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Implemented by:



In cooperation with:



Creative and Cultural Industries ecosystem in Jordan

Concept Note



Introduction:

Since 2019, IDare for Sustainable Development has been collaborating with stakeholders and actors, including youth, to investigate how the Creative and Cultural Industry (CCI) can be leveraged and appreciated. This undertaking has entailed convening two forums, one in 2019 and another in 2021, to unite pertinent stakeholders such as users, makers, suppliers, and other CCI players, including young people. The objective of these forums has been to foster dialogues on the significance of the CCI for practitioners, the actualities and obstacles of the sector, and the desired future trajectory for the industry, with the active participation of youth.

In 2023, we have plans to hold six gatherings (MeetUps) in Amman, Irbid, and Aqaba, with each event assembling diverse stakeholders and practitioners from the creative and cultural industry. The aim is to deliberate on thematic areas such as the CCI ecosystem in Jordan, the Jordan Economic Modernization Vision 2032 and its relationship with the CCI, the dimensions and hurdles of CCI recognition, women's role in the CCI in Jordan, the CCI beyond Amman, and digital innovation within the CCI. The initial gathering (Meet Up) will focus on comprehending the current state of the CCI ecosystem in Jordan.

We carried out a desk review to grasp the current reality of the CCI in Jordan and discovered a limited number of reports produced by entities such as the Jordan Strategy Forum, the World Bank, UNESCO, UNCTAD, the British Council, and a few other organisations. However, there is still insufficient information about the true state of the Creative and Cultural Industries in Jordan. A few mapping reports have been conducted by organisations such as Med Culture and GIZ. The primary efforts to gauge the reality of the CCI, map actors and ecosystems, identify

investment opportunities, and tap into the potentials of the CCI to create new jobs have been primarily carried out by civil society organisations and cultural actors such as the British Council and Goethe Institute.

The Jordan Strategy Forum released a report called "Creative Industries: Jordan Economic Vision Road Map (2022)," which presents a value-chain narrative that discusses the multiplier effect of each sector within the Creative and Cultural Industries (CCI), discusses the potential contribution of the creative industries to the knowledge economy in Jordan. The report highlights the role of the creative industries in building innovation capacity and creating a competitive edge in the sector. The report emphasises the importance of building knowledge-based industries within the CCI sector as a means of growth, while also emphasising the values of innovation, creativity, and problem-solving.

Industry vs. Economy: The Orange Economy

In the United Nations Conference on Trade and Development's 2022 report on the creative economy outlook, it is defined that creative industries involve the use of creativity and intellectual capital as primary inputs in the creation, production, and distribution of goods and services. These industries encompass a variety of knowledge-based activities that focus on culture and heritage but also have the potential to generate revenue through trade and intellectual property rights. They consist of both tangible and intangible products and services that contain creative content and have economic value, bridging the artisan, services, and industrial sectors.

Industry refers to a specific sector or group of businesses that are engaged in the same or similar activities, such as the automobile industry, the technology industry, or the healthcare industry. It typically focuses on the production and sale of goods or services within a particular market. On the other hand, the economy refers to the broader system of production, consumption, and distribution of goods and services in a region or country. It encompasses all industries and sectors, as well as other factors such as government policies, international trade, and macroeconomic conditions like inflation and employment rates. In simpler terms, industry refers to a specific area of economic activity, while the economy encompasses all economic activities within a region or country.

Meanwhile, the creative economy is a dynamic concept that centres on creative assets that can potentially stimulate economic growth and development. This economy fosters income generation, job creation, and export earnings while promoting social inclusion, cultural diversity, and human development. It incorporates economic, cultural, and social aspects and intersects with technology, intellectual property, and tourism objectives. It is a collection of knowledge-based economic activities that have a development dimension and interconnections with the overall economy at both macro and micro levels. As a viable development option, it necessitates innovative, multidisciplinary policy responses and interministerial action.

The Creative and Cultural Industries (CCI) is also referred to as the “Orange Economy” which originated in 2013. The term "Orange Economy" was coined by Colombian economist Felipe

Buitrago Restrepo and creative strategist Iván Duque in their book "The Orange Economy: An Infinite Opportunity". The term refers to the idea that the creative and cultural industries, like the colour orange, are a blend of different sectors and activities, including art, design, music, film, literature, and more. The Orange Economy concept highlights the economic potential of the creative and cultural industries, as well as their ability to foster innovation, social development, and cultural diversity.

CCI Definition:

One of the challenges faced by the Creative and Cultural Industries (CCI) sector in Jordan is the lack of a clear and widely accepted definition of what the sector encompasses. This makes it difficult to measure and capture data, global trade assessment and comparing Jordan's position with other countries that have well-established CCIs. If a clear definition could be adopted by all stakeholders, it would greatly contribute to the development and growth of the sector.

The definition aims to determine which creative and cultural disciplines fall under CCI, and is often contrasted with the UK government's adopted definition by the Department for Digital, Culture, Media, and Sport (DCMS). The DCMS definition outlines thirteen sub-sectors that are part of the creative industries, including advertising, architecture, antique and vintage markets, crafts, design, fashion design, film and video, interactive leisure software, music, performing arts, publishing, software and computer games, and television and radio. UNESCO's definition, which includes the following sectors: advertising, architecture, crafts, design, fashion, film, video, photography, music, performing arts, publishing, software, computer games, electronic publishing, radio, and television. The definition also encompasses cultural heritage, cultural tourism, and cultural events. However, there is still ongoing discussion and debate among stakeholders in Jordan on the exact scope and definition of CCI in Jordan.

Moreover, according to UNCTAD, the creative and cultural industries in Jordan have been experiencing substantial growth, with its value-added increasing from \$440 million in 2011 to \$1 billion in 2018, representing an average annual growth rate of 13%. The major contributions were for; architect and engineering by 32%, printing and publishing by 22%, software, computer games, and electronic publishing by 18%, crafts by 11%, and radio and RV broadcasting by 7%.¹

¹ Orange economy: definition and measurement, the case of Jordan.

The following diagram shows the subsectors in CCI in Jordan according to the Jordan Strategy Form:



The Jordan Strategy Forum provided some information to help understand the sub-sectors within the Creative and Cultural Industries. The data presented aimed to provide insights into these sub-sectors:

Category I: Media- based creative products

1. **Film**
2. **Traditional and new media / content-creation**

- Film production is around 272 million \$ (until 2020) and it created 111,965 daily basis job opportunities.
- There is significant growth potential due to the existence of the Royal Film Commission, which is also acting as a regulating body, perhaps there is a positive experience to learn from here in this area.
- Netflix is considered an important market player.

Category II: Production-based creative products

1. **Production-based design / functional arts**
2. **Art-making**

- Top three trading export partners for Jordan are the USA, Saudi Arabia, and Iraq. Whereas Italy, UAE, and Saudi Arabia are the three import partners for Jordan.
- In 2014 the art and design sub sectors accounted for 37% of the total creative goods export in 2014 (230.7 million \$).
- Jordan exports of design goods, jewellery, interior design is estimated by 168 million \$ value.

Category III: Service-based creative products

1. **Service-based design**
2. **Creative services and events**
3. **Performing-arts and cultural practices**

- One advantage of this sector is its ability to work remotely, indicating a high level of digital adoption, which also makes it well-suited for the gig economy.
- Over the last 5 years, the design sector has experienced significant growth and has attracted both international attention and investments. The sector now benefits from a well-established infrastructure and receives promotional support, such as through events like Amman Design Week.
- Despite the global live events market being estimated at around 30 billion USD as of 2020, the performing arts and cultural practices sector is facing negative effects due to

societal attitudes and widely accepted norms. This is leading to a gap in the value chain and hindering opportunities for tourism engagement and growth.

Ecosystem modality:

There are various ecosystem models that could fit the CCI, depending on the context and specific characteristics of the industry in a particular region or country. However, one commonly used model for the CCI is the Creative Industries Mapping Document developed by the British Council, which outlines a framework for mapping the creative industries ecosystem in a particular country or region. The framework includes identifying key stakeholders, mapping the value chain, understanding the regulatory framework, and identifying potential funding and investment opportunities. Other models, such as the Cultural Value Chain Framework and the Creative Ecosystem Model, could also be adapted to fit the specific needs of the CCI. Ultimately, the choice of ecosystem model will depend on the goals and objectives of the stakeholders involved in the CCI and the specific context in which they operate.

- **Open Innovation Ecosystem Model:** This model emphasises collaboration between different actors and organisations in order to develop innovative solutions. It involves the exchange of knowledge and resources across a network of partners, including universities, corporations, and startups.
- **Value Chain Ecosystem Model:** This model focuses on the various stages of production and distribution in a particular industry, and the different actors involved in each stage. The goal is to identify opportunities for value creation and to optimise the flow of goods and services throughout the ecosystem.
- **Triple Helix Ecosystem Model:** This model emphasises the interaction between government, industry, and academia in fostering innovation and economic growth. It involves the alignment of policies, investments, and research initiatives to create a supportive ecosystem for entrepreneurship and innovation.
- **Circular Economy Ecosystem Model:** This model emphasises the importance of sustainability and environmental stewardship in economic development. It involves the design of closed-loop systems that minimise waste and pollution and maximise the efficient use of resources.

The CCI Ecosystem report of May 2022 utilised the definition of Entrepreneurial Ecosystem provided by Endeava, which emphasised three main levels: 1) the entrepreneurial culture of businesses, 2) the interaction among various players, and 3) the investment climate and overall business environment. The report also examined the interacting players within these levels,

such as markets, potential policy actors (not policies currently in place), media, human capital, finance, and supporting organisations. The report concluded by offering a series of recommendations for potential interventions.²

New and emerging technologies

Utilising industry 4.0 technologies presents fresh prospects for the creative economy. The fourth industrial revolution is being propelled by various cutting-edge technologies, such as 3D printing, artificial intelligence, AR/VR, blockchain, cloud computing, drones, and IoT. As a result, fostering life-long learning is becoming increasingly important.

The digital transformation presents both opportunities and challenges. Although these advanced technologies can drive the growth of the creative economy, there is a need for overarching policies to support its development in Jordan. Currently, there is a dearth of such policies in place.

CCI Challenges in Jordan:

The current existing challenges:

- A relevant ecosystem modality is required for Jordan to initiate the development of the CCI sector.
- The absence of a clear and official definition of the CCI sector creates challenges in data collection, global trade assessment, and comparing Jordan's position with other countries that have well-established CCIs.
- Emerging technologies such as 4.0 technology are not currently included in the CCI sector's understanding.
- There is a lack of an official governing body for the CCI sector, despite its assignment to the Ministry of Culture. The presence of a vibrant digital aspect to the CCI may require the involvement of MODEE.
- Tremendous bureaucratic barriers exist within the CCI sector; the export and import rules in the sector are unclear.
- There is a lack of national pride in local manufacturing.
- Industrial design study and practice are weak or non-existent, unlike architectural education, which is more robust and influential.
- The construction industry sector dominates standards without giving due importance to design and aesthetic aspects.

² CCI Ecosystem report: ecosystem mapping in selected sub-sectors of the global project culture and creative industries in South Africa, Kenya, Senegal, Lebanon, Jordan and Iraq (May 2020).



- Performing arts and cultural practices are weak or non-existent due to prevailing societal norms.
- Research is required to assess the economic impact of the creative economy.

Note: We have decided in this concept note not to include Jordan modernization vision (2023 – 2033) as this will be covered in a dedicated Meet Up session.

Best Wishes,

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