creative sectors have a tendency to be small and do not employ a great number of people, their income levels are low, they make use of freelancers and part-time employees and they require highly skilled staff. Table 7 provides developing strategies for the growth and development of the creative industries, mostly to realise their potential to create employment.

Table 7: Strategies for the growth and development

Economic Strategy	Development Strategy
Building and empowering the institutional and regulatory environment	Making the most of income generating opportunities for excluded or at risk of exclusion
Improving competitiveness helps the country to diversify the economy	Support the development of ideas and talent on which the creative industries depend
Ensuring that the nine province has the proper economic infrastructure	Build and promote secured communities and household
Promoting the creative industries workers, agents and practising artist-entrepreneurs.	Organise resources for social development
Promoting innovation, increasing services and reducing unemployment.	Identify impediments to the industry growth
Encouraging economic inclusion, employment, skills development and job creation	Increase the consumption rate of local product and services
Promoting self-awareness about the significance of the creative industries	Creates new business-to-business trading agreements with the biggest global players
Providing constant quantitative data gathering and analysis	Support the most vulnerable in the society by increasing access to infrastructure and services
Encouraging large tourist income and attracting investors	Investing in projects and job creation opportunities
	Change from periled closed communities to open and hospitable communities
	Promote and develop social integration
	Provides creative and entrepreneurial education

Policy environment for creative industries in South Africa

Creative industries need a policy framework that will support the improvement of their development potential (UNIDO, 2005:110). The European Union (2013:10) attests that: “Creative industry development has become a prominent feature of the South African policy landscape since the publication of the Cultural Industries Growth Strategy report in 1997, which was followed by a series of more industry-specific development programmes on the part of both the national Department of Arts and Culture and the Department of Trade and Industry.”

No doubt, if creative industries can claim to be central elements of this new economy, then this has significant implications for the ways in which cultural policy and its overall role are conceived (Flew, 2005). Hesmondhalgh and Prat (2005:7) write that creative industries policy could be portrayed as democratizing and anti-elitist, as opposed to the supposed elitism of arts policy aimed at subsidizing cultural production that could not meet its costs through the market. Scholars such as Healy quoted by Flew (2005) argue that if the creative industries are growing and will continue to grow, can be empirically established and has significant implications for cultural policy and cultural policy research.

Presently, South Africa creative industries have received policy recognition at national level. According to Booyens (2012:50), The White Paper on Arts, Culture and Heritage of 1997 was the first policy instrument for cultural industries in South Africa. After this, so many national policies, strategies and research studies by various national departments came after. A modified policy responses are needed when addressing the creative economy as it differs from other economic sectors, as Policy-making in this field has a tendency to follow generic

industrial models, regardless of the fact that the creative economy functions differently (UNESCO 2013:25). Flew (2005:7) believe that the cultural policy is also an economic policy.

Booyens (2012:48) writes that, the connection between creative industries and social development are neither evident nor spontaneous, even though policy and strategy documents raise expectations that creative industries will contribute to poverty alleviation and acquire social benefits. Rogerson (2006:154) indicates, even though creative industries have received policy recognition at national level debates, little progress has been made in terms of actual policy initiatives directly supporting creative industries. Joffe and Newton (2009) reiterated to this by indicating that clear policy directions to support creative industries are still lacking. Therefore, national legislation has to be linked with regional cooperation agreements and integration agreements, for instance, those of the Southern African Development Community (SADC), and with the African Union etc. Furthermore, in Africa there is an inadequate autonomy or policy space to review national policies in areas related to the creative industries, particularly in sensitive areas such as audio-visual and other creative services (UNCTAD, 2010:25). The UNCTAD further debates there are growing pressures between international integration and national policy autonomy, due to two main factors:

(a) The policy agenda pursued by most developing countries over the last two decades has not resulted in the desired acceleration of economic development; and

(b) The globalisation and internationalisation of markets have, in most cases, weakened the effectiveness of domestic policies. (UNCTAD, 2010:25).

Policy challenges in the South African creative industries

Creative industries entrepreneurship has significant potential for wealth creation and sustainable livelihood when supported by proper policies and development programmes (UNCTAD, 2011; UNESCO, 2013; UNIDO, 2013). Creativity is a resource that is deeply rooted in South African social, cultural and historical context. This will perhaps provide new opportunities for South Africa to build up new areas of wealth and employment creation in line with the development of the global economy. However, United Nations Conference on Trade and Development (UNCTAD, 2004:8) observed that the nurturing and effective harnessing of this asset may be challenging for policy makers. Policymakers in developing countries are reluctant to consider the creative industries as important industries (Schultz and Gelder 2008:4). Beside the huge new opportunities that are opened up by growing economic and political practises (Edwards & Lawrence, 2013:33; Peck (2009:5) it is also accompanied by a number of challenges that need to be addressed by policy makers in South Africa to enter into this highly profitable and productive global market.

The Policymakers typically relate creative industries with poverty alleviation, basic infrastructure development, the enhancement of social inclusion and the promotion of cultural heritage and diversity (Cunningham 2009 in Booyens, 2012:44). These challenges are connected to the actual structure of the global markets and to the nature and characteristics of the creative industries. According to United Nations (UN, 2010:256) the policymaking for the creative economy is not confined to a single ministry or government department, but rather, it is likely to implicate a number of different policy fields, which includes: Economic development and regional growth; Urban and national planning; Trade and industry; Labour

and industrial relations; Education; Domestic and foreign investment; Technology and communications; Art and culture; Tourism and Social welfare.

The United Nations in its creative economic report (United Nations, 2010:73) provides that the formulation of policy strategies to foster the development of the creative economy at the local, national or international level cannot proceed in a vacuum. The United Nations further states three requirements that are critical to information and analysis upon which sound policy can be based. Firstly, it requires a systematic understanding of the structure of the creative economy, including its various stakeholders and their relations with other actors. Secondly; the sound methods to analyse the functioning of the creative economy and to assess the contribution it makes to economic, social and cultural life. Finally, the comprehensive statistics, which can provide a systematic basis for evaluation of the contribution of the creative sector to output, employment, trade and economic growth (UN, 2010:73).

Africa has a long history of regional cooperation practice, with its trade integration systems as the oldest in the developing world. With the change of the Organisation of African Unity (OAU) into the African Union and the launching of the New Partnership for Africa's Development (NEPAD) in 2001, the idea of integration has been quickened (UNCTAD, 2010:38). South Africa has been a positive power within the SADC, and there is active cooperation, including in creative industries.

Characteristics of South African creative industries entrepreneur

In South Africa, creative industries are highly diverse, and characterised by small business and concentrated in urban areas. Research has shown that most of the products and services growing from creative industries are consumed mainly at local and provincial level with a small percentage open to national and export markets. This reveals both the untapped market potential for local products and the shortage of skills and resources in marketing and distributing products both nationally and internationally (Joffe and Newton, 2008:112).

The table 2 and 3 presents an empirical evidence of information on concentration indices of creative goods exports and imports of South African, with developing economy Africa as trading partners. Expressed in millions of dollars and broken down by trading partner. The data are also presented as percentage of world (both as an economy and trading partner) product totals.

- Main creative goods exports in developing South Africa economies between 2003 and 2015 were:
- Between 2003 to 2015 the value of total export of creative goods was \$3.4 billion
- The export experienced slow annual incremental rate of 0.14% from 2003-2008 (for instance, 4.6% in 2006; 5.3% in 2007; and 6.3% in 2008 respectively). There was a rapid increase in the export rate in 2010 by 18.9%, which peaked in 2011 to 19.2%. It shows a continuous decline of 17.2% in 2012; 16.5% in 2013; 16.0% in 2014, and 13.8 in 2015 respectively.
- The average export rate within this period is 18.8%
- The highest export was \$481 million in 2011 followed by \$473 million in 2010.

- Within the creative goods grouping, the **design**, product classifications have the highest value of export of \$1, 6 million, followed by **publishing** with \$1.2 million of the total value share of exports for this period.
- The creative products in the grouping with the highest export share are **interior** \$966 million, **books** \$579 million, **newspaper** \$482 million, and **fashion** \$393 million respectively.

Table 2: Values and shares of creative goods exports, annual, 2003-2015

Year	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015
Product													
Art crafts	4.1	4.4	4.1	4.9	5.4	6.5	6.2	28.2	27.6	26.4	23.4	23.6	19.4
audio visuals	1.6	2.7	4.4	3.8	10.4	10.1	7.1	19.6	21.4	19.5	14.1	14.8	12.4
Design	34.4	29.9	37.8	37.8	44.2	56.2	60.3	232.9	225.5	216.9	224.4	226.2	194.0
New media	2.7	2.7	5.3	4.9	11.4	14.6	14.3	23.6	21.7	20.3	17.5	19.8	14.0
Performing arts	0.3	0.5	0.6	0.5	0.7	1.2	0.8	3.2	3.7	3.7	3.1	4.0	2.5
Publishing	51.1	52.9	59.6	60.3	57.3	65.4	60.4	159.2	174.3	135.7	124.3	105.5	83.7
Visual arts	2.1	2.0	2.4	1.7	2.1	4.4	2.6	7.0	6.6	6.9	5.8	6.5	4.7

Source: UNCTAD Statistics, 2016

Main creative goods imports in developing South Africa economies between 2003 and 2015 were:

- Between 2003 to 2015 the value of total import of creative goods was \$476 million
- The import experiences an annual fluctuating increase in 2014 with an average rate of 15.8%, followed by 3.0% in 2011 and 2.9% in 2012. The year 2009 have the lowest rate of import of 0.4%
- The average import rate within at this period is 2.6%
- The highest import year is 2012 with \$72.7 million, followed by \$71.2 million in 2011. The years with the lowest imports are 2009 with \$8.5 million, and 2004 with \$11.7 million of value share.
- Within the creative goods grouping, the **book's** product classification has the highest value of import of \$137 million, followed by **painting** with \$93.4 million of the total value share of imports for this period.
- The creative products in the grouping with the highest import share are **publishing** \$140 million, **visual arts** \$120 million, **design** \$112 million, and **arts crafts** \$89.4 million respectively.

Table 3: Values and shares of creative goods imports, annual, 2003-2015

Year	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015

Product														
Art crafts	0.5	1.3	1.5	1.4	1.8	1.1	1.6	7.4	24.6	13.7	13.7	11.4	9.4	
audio visuals	0.0	0.1	0.3	0.4	0.5	0.4	0.4	0.3	0.4	0.2	0.4	0.4	0.7	
Design	8.5	8.9	10.8	12.5	7.3	5.9	5.0	12.6	8.8	10.1	8.0	6.9	7.0	
New media	0.0	0.0	0.0	0.1	0.7	0.3	0.1	1.0	1.7	0.2	0.3	0.7	0.9	
Performing arts	0.1	0.1	0.1	0.3	0.0	0.6	0.1	0.3	0.2	0.5	0.3	0.7	0.1	
Publishing	0.5	0.6	0.5	0.7	0.4	1.0	0.3	21.3	19.2	38.0	30.7	18.9	8.2	
Visual arts	20.3	0.8	0.8	3.3	1.2	15.4	1.1	15.2	16.3	10.0	13.6	14.1	7.8	

Source: UNCTAD Statistics, 2016

Table 4 presents empirical evidence on the annual average growth of creative goods exports and imports in South Africa and other developing economy African as trading partners. Between 2003 and 2015 the **painting** experienced the highest rates of import with 25.8% growth rate followed by **jewellery** with 10.5% growth.

Table 4: Growth rates of creative goods exports and imports, annual, 2003-2015

PERIOD	2003 - 2015		2007 - 2011		2012 - 2015	
	Exports	Imports	Exports	Imports	Exports	Imports
PRODUCT						
Arts crafts						
Carpets	4.05	2.83	5.67	-1.07	-0.55	0.62
Celebration	5.70	1.16	1.60	-2.71	5.68	2.19
Other art crafts	4.33	-0.15	2.28	-2.87	5.32	1.60
Paperware	-0.43	-2.35	-9.64	-14.39	-13.38	-13.44
Wickerware	1.52	-1.36	-3.44	-3.20	-6.36	-6.03
Yarn	4.63	3.45	2.15	2.21	-2.57	-4.81
Audio visuals						
Film	-23.87	-23.97	-11.64	-8.69	-52.83	-54.85
CDs, DVDs, tapes	..	..	..	..	..	..
Design						
Architecture	-5.81	-1.79	-16.69	-6.58	-19.03	-4.63
Fashion	8.37	6.22	8.78	5.24	1.38	-0.64
Glassware	1.09	-1.98	0.08	-5.07	-29.80	-7.33
Interior	5.84	3.61	1.66	-0.85	4.10	1.65
Jewellery	14.67	10.46	14.31	5.73	-2.72	-3.67
Toys	3.53	2.55	1.92	1.56	1.01	-0.86
New media						
Recorded media	..	..	..	..	..	..
Video games	6.51	6.09	-6.60	-8.56	-1.94	-3.52
Performing arts						
Musical instruments	3.36	2.60	1.62	0.58	-5.11	-3.64
Printed music	-0.58	-1.34	-1.41	-3.34	-3.88	-6.41
Publishing						
Books	1.91	1.31	-1.43	-2.41	-2.20	-4.26
Newspaper	-3.00	-3.52	-4.26	-5.11	-12.54	-12.34
Other printed	0.78	0.70	-3.27	-2.34	-2.13	-5.02

matter						
Visual Arts						
Antiques	4.39	5.40	-0.39	-0.41	21.47	17.90
Painting	8.51	8.91	-4.95	-4.13	21.67	25.84
Photography	1.81	2.09	-4.02	-1.64	-0.50	0.87

Source: UNCTAD Statistics, 2016

Creative industries and Foreign Direct Investment into South Africa

Table 5 shows the total of 27 project initiatives from South Africa between December 2003 and July 2013 in the creative industries cluster. The total capital value of the investment was estimated at R1.52bn and produces an estimate of 567 jobs. The top sub-sectors represented were internet publishing and broadcasting and web search; radio and TV broadcasting; schools, colleges universities and professional schools; and advertising and PR-related services. The business activity represented most is the business services.

However, some projects from Gauteng and Kwazulu-Natal-based companies were located in Botswana, Kenya, Nigeria, and Ghana. Therefore, there is a need to create a supporting environment for companies to encourage economic growth and improve the quality of life for all in the Western Cape (Oyekunle, 2015b:6).

Table 5: Outward FDI from South Africa in the Creative Industries Cluster, 2003-July 2013

Date	Investing Company	Source State	Source City	Destination Country	Sub-Sector	Industry Activity	Capital Investment (Zarm)	Jobs
Jul 2013	Snapplify	Western Cape	Cape Town	United States	Internet publishing & broadcasting & web search	Sales, Marketing & Support	85.14	39
Feb 2013	Celebrity Services Africa (CSA)	Western Cape	Cape Town	United States	Advertising, PR, & related	Business Services	52.08	17
Aug 2012	Mobile	Western Cape	Cape Town	United States	Video games, applications and digital content	Sales, Marketing & Support	94.23	40
Jul 2012	Educor	KwaZulu-Natal	Durban	Nigeria	Schools, colleges, universities, & professional schools	Education & Training	25.21	10
Jul 2012	Educor	KwaZulu-Natal	Durban	Kenya	Schools, colleges, universities, & professional schools	Education & Training	25.21	10
Jul 2012	Educor	KwaZulu-Natal	Durban	Ethiopia	Schools, colleges, universities, & professional schools	Education & Training	25.21	10
Jul 2012	Educor	KwaZulu-Natal	Durban	Ghana	Schools, colleges, universities, & professional schools	Education & Training	25.21	10
Mar 2012	Provantage Media	Gauteng	Johannesburg	Namibia	Advertising, PR, & related	Business Services	57.86	13
Mar	Provantage	Gauteng	Johannesburg	Angola	Advertising, PR,	Business	57.86	13

2012	Media				& related	Services		
Jan 2012	CNBC Africa	Gauteng	Johannesburg	Zambia	Radio & TV broadcasting	Business Services	66.13	28
Jan 2012	CNBC Africa	Gauteng	Johannesburg	Botswana	Radio & TV broadcasting	Business Services	66.13	28
Jan 2012	CNBC Africa	Gauteng	Johannesburg	Ghana	Radio & TV broadcasting	Business Services	66.13	28
Jan 2012	CNBC Africa	Gauteng	Johannesburg	Gabon	Radio & TV broadcasting	Business Services	66.13	28
Jan 2012	CNBC Africa	Gauteng	Johannesburg	Mozambique	Radio & TV broadcasting	Business Services	66.13	28
Jun 2010	Irdeto	Western Cape	Cape Town	Singapore	Software publishers, except video games	Design, Development & Testing	76.05	99
Mar 2009	Treble Group International	Western Cape	Cape Town	UAE	Performing arts, spectator sports, & related	Business Services	85.14	15
Nov 2008	ComputaMaps	Western Cape	Cape Town	Singapore	Professional, scientific & technical services	Business Services	66.13	8
Oct 2008	Irdeto	Western Cape	Cape Town	Taiwan	Software publishers, except video games	Sales, Marketing & Support	57.04	34
Jun 2008	Irdeto	Western Cape	Cape Town	Japan	Software publishers, except video games	Sales, Marketing & Support	57.04	5
Jun 2007	Irdeto	Western Cape	Cape Town	Singapore	Software publishers, except video games	Sales, Marketing & Support	57.04	16
Apr 2007	Primedia Unlimited	Gauteng	Johannesburg	UAE	Radio & TV broadcasting	Business Services	62.00	11
Feb 2006	Harwood Kirsten Leigh McCoy (HKLM)	Gauteng	Johannesburg	Nigeria	Advertising, PR, & related	Business Services	57.86	13
Feb 2006	Harwood Kirsten Leigh McCoy (HKLM)	Gauteng	Johannesburg	UAE	Advertising, PR, & related	Business Services	62.00	11
Feb 2006	Harwood Kirsten Leigh McCoy (HKLM)	Gauteng	Johannesburg	Germany	Advertising, PR, & related	Business Services	8.27	8
Dec 2003	Bridge People and Technology	Western Cape	Cape Town	Italy	Custom computer programming services	Sales, Marketing & Support	66.96	9
Dec 2003	Bridge People and Technology	Western Cape	Cape Town	France	Custom computer programming services	Sales, Marketing & Support	66.96	25
Dec 2003	Bridge People and Technology	Western Cape	Cape Town	Germany	Custom computer programming services	Sales, Marketing & Support	23.15	11
TOTAL							1 524.27	567

Source: South Africa, WESGRO, 2013

A total of 56 companies invested in South Africa in creative industry clusters within January 2003 and September 2014. The top 10 companies reported a combined total of 15 projects (24.6% of projects). Between the past 12 months, MCI Group was the only company, with

one project, amongst the top 10 to have announced projects. Also, this top 10 companies reports 13.4% of job creation and 13.7% of capital investment. Together, they produce smaller projects in terms of job creation at 14 jobs on average. These companies mostly offer lower capital investment at an average of USD 6.97 million per project (fDi Intelligence market, 2014). This is shown in table 6 below:

Table 6: Top 10 companies: number of projects

Company name	Source country	No projects of	Global projects*	% of global projects**	Projects in last 12 mths
M&C Saatchi	UK	3	22	13.6	0
MCI Group	Switzerland	2	26	7.6	1
Zomato.com	India	2	16	12.5	0
WPP	Ireland	2	238	0.8	0
Avenues: The World School	United States	1	26	3.8	0
MobileWebAdz	UK	1	2	50	0
iROKO Partners	Nigeria	1	1	100	0
iVvy	Australia	1	1	100	0
International Congress and Convention Association (ICCA)	Netherlands	1	1	100	0
Velsoft	Canada	1	1	100	0

Source: fDi Intelligence from the Financial Times Ltd

*Total number of projects worldwide from the company regardless of report criteria.

** The share of global projects from the company which match report criteria.

Discussion

The economic crisis of 2008 greatly impacted the South African economy. Consequently, the flow of international trade of creative goods import were also affected by the economic crisis and declined significantly in 2009 by an average of 1.2%, but started to recover in 2010 to 8.3% with continuous increase to 10.2% in 2011, and 10.4% in 2012. From 2013 to 2015, the growth on import in goods was significantly lower than the post-crisis level. The annual growth rate of imports dropped drastically this period declining by 9.6% in 2013, and 7.6% in 2012, then 4.9% for 2015. In 2012, the international trade creative goods shows the highest growth, representing \$72.7 million for the imports. The value of imports of creative goods is more than double compared to 2003 and 2008, which were \$30 million and \$24.7 million respectively. In 2010, the export of creative goods from South Africa increased from \$473.6 million to \$480.7 million in 2011. Table 2 shows that the overall share or creative exports of trade between South Africa and developing economy Africa significantly decreased yearly from 2012 to 2015. The FDI data throw more light on commercial partnerships between South Africa and among different countries, showing the national trade with affiliates abroad, in several creative sectors.

The findings from the analysis shows that International trade for creative goods in South Africa provides awareness into the dynamism of creative industries and the importance of the goods, as indicated by their supply and demand with other African countries. Therefore,

opening the country's economy to international trade could influence the economic growth. On the other hand, there is a need for South Africa to open its internal markets, so as to protect the domestic markets and safeguard local production from being substituted with foreign production. In future, lots of obstacles can prevent the access to foreign markets regulations through national or international policy measures. Though, there are diverse trade policy measures, together with preferential treatment measures, to uncover the trade of creative good especially to the lowest development level economies.

Recommendations

It is established that governments must identify that cultural heritage is inadequate and that if left to itself won't deliver the trusted effects on socio-economic development. The infrastructures must be purposely organised to support the development of these industries and upcoming local entrepreneurs. The education scheme and its values are to be strengthened and well-tailored to provide an extraordinary significant for creative activities and support skilled youngsters and adults to consider the profession of an artist. Thus, building on this will provide back-up for the Cultural Industries idea as a foundation for rural economic development. (UNIDO, 2005:110). South African creative industries could create new ways of integration within the African economy, through regional collaboration. The United Nations Conference on Trade and Development (UNCTAD) (2011:7-8) believes with an appropriate strategic policy support at both national and international levels and strengthening of the capacities of creative industry practitioners and entrepreneurs, the industry can represents new opportunities for African countries to create new products, open up access to global markets and "leap-frog into new areas of wealth creation".

Human capital development

It has been identified that the creative industries do not have any social limitations, and every skilled and competent individual interested have much to offer to the industry. Therefore, it is important that the South African government and promoters of the industries ensure that all can enter and participate with a guaranteed competitive advantage. From indication, not all participants of creative industries need to be extremely educated to be successful. However, illiteracy and partial primary education are recorded to be common in the rural areas. This necessitates, that the training methods and approaches used for the transfer of technologies, innovation, and capacity building related to design skills must be adequate for this level. This problem powerfully needs the help of the government, and international organisations.

The policies for education and training should embrace the concept of creativity all through the education system, starting from the primary level and building through the system. Abisuga-Oyekunle and Fillis (2016:70) recommend that the provinces should be more involved in implementing a policy that encourages professional training that would support people to enhance their economic independence. Also, the human capital for the industry needs skills and talent, originality, creativity and motivation and an entrepreneurial attitude. In order to achieve success in developing the creative industries, commercial talents are also necessary to complement the traditional skills.

Micro and Small Enterprises

In South Africa, human resources development is best through micro-enterprise, informal training, of which skills may be acquired through apprenticeship and training (Abisuga-

Oyekunle and Fillis, 2016:68). Creative Micro and Small Enterprises are a source of employment and income generation both in rural and urban areas. The creative skilled workers are mostly Micro and Small Enterprises and are keepers of tradition and skills in their activity contributing to the conservation of local and national heritage of the country. Through innovation projects, international market knowledge and entrepreneurship they can be connected to the international markets as was illustrated in the tables above. All the techniques employed for the development of the functioning of Micro and Small Enterprises are certainly relevant to the creative industries. Creative goods and services often need low capital investment by building on materials and skills available within the community.

Local and international market growth

Connecting with local and international markets and the awareness of marketing opportunities are very important ties in the creative industry chain system. According to the figures showed above, they appear to be weak in South Africa. Careful measures need to be given to these problems. There is a need to build the local market by innovation and building interactive connection, in order to penetrate the international export market. A strategic approach should be in place to assist producers to enter new markets through agents and middlemen that coordinate the business chains between producers and final markets, so as to get hold of information on the obstacles and opportunities that arise throughout the chain.

Also, innovation in the area of design and production phase is to be firmly supported by the experts of the creative industries with the purpose of penetrating and sustaining the selected markets. The development of new products is recommended using the promotion of creativity and innovation throughout the sectors. This is necessary if the industry is to sustain and develop the relationship and reputation gained from existing markets and to penetrate new markets.

Policy recommendation

Organisations are important in achieving economic development. Even though economic policies traditionally have disregarded the economic impact of governance on development. Therefore, it is progressively clear that a failure to do so tends to hinder the achievement of development goal. This applies to country's trade dependence and also extends to such areas as foreign direct investment.

The implication of cultural policy to the development of the creative industries has been widely mentioned, and the need for cultural policy to more effectively engage with the abundance of commercial culture in order to be operative. In South Africa, the promotion of the creative industries has not been integrated into industries and economic policies as an instrument to encourage economic and social development in rural areas or within development programmes designed for depressed municipalities. South Africa is one of the few countries in Africa that has a permissive environment constituting policy, resources, capacity and appropriate linkages to other important policy areas and yet the effect of this policy vary across the creative industries and would appear to be too generic to deal with the unique needs of the different sectors (Joffe and Newton, 2008:117).

These policies can contribute to poverty alleviation and job creation, and assist the local economy of villages to be self-reliant. At the same time, with appropriate supporting policies, the creative industries policies should be introduced in order to ascertain an environment that will promote trade and development of these industries. UNESCO has also proposed a framework for policy creation to promote and sustain the development of creative industries (UNIDO 2005:110). It is necessary for the South African legislative framework to enable the three spheres of government to undertake local cultural policy and planning together with the creative industry's communities. Hence, there is an urgent need for the formulation and implementation of cultural policy and strategy to promote and protect arts, culture and cultural and creative entrepreneurship

Concluding remarks

The relationships of South African government with foreign firms can play a key role in developing creative enterprises and can move into higher-quality products and processes. Nevertheless, the strategy for FDI supporting development must be put around empowering local firms and establishing a whole range of fiscal, trade, financial and competition strategies intended to strengthen the relationships between local and international producers. This is done with a specific end goal to enhance the understanding of the creative industries in South Africa and to better educate policymakers and support evidence-based policy and decision-making. Thus, if cultural policy is not to become irrelevant, it has to be depicted into a new idea of governance that recognises the survival of the market, and vigorously involved in the formation of that market.

Thus, it has become progressively more important to quantitatively measure the creative sector. The creative Statistics project of the United Nations Conference for Trade and Development (UNCTAD) supports the development of creative statistics globally through three different programme elements: (a) The collection and dissemination of selected internationally comparable creative data; (b) The development of methodologies and standards that will provide guidance to countries to support the advancement of creative statistics; (c) Providing training and technical support the improvement of national statistical capacity in creative statistics.

The different sub-sectors of the country's creative sectors are in diverse phases of development because of a combination of factors, including the nature of the sub-sector, official neglect, lack of skills and leadership, absence of understanding of their potential, etc., there is much international point of reference and experience of the sector to show that progress in the direction of developing the creative industries would be appropriate, sensible and consistent for international development. Oyekunle (2015a:198) states that: there are needs for more research into the number of people employed in the creative industries in the province, even the estimates above, shows that the impact of the creative industries on employment is important".

Thus, the high quality of life and higher levels of personal and disposable income within the country, make it completely helpful for the development of the industries. Moreover, the ongoing cultural and racial tensions and fault lines within the country require an urgent need for creative industries that will not only make an economic contribution to the rural area and create jobs, but also serve to intervene culturally and make a contribution to social stability and cohesion (Van Graan, 2005:66). Furthermore, it will be essential to examine how the integration of a more economic approach to future African Union initiatives to support the

development of creative industries in order to encourage future local, regional and national policies across Africa.

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