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Meet Up

Discussing

CCI (Cultural and Creative Industries) Ecosystem in Jordan

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Report

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Table of content:

IDare Support CCI project:.....	2
GIZ CCI work in Jordan:.....	3
Lack of financing as global identified challenge:.....	4
I. First point of discussion: What are the key components of a thriving CCI ecosystem, and how can Jordan develop and implement such an ecosystem to foster growth in the sector?.....	5
1. Supply and Demand.....	5
2. Design importance.....	5
3. Supply of design services:.....	6
4. Clear market definition:.....	6
II. Second point of discussion: How can the government ensure effective regulation of the CCI sector without creating excessive bureaucracy, and what kind of support can be provided to emerging entrepreneurs and startups in the industry?.....	7
1. Ensuring mutual understanding: language/term use.....	8
3. Ministries:.....	12
4. Gaming and film making reality in Jordan:.....	13
5. The pragmatic side of the artist.....	14
III. Third point of discussion: what strategies can be adopted to overcome the challenges associated with emerging technologies (such as 4.0 technology) in the CCI sector, including the need for upskilling and adaptation, as well as the potential impact on existing industries and value chains?.....	14
1. Role of the Ministry of Digital Economy and Entrepreneurship.....	14
2. Shift in the types of available jobs and needed skills.....	15
3. Encouraging culture of life-long learning.....	15
4. Innovation.....	15
5. The need for impact measurement.....	17

IDare Support CCI project:

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 used 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 aim 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 first gathering (Meet Up) will focus on understanding the current state of the CCI ecosystem in Jordan.

GIZ CCI work in Jordan:

The GIZ's efforts in Jordan's CCI sector involve two key areas:

1. Enhancing the economic prospects and income of creatives and improving the overall framework for creative industries. To achieve this, GIZ collaborates with local implementing partners including IDare for Sustainable Development, Goethe Institute, Turquoise Mountain, and MedeArts Network¹. They provide targeted capacity building for individuals and creatives and facilitate partnerships between designers and artisans to develop innovative products with global appeal.
2. The second focus area involves improving the regulatory and institutional environment for creative industries in Jordan. This is achieved through various initiatives such as MeetUps and forums², which aim to raise awareness among the public and engage officials and stakeholders in constructive dialogue. These ongoing discussions are expected to increase visibility of the CCI sector and foster learning and knowledge exchange at the national level.

The GIZ has prioritised employment and income generation in its CCI programme, which led to the signing of an agreement with the Ministry of Industry, Trade, and Supply. Although the CCI

¹ More detailed information can be found in Annex 1 and on the mentioned organisations' websites.

² IDare will be organising 6 Meet Ups and 1 forum during the 2023 year in Jordan through its GIZ funded project IDare Support CCI.

sector in Jordan involves several ministries such as the Ministry of Culture, Ministry of Youth, and Ministry of Social Development, they are not actively taking part in our ongoing discussions.

Lack of financing as global identified challenge:

Despite being present even in developed or northern countries, creative industries face multiple challenges globally. One of these challenges is the lack of financing opportunities, which is attributed to a communication gap between creatives and financiers. To bridge this gap, webinars and courses on crowdfunding are identified as potential ways to secure funds for small projects.

Promising initiatives: The She Trades initiative is a partial solution.

The International Trade Center (ITC) and its "She Trades" initiative, which aims to empower women entrepreneurs and increase their participation in global trade. The International Trade Center is a joint agency of the World Trade Organization and the United Nations. Its mandate is to help small and medium-sized enterprises (SMEs) in developing countries to become more competitive in global markets, thus contributing to sustainable economic development and poverty reduction.

The "SheTrades" initiative is part of the ITC's efforts to support women entrepreneurs. It seeks to connect three million women entrepreneurs to markets, providing them with the tools, skills, and networks they need to succeed in international trade. The initiative offers a range of services, including training and capacity-building, market intelligence, networking opportunities, and access to finance. In addition to "SheTrades," the ITC offers other programs and services to support SMEs in developing countries, including trade promotion, export development, and investment promotion. The organization also conducts research and provides policy advice on trade and development issues.

As of 2023, the ITC's SheTrades initiative continues to work towards its goal of connecting three million women entrepreneurs to markets. The initiative has expanded its activities in recent years, and now operates in over thirty countries across Africa, Asia, the Caribbean, and Latin America. Some of the specific activities and achievements of SheTrades in recent years include:

- Providing training and capacity-building to over 120,000 women entrepreneurs.

- Facilitating over \$80 million in trade deals for women-owned businesses.

- Launching the SheTrades Invest platform, which connects women entrepreneurs with investors.

- Partnering with major companies and organizations to promote gender-inclusive trade policies and practices.

I. First point of discussion: What are the key components of a thriving CCI ecosystem, and how can Jordan develop and implement such an ecosystem to foster growth in the sector?

The CCI ecosystem from the point of view of supply and demand can be seen as a complex interplay between the producers and consumers of cultural and creative products and services. On the supply side, there are individuals and businesses who create and offer these products and services. On the demand side, there are individuals and organizations who are interested in purchasing or experiencing them.

The challenge is to align the supply and demand in a way that benefits both sides and contributes to the overall growth and development of the CCI sector. This requires an understanding of the market dynamics, including the tastes and preferences of consumers, the competitive landscape, and the regulatory environment. It also requires an awareness of the broader economic, social, and cultural context in which the CCI sector operates, including the role it plays in promoting innovation, diversity, and creativity.

To create a thriving CCI ecosystem, it is important to support the growth and development of both the supply and demand sides. This can be achieved through a range of policies and initiatives, including training and capacity building for CCI entrepreneurs, targeted funding and investment, promotion, and marketing of CCI products and services, and the development of supportive legal and regulatory frameworks.

1. Supply and Demand

Supply and demand are essential concepts in any economic sector, including the culture and creative industries (CCI). In the context of CCI, supply refers to the creative products, services, and talents that are available in the market, whereas demand represents the level of interest and willingness to pay for those products and services by the consumers, businesses, and institutions.

Policymakers and stakeholders in the CCI sector need to carefully consider the supply and demand dynamics in their efforts to promote the growth and sustainability of the sector. They need to identify the gaps and challenges in both the supply and demand sides, and work to address them through targeted interventions, such as capacity building, market development, networking, and policy support. By doing so, they can create a conducive environment for creative entrepreneurs and businesses to flourish, in addition to meeting the needs and preferences of consumers and markets.

2. Design importance

There is an emphasis on **the importance of design** in the CCI. Design should be considered in every aspect of the production of goods and services from an economic point of view. This highlights the role that design can play in improving the quality and value of products, as well as contributing to the growth and sustainability of the creative industries sector.

Design and art are different disciplines that serve different purposes. Design is often more pragmatic and focused on problem-solving, whereas art is more focused on creative expression and aesthetics. Both are important in their own ways; design can be more easily incorporated into the corporate world due to its pragmatic nature. As for art, it may not necessarily have a clear commercial application.

3. Supply of design services:

The supply of design services in Jordan is both qualitative and quantitative and can be considered good. However, it may not be recognized or visible enough both within and outside the country. As a result, it is assumed that individuals from Jordan may seek opportunities in other countries within this profession. We may have a good supply of talent and creative professionals in Jordan, but we lack the necessary environments for them to thrive. This is an important consideration that we need to address, and it is believed that holding these meetups in different cities can spark discussions on this issue. We should also consider organising conferences to create national focus groups that can help us identify and address the challenges facing the creative industries.

4. Clear market definition:

Ensuring **having a full understanding of the definition of a market**. A market is not just a single entity but a collection of multiple communities that come together to align supply and demand, create brands, and establish value. Value creation and the conditions linked to human beings are also principal factors to consider when building products, and it is not just about the product itself.

5. Culture is a human-chart beyond supply and demand:

Culture is not just about supply and demand, but about expressing the identity and values of Jordanian communities, including political and social engagement. It encompasses the values of social and political life in Jordan, as well as the values that we hope to instil in future generations. We must consider culture not only in terms of its economic benefits, but also in its impact on the "human chart" - the values, dialogues, constructive and critical thoughts that we seek to foster in our community. The mission is to promote critical thinking and culture, and to renew national identity and modes of thinking. It is important to strike a balance and not just focus on defining the value of art based on its economic impact. We need to prioritise creating a cultural heritage that goes beyond traditional images like the pottery woman making bread. It is important to question and push the boundaries of these images to create new and innovative

products. This requires practical considerations beyond just prototyping and commercial viability, including how we can create dialogue and push for critical thought within our communities.

6. Investing in people is crucial:

Investing in people is crucial for the growth of the CCI industry in Jordan. Young people, especially people, hold immense potential for creativity and innovation, which can drive the industry forward. It is essential to provide them with opportunities to gain experience and develop their skills from an early age. Education and training programs should be designed to foster critical thinking, creativity, and design thinking in individuals, regardless of their fields of study. By doing so, we can encourage a culture of innovation that values and recognizes the contributions of the CCI industry to society. Investing in people is not limited to education and training programs. It also means creating a supportive environment that nurtures their creativity and encourages experimentation. This could be achieved by providing funding and resources to enable individuals to pursue their ideas and projects, networking opportunities to connect them with industry professionals, and mentorship programs to guide and support them in their careers.

II. Second point of discussion: How can the government ensure effective regulation of the CCI sector without creating excessive bureaucracy, and what kind of support can be provided to emerging entrepreneurs and startups in the industry?

Effective regulation of the CCI sector is crucial for its growth and sustainability. However, excessive bureaucracy can stifle innovation and hinder the growth of startups in the industry. Therefore, the government needs to balance between regulation and support for emerging entrepreneurs.

One way the government can ensure effective regulation without creating excessive bureaucracy is by adopting a risk-based approach. This approach would involve identifying the areas of highest risk and focusing regulatory efforts on those areas, while adopting a lighter touch for lower risk areas. This would allow for more targeted and efficient regulation, as well as minimising the burden on businesses.

In addition to regulation, the government can provide support to emerging entrepreneurs and startups in the CCI sector. This can include funding and grants for research and development, tax incentives for businesses in the industry, and mentoring and training programs for entrepreneurs. The government can also facilitate access to finance and provide networking opportunities for startups to connect with potential investors and customers. Moreover, by creating a favourable business environment, this can include streamlining business registration processes, reducing barriers to entry, and creating a level playing field for all businesses, regardless of their size or ownership structure. Finally, the government can also promote the sector both domestically and internationally, to attract investment and highlight the innovative work being done in the industry.

1. Ensuring mutual understanding: language/term use

To make progress in the CCI discussion, it is crucial to ensure mutual understanding between non-state actors and government officials. Despite our active involvement in the creative industries and culture sector, it feels that our efforts have not been fully understood, particularly when it comes to engaging with the government. There is a lack of basic understanding when it comes to discussing creative industries and culture, and whether they fall under the category of industry or culture.

When we use the term "culture" in Arabic, which is "Thaqafa", it means "to make people better". However, it is not sure if the government shares the same definition of CCI as we do (non-state actors). It is important to consider if this definition captures the fullest potential and breadth of the capacity of art and culture. Art and culture can inspire and influence society, as artists can use their creativity to spread ideas and voice their thoughts.

In the creative industry, it is important to establish a framework where creatives know their roles and capacities. This includes artists and designers who can bring their creative perspectives to institutional forms. Some creators may prefer a more bottom-up approach rather than waiting for the government to provide a perfect scheme. They may find alternative paths to navigate the system. It is possible that there might be a disagreement on what the government defines and accepts as part of the culture.

A significant challenge that hinders progress in the CCI sector in Jordan is the ambiguity in terminology and language used to refer to it. Different entities, including the government, cultural actors, bankers, economic and private sectors, have different understandings of the CCI. The government tends to prioritise issues that put bread on the table, which can make it challenging to get their attention. For instance, the British Council conducted an audience report, which refers to the "market," but this term may not be familiar or comfortable to others.

Also, terms such as performing arts, music, and theatre may not be fully understood or appreciated by government officials. The term entertainment has a broader appeal and highlights the economic potential of the sector. To overcome this challenge, it is necessary to establish common standards and better communication channels. We need to speak the government's language and translate our language to effectively communicate the importance and potential of the CCI sector.

It seems that using certain terminology like "entertainment" instead of "performing arts" or "market" instead of "audience" can better communicate the economic potential of the creative industries to the government. To improve communication and understanding, it may be necessary to create a common language and set of standards that both the government and

cultural actors can use. This means translating the language of the creative industries into a language that the government can understand, and vice versa.

Cuba can be an interesting case study to investigate in the context of the creative industries:

Cuba is a socialist state with a centrally planned economy. The government controls the means of production and distribution of goods and services, and economic decisions are made by a central planning agency rather than by the market. The Cuban government provides free education, healthcare, and basic social services to its citizens. The government also controls the media and limits freedom of expression and political dissent. The ruling Communist Party of Cuba has a monopoly on political power, and opposition parties are not allowed. In recent years, Cuba has begun to make some economic reforms, such as allowing some small-scale private enterprise, but the country remains a socialist state with a highly centralized economy and government control over most aspects of society.

Cuba has a unique model for supporting artists and the creative industries. The Cuban government provides a monthly stipend to artists in various fields, including music, dance, theatre, and visual arts. This program is known as the National System of Artistic Teaching (Sistema Nacional de Enseñanza Artística), and it is intended to support artists financially as they work on their craft and contribute to Cuban culture. In addition to the stipend, the Cuban government also provides free access to education and training for artists, as well as opportunities to perform or exhibit their work. This support system has helped to create a thriving arts scene in Cuba, despite limited resources and economic challenges.

This model may not be directly applicable to other countries or contexts, there are certainly lessons that can be learned from it. Providing financial support and access to education and training can help to cultivate and sustain a vibrant arts community. Additionally, recognizing the value of cultural industries and investing in them can have significant economic and social benefits. The National System of Artistic Teaching in Cuba is still in place today. The Cuban government continues to provide financial support and other resources to artists in various fields, and the arts remain an important part of Cuban culture and identity.

However, like any system, it is not without its challenges and criticisms. Some artists have expressed concerns about the limitations on creative freedom and the influence of government control on artistic expression. Nevertheless, the Cuban model does offer an interesting case study in how to support and promote the arts in a society.

The cultural industries, including the arts, music, film, and other forms of entertainment, have become an increasingly important part of Cuba's economy in recent years. According to a 2019 report by the United Nations Conference on Trade and Development (UNCTAD), the cultural sector is one of the fastest-growing areas of the Cuban economy, with annual growth rates of around 7%. This growth has been driven in part by increased investment and support from the government, as well as the emergence of private-sector businesses in the cultural industries.

The Cuban government has recognized the economic potential of the cultural industries and has made efforts to promote them both domestically and internationally. For example, the government has established cultural centres and festivals, such as the Havana Biennial and the International Jazz Plaza Festival, to highlight Cuban art and music to a global audience. Additionally, the government has relaxed some restrictions on private enterprise in recent years, allowing for the growth of small businesses in the cultural industries, such as music venues, art galleries, and film production companies.

The cultural industries are still a small part of Cuba's economy compared to sectors like tourism and agriculture, they have the potential to play a key role in the country's economic development, particularly as Cuba seeks to diversify its economy and reduce its dependence on traditional industries. Cuba is a developing country, and it faces some economic challenges, it is not necessarily a poor country in the traditional sense. Cuba has a highly educated population, a strong healthcare system, and a low level of income inequality compared to many other countries in the region. However, Cuba's economy has struggled in recent years due to a combination of factors, including the ongoing US embargo, economic mismanagement, and the global economic slowdown caused by the COVID-19 pandemic.

The US embargo, which has been in place since the 1960s, has had a significant impact on Cuba's economy. The embargo restricts trade and financial transactions between the US and Cuba, making it difficult for Cuba to access international markets and financing. This has made it difficult for Cuba to attract foreign investment and has contributed to shortages of goods and services. In addition to the embargo, Cuba has faced challenges related to economic mismanagement and the inefficiencies of its centralized economic system. The Cuban government has made some efforts to reform the economy in recent years, such as by allowing for limited private enterprise and foreign investment, but progress has been slow.

Despite these challenges, Cuba remains a resilient and resourceful country, and there are many areas in which it has made considerable progress.

The argument that design can be industrialised whereas art is not. Design and art are two related but distinct concepts. Art is a form of self-expression that is primarily concerned with

aesthetic and emotional qualities. It is often created for its own sake and has no practical function or utility.

On the other hand, design is a creative process that is focused on solving problems and meeting specific needs. It involves the application of creativity and innovation to produce products, systems, and processes that are functional, efficient, and aesthetically pleasing. Design is often a collaborative process that involves multiple stakeholders, including designers, engineers, and users.

In terms of industrialization, design is more easily industrialised than art because it is often created with specific functions and purposes in mind. Industrial design, for example, involves the creation of products that are intended for mass production and consumption. It involves the application of design principles to ensure that products are not only aesthetically pleasing but also functional, ergonomic, and cost-effective to manufacture. On the other hand, art is often unique and one-of-a-kind, which makes it difficult to mass-produce. However, there are some forms of art, such as printmaking and sculpture, which can be produced in limited editions or replicated to some extent.

Regarding the idea of an ecosystem in the creative industries, it is important to note that the term "**ecosystem**" comes from the Greek word "**oikos**," which means "house." Just like the components of a house are assets, the components of a creative ecosystem are also assets that need to function well together. However, it is important to consider regulation and how to strike a balance between not restricting creativity to the benefit of society and ensuring that the creative industry is profitable.

Regarding the distinction between art and design, there was disagreement that art cannot be commercialised. For example, if a film conveys a message and has an audience, then there is a market for it. **The key here is language and definitions**, which also apply to exhibitions and their ability to attract people. There was an agreement that regulation can be a double-edged sword, and it is important to make a balance between promoting creativity and ensuring the benefit of society.

Furthermore, the case of the Guggenheim Museum in Bilbao, Spain is a notable example of how the creative industry can bring economic benefits to a city. The city invested in building the museum and as a result, attracted 1.5 million cultural tourists, transforming Bilbao into a thriving cultural destination. Instead of an ecosystem, it may be more accurate to **consider the creative industry as an industry with various functional components that need to work together effectively**. It is also important to find ways to balance regulation and profitability ensuring that creativity is not stifled.

In terms of **supporting local creative industries**, it is crucial to raise awareness about the **value of locally made products**. This can involve educating consumers about the production process and the unique qualities of locally produced goods. It may also involve creating incentives for retailers and institutions to prioritise local products over cheaper imports.

An industry rather than the ecosystem that we understand the functionality of each part:

The success of Guggenheim Museum Bilbao

The city of **Bilbao in Spain**, which underwent a significant transformation in the 1990s. Bilbao was an industrial city that suffered from economic decline in the 1970s and 1980s due to the decline of its shipbuilding and steel industries. In the 1990s, the city's government embarked on a large-scale urban renewal project, which included the construction of the Guggenheim Museum Bilbao, a new airport, a metro system, and other public works.

The Guggenheim Museum Bilbao, designed by architect Frank Gehry, opened in 1997 and quickly became a cultural and architectural landmark. The museum's unique design and world-class art exhibitions attracted millions of visitors from around the world, helping to transform Bilbao into a cultural and tourist destination. The success of the Guggenheim Museum Bilbao, along with other urban renewal projects, helped to revitalize the city's economy and create jobs, leading to a new era of prosperity for Bilbao.

Today, Bilbao is known as a successful example of urban renewal and cultural tourism, attracting millions of visitors each year. The city's transformation has inspired other cities around the world to pursue similar projects to revitalize their own economies and cultural offerings. The Guggenheim Museum Bilbao has been a major contributor to cultural tourism in Bilbao since it opened in 1997. According to the museum's website, it has welcomed over twenty million visitors since its start. In 2019, the museum had approximately 1.2 million visitors. The museum's unique design, collection, and temporary exhibitions have made it a popular destination for cultural tourists from around the world and have helped to put Bilbao on the map as a cultural hub.

3. Ministries:

There are several ministries in Jordan that are relevant to the development of the creative industries. According to the ongoing discussions, there are four different ministries, including the Ministry of Investment, the Ministry of Culture after the modernization vision, and the Ministry of Social Development, and the Ministry of Digital Economy and Entrepreneurship. There have been discussions about establishing a separate entity to oversee the development of the creative industries, which could provide additional support. This is a topic that needs to be further discussed and explored.

It is common for people to have varying opinions on the role of government in supporting the creative industries. Some may argue that the government should stay out of the way and let the

market dictate the success of creative ventures. Others may believe that the government has a responsibility to support and promote the arts and culture sector, as it can have significant economic and social benefits.

In Jordan, it is important for the relevant ministries to work together to develop a clear and effective strategy for supporting the CCI. This can involve creating policies and regulations that promote the growth of the sector, providing funding and resources for artists and creative entrepreneurs, and fostering collaboration between different stakeholders.

The involvement of the Ministry of Industries in discussions about the economic vision for the country is a positive sign, as it suggests that the government recognizes the potential economic impact of the CCI. However, it is important for all relevant ministries to be involved in these discussions and to work together to create a comprehensive strategy for supporting the sector.

The issue of **regulation** was mentioned often during the discussion. It was noted that the government does not have a clear framework or guidelines to follow when it comes to creative industries. For instance, when selling a piece of art, it is considered a product and therefore subject to taxes. However, the current regulations are outdated and do not consider the unique nature of creative products. The lack of new regulations negatively affects the creative scene, particularly for those who are financially challenged.

4. Gaming and film making reality in Jordan:

Gaming industry in Jordan has been growing steadily in recent years and has gained recognition internationally. There are several gaming studios in Jordan that have developed popular games, and the country has also hosted international gaming events. The government has also shown support for the industry by providing incentives for gaming companies to operate in the country. The gaming industry in Jordan may not be as large as in some other countries, it is a growing and promising sector. In Jordan, the film and gaming industries are growing, but they still face challenges. The government has made efforts to support the development of these industries, but more needs to be done.

In the film industry, there are several film festivals held in Jordan, such as the Amman International Film Festival and the Jordan Short Film Festival, which provide a platform for local filmmakers to display their work. However, there is a lack of funding and resources for filmmakers, and many must rely on international funding and co-productions to finance their projects. The gaming industry in Jordan is also growing, with several local game development studios appearing in recent years. However, the industry is still in its first stages and faces challenges such as a lack of investment and limited access to international markets.

5. The pragmatic side of the artist

The pragmatic side of the artist refers to their ability to **balance their creative vision** with the practical considerations of **making a living** from their art. This includes understanding the business side of the arts, such as marketing, finances, and legal matters, as well as being able to adapt to changing market demands and trends. Art often plays a role in **exploring and expressing identity**, as well as addressing important social issues. In the context of Jordan's creative industries, this means finding ways to support artists and their creative work and developing sustainable economic models that can support the growth and development of the industry. It is important to consider how the creative industries can contribute to the country's cultural identity and help promote a positive image of the country on the global stage.

III. Third point of discussion: what strategies can be adopted to overcome the challenges associated with emerging technologies (such as 4.0 technology) in the CCI sector, including the need for upskilling and adaptation, as well as the potential impact on existing industries and value chains?

There are several strategies that can be adopted to overcome the challenges associated with emerging technologies in the CCI sector:

1. **Upskilling and adaptation:** One of the most important strategies is to focus on upskilling and adaptation of the workforce. This can be achieved through training programs, workshops, and educational initiatives that focus on the latest technologies and trends.
2. **Collaboration and partnerships:** Collaboration and partnerships between different actors in the CCI sector, such as artists, designers, technologists, and businesses, can help create new products and services that incorporate emerging technologies.
3. **Government support:** The government can provide support through funding, incentives, and policies that encourage the adoption of emerging technologies in the CCI sector. This can include tax breaks, subsidies, and research and development grants.
4. **Innovation hubs:** The creation of innovation hubs can bring together different actors in the CCI sector and provide a space for experimentation, prototyping, and the development of innovative ideas and products.
5. **Embracing diversity and inclusivity:** The CCI sector should embrace diversity and inclusivity, particularly in relation to emerging technologies. This can help ensure that the benefits of these technologies are accessible to everyone, and that new products and services are created that reflect the needs and experiences of a diverse audience.

1. Role of the Ministry of Digital Economy and Entrepreneurship

In Jordan, the Ministry of Digital Economy and Entrepreneurship has been working on initiatives to support the adoption of emerging technologies in the CCI sector. For example, the Ministry has launched an incubator program called "MODEE" that provides support and funding to entrepreneurs and startups in the digital economy. The Ministry has also established the "Jordan Gaming Lab" to support the development of the gaming industry in Jordan. These initiatives can help support the strategies mentioned above and promote the adoption of emerging technologies in the CCI sector in Jordan.

2. Shift in the types of available jobs and needed skills.

With the emergence of innovative technologies, there may be a **shift in the types of jobs available and the skills needed** to perform those jobs. This means that the CCI sector needs to focus on upskilling and adapting to these innovative technologies to remain competitive and relevant. It may also mean that new industries and value chains are created, and existing ones may need to evolve or even disappear. It is important to think creatively and strategically about how to navigate these changes and ensure that the CCI sector can thrive in the era of 4.0 technology.

3. Encouraging culture of life-long learning

Continuous learning and upskilling are crucial in adapting to emerging technologies and keeping up with the rapidly changing landscape of the CCI sector. **Encouraging a culture of lifelong learning**, as well as providing accessible training and development programs, can help individuals and organisations stay ahead of the curve. Collaborative and inclusive learning models, such as circular learning circles, can also promote knowledge-sharing and innovation within the CCI community.

4. Innovation

Innovation and emerging technologies go hand in hand. If a country wants to foster innovation, it needs to recognize that creatives can play a crucial role in this process. This can be a unique selling proposition for creatives and Jordan, so it is important to not only follow but also embrace innovation. Progress is already made in this area; it is essential to have a long-term view and not just focus on short-term gains. For instance, younger generations may not be interested in visiting traditional museums but are attracted to virtual music experiences. Therefore, it is vital for creatives to look towards the future and investigate innovations that can benefit the sector.

The Global Innovation Index 2021: according to the Global Innovation Index 2021 report, Jordan ranks 72nd out of 132 countries in terms of innovation performance. Jordan still faces challenges in areas such as knowledge and technology outputs, institutions, and market sophistication. In terms of creative outputs, the report notes that Jordan ranks 89th in the world for creative goods and services exports. The country has made progress in recent years in terms of promoting entrepreneurship and innovation, there is still room for growth and development in the CCI sector.

The Global Innovation Index (GII) can be relevant to the development of CCI in multiple ways; First, the GII can serve as a benchmarking tool for countries to assess their performance and progress in innovation, including in the CCI sector. By analysing the various indicators used in the GII, countries can identify areas of strengths and weaknesses and devise strategies to improve their innovation capacity. Second, the GII can be used to attract investment and collaboration opportunities in the CCI sector. A high ranking in the GII can signal to investors and partners that a country has a favourable innovation ecosystem and can provide opportunities for collaboration and co-creation in the CCI sector. Third, the GII can provide insights into emerging trends and best practices in innovation, including in the CCI sector. By analysing the GII reports and case studies, countries can learn from the experiences of other countries and adopt best practices to enhance their own innovation capacity in the CCI sector.

Georgia

Georgia has been working to foster the development of creative industries as part of its broader efforts to promote economic innovation and growth. The country has recognized the potential of its cultural and creative sector to generate jobs, attract investment, and promote social and cultural development. To support the development of creative industries, the Georgian government has implemented a range of policies and initiatives. These include providing funding and technical assistance to creative entrepreneurs and businesses, promoting the internationalization of Georgian creative products and services, and creating platforms for networking and collaboration among creative professionals.

The government has also proved the Creative Georgia Agency, which manages developing and implementing policies to support the growth of creative industries. The agency supplies funding and support for projects and initiatives in areas such as film, music, design, and fashion. The goal of these efforts is to build a more diverse and resilient economy in Georgia, one that is less dependent on traditional sectors such as agriculture and manufacturing, and more focused on innovation and creativity. Significant developments in Georgia's creative industries in recent years. Some examples include:

Growth of the film industry: Georgia has become an increasingly popular location for international film productions, thanks in part to the country's generous tax incentives and diverse range of landscapes. Several major productions, including "Game of Thrones" and "Star Wars: The Force Awakens," have been partially filmed in Georgia.

Emergence of a vibrant music scene: Georgia has a rich musical heritage, and in recent years there has been a resurgence of interest in traditional Georgian music as well as the emergence of new genres and styles. Tbilisi, the capital city, has become a hub for underground electronic music, with several clubs and festivals attracting international DJs and producers.

Creative hub development: Several creative hubs have been set up in Tbilisi and other cities in Georgia, supplying workspace, support services, and networking opportunities for creative professionals. One notable example is Fabrika, a former Soviet era sewing factory that has been transformed into a multi-use space housing artist studios, shops, cafes, and event spaces.

Fashion industry growth: Georgia has a thriving fashion scene, with several emerging designers gaining international recognition. The annual Tbilisi Fashion Week attracts designers, buyers, and fashion enthusiasts from around the world.

Impact measurement is important for CCI as it helps to understand the value and impact of creative and cultural activities, and to inform decision-making and resource allocation. It can also help to show the contribution of CCI to broader societal goals, such as social cohesion, economic development, and environmental sustainability. Impact measurement has become a popular term, especially in the context of impact investing. In the CCI, impact measurement is essential to assess the economic, social, and cultural impact of creative projects, initiatives, and investments. It helps stakeholders to evaluate the effectiveness of their efforts, show areas for improvement, and show the value of the CCI to policymakers and investors.

Annex 1: Background information about the GIZ Cultural and creative industries – drivers of development program in Jordan.

CCI program Implementing partners for the GIZ in Jordan:

1. Goethe Institute:

One of the key areas of focus for the Goethe Institute in Jordan is the creative and cultural industries. The institute runs several programs and initiatives aimed at supporting artists, creatives, and cultural entrepreneurs in Jordan and promoting the development of the cultural sector. The Goethe Institute in Jordan runs a "Creative Entrepreneurship" program, which provides training and mentorship to emerging cultural entrepreneurs. The program covers topics such as business planning, marketing, and funding, and helps participants develop the skills and networks they need to succeed in the cultural sector. The Goethe Institute in Jordan also hosts a range of cultural events and exhibitions, including film screenings, concerts, and art exhibitions. These events provide a platform for local and international artists to display their work and help to promote cultural exchange and dialogue between Germany and Jordan.

In addition to its work in the creative and cultural industries, the Goethe Institute in Jordan offers a range of other programs and activities, including language courses, teacher training, and intercultural exchange programmes.

2. Takween Programme:

Takween is a program run by the Jordanian design and innovation firm, the Jordan Design and Development Center (JODDC), in partnership with the Dutch Creative Industries Fund. The Takween program is a design incubator that provides training and mentorship to emerging designers in Jordan, with the aim of helping them develop their skills and build sustainable design businesses. The program focuses on a range of design disciplines, including product design, graphic design, and fashion design, and provides participants with access to design tools, equipment, and resources.

Through the Takween programme, emerging designers can work with experienced mentors and industry experts and connect with potential investors and customers. The program culminates in a showcase event, where participants can present their work to a wider audience and secure further business opportunities. Takween program is an important initiative that is helping to promote design innovation and entrepreneurship in Jordan. By supporting emerging designers, the program is contributing to the development of the creative and cultural industries in Jordan and helping to build a more sustainable and diverse economy.

3. Turquoise Mountain

Turquoise Mountain³ was founded in 2006 by HRH The Prince of Wales in Afghanistan, and later expanded its activities to other countries, including Jordan. The organisation collaborates with artisans to develop their skills and create high-quality products that can be sold in international markets. Turquoise Mountain also provides business training and mentorship to help artisans market their products and grow their businesses. One of Turquoise Mountain's key initiatives in Jordan is the "Artisan Enterprise" program, which connects designers with artisans to develop new products that combine traditional techniques with contemporary design. The program also provides training in product development, marketing, and business skills, to help artisans reach new markets and increase their income.

Turquoise Mountain has also helped artisans display their work at international exhibitions, such as the "MAISON&OBJET" fair in Paris and the "NY NOW" trade show in New York. These opportunities have helped to raise the profile of the artisans and their products and have also led to new business leads and partnerships. It is helping to preserve traditional crafts and cultural heritage and creating economic opportunities for artisans in Jordan and other countries. Its focus on high-quality design and business development is helping to connect artisans with new markets and customers and is contributing to the sustainable development of local communities.

4. MedeArts Network

MedeArts Network⁴ was established as an initiative from the heart of Irbid city from northern Jordan in early 2015, through a group of active young men and women in the cultural, artistic and architectural fields with the aim of creating a decentralised cultural system that includes applying culture and arts to advocate for societal and human rights issues and to promote freedom of expression.

Links:

Refer to this link: <https://www.giz.de/en/worldwide/76566.html>

Green study tour in Germany:

<https://jordanexports.jo/wp-content/uploads/2022/11/Green-Trade-Study-Tour-Brochure.pdf>

³ <https://www.turquoisemountain.org>

⁴ <https://medearts.org>