

Intermediaries in the creative economy

What are they?
What do they do?
Why are they important?

Buffer, mediator, representative, supporter, lobbyist

We know that intermediaries play a vital role in ensuring a robust economy within which artists, cultural professionals and organisations can work.

We are interested in shedding light on those public and private established individuals and mostly organisations that act as a **buffer, mediator, representative, supporter, lobbyist**

between

individual or fragmented actors (atypical, precarious, unorganised, informal)

and

those in power or with access to power whether they are private financial or business institutions or those in government or from government agencies.

Range of services that intermediaries offer and roles they play is well known ... but less known

- ▶ HOW how they do this,
- ▶ For WHOM for whom they do this,
- ▶ TO WHAT EFFECT to what effect and
- ▶ WHO IS EXCLUDED who is currently excluded
- ▶ DOES GOVERNMENT UNDERSTAND or whether government understands their importance and is willing to work with them or indeed how they could provide an even more effective service

Intermediary offerings

Product Design

Yadawee & Nilepreneurs (Egypt)
Lokanima and Out of Asia
(Indonesia)
Craft Design Institute (South Africa)

Upstart Co-lab (USA)
MSMEDA (Egypt)
Lokanima
Creative Economy Practice
(Nigeria)
Culture Trust (Luton, UK)

Finance and business finance support

Africa no Filter (Africa)
Shanghai Ge Wu Cultural
Research Institute (China)
Kreativni Praha (Czechia)
IceAlex (Egypt)
Creative Cardiff (UK)

Research and data mining

World Creative Organisation (Brazil)
Art Mo (China)
KUMST Brno (Czechia)
Yadawee (Egypt)
Kingston Creative (Jamaica)
Go Down (Kenya)
CDI (South Africa)

Skills, training and internships

Incubation, equipment and space

Nilepreneurs (Egypt)
Krealogi (Indonesia) Ololo
(Kyrgyz)
Tshimologong (South Africa)

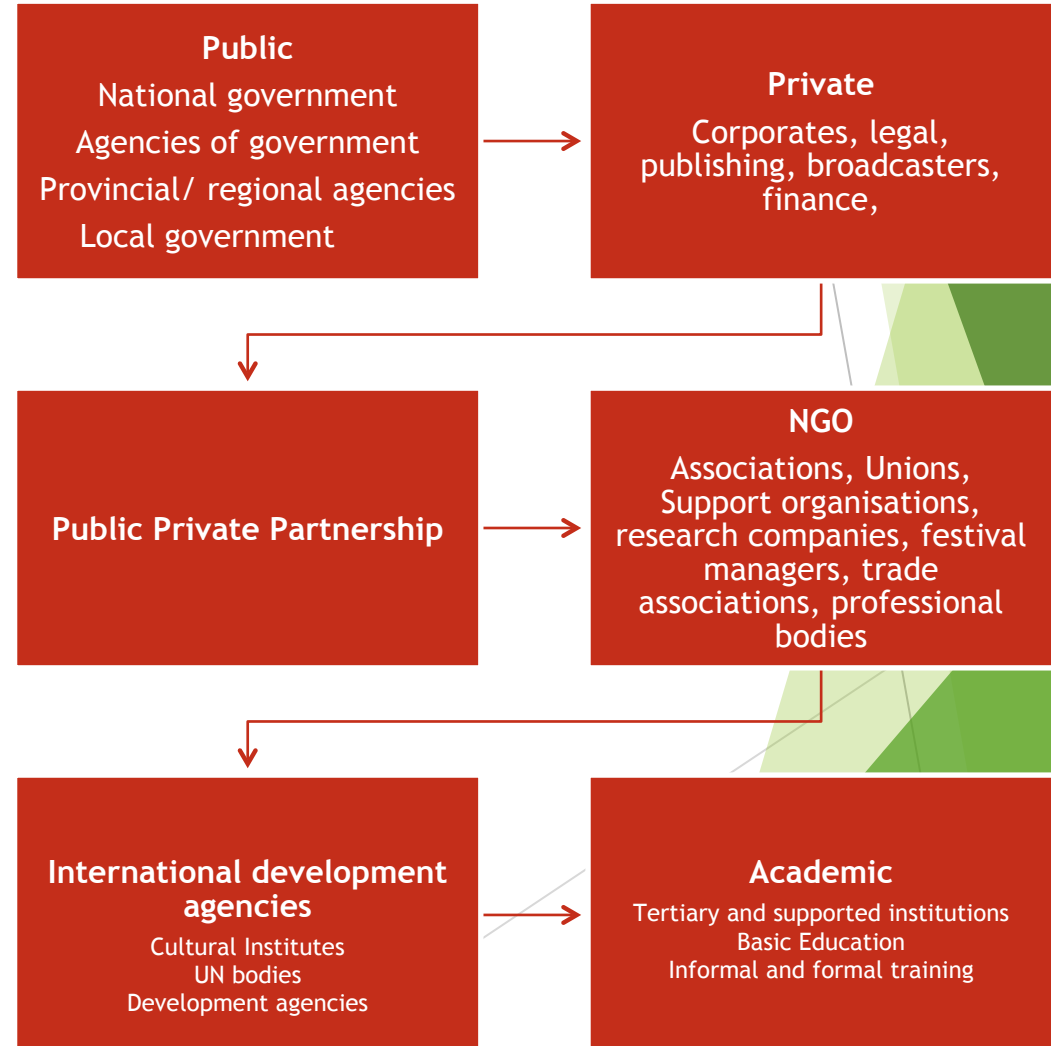
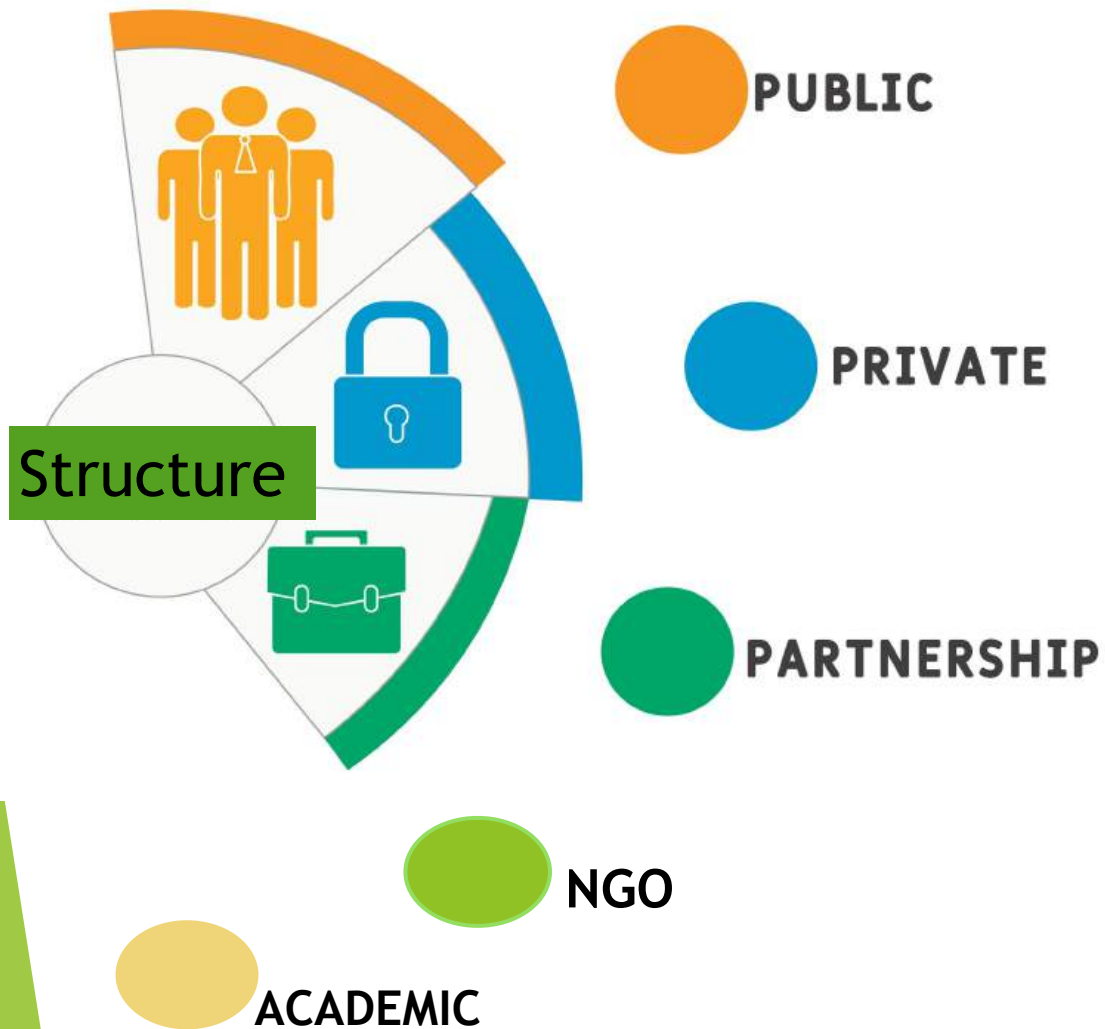
Membership based

Art Mo (China)
ACI (Kyrgyz)
CDI (South Africa)

Lobby

Africa No Filter (Africa)
Kreativni Praha (Czechia)
Kingston Creative (Jamaica)
EndredArte (Latin America)

Structure / ownership of Intermediaries in the creative economy



Public Intermediaries - the important role of government

- ▶ **Egypt: Egyptian Micro, Small and Medium Enterprises Development Agency (MSMEDA)**
 - ▶ financing for young entrepreneurs to establish and expand small and micro projects
 - ▶ offers technical and administrative support for business development
 - ▶ establish climate for promotion of enterprises
 - ▶ annual exhibition of handicrafts and heritage, Turathna
 - ▶ digital platform for SMMEs – training and facilitating issue of legal documents, technical support, various funding programmes & marketing.
- ▶ **China: Shanghai Ge Wu Cultural Research Institute**
 - ▶ Culture and tourism industries think tank
 - ▶ Cultural industry management services
 - ▶ Strategic research and promotion of cultural brand
 - ▶ Conferencing, forums, training workshops
 - ▶ Membership of 400 + and 200 related enterprises
- ▶ **India: Utsav**
 - ▶ A web portal to showcase and celebrate festivals, cultural heritage and art forms



Private Intermediaries: example from Brazil - World Creativity Organisation (2014)



► WCO encourages cross-cultural collaboration, bringing together educators, entrepreneurs, social and business leaders, technologists, content creators, researchers and other agents of change who promote and connect initiatives around creativity, innovation and sustainability.

► The WCO is committed to nurturing a global collaborative creative community while inspiring positive change, resilience, and adaptability, contributing to a brighter future for generations to come.

► inspires people to shape projects and businesses

► invites communities and municipalities to become more creative and innovative

► mobilizes creative leaders, promoting collaboration between people and agents

► fosters innovative ecosystems, productive inclusion, and creative entrepreneurship

► It runs a Creative Leadership Program, the World Creativity Festival and the [Brazil Creative Award](#).

Private Intermediaries: example from Indonesia - Lokanima

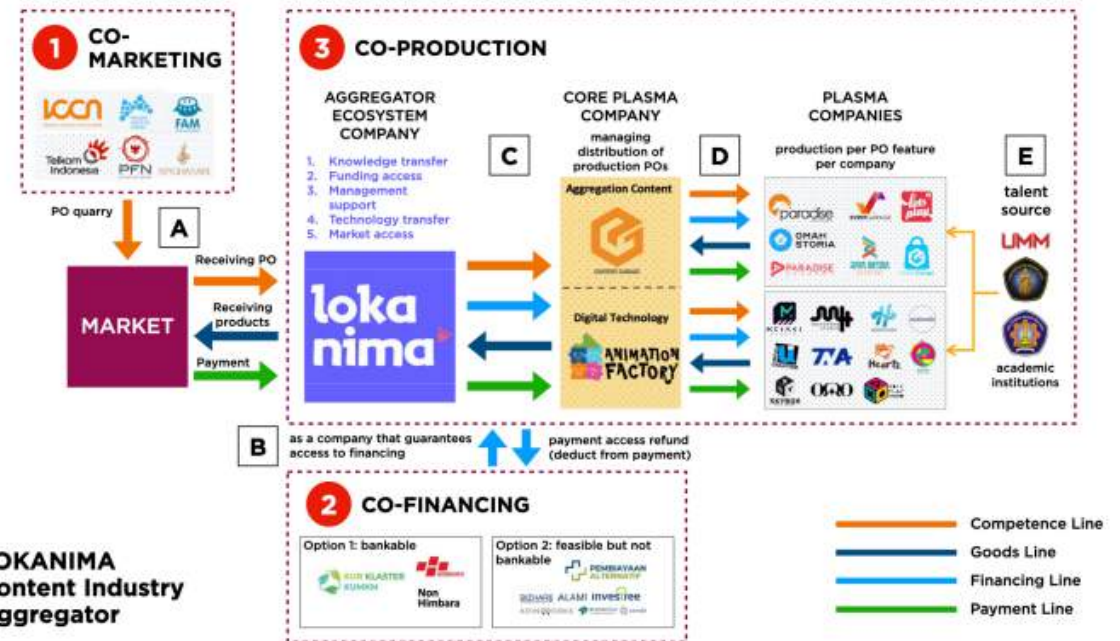
LOCAL PRIDE for Animation/ Film content industries production

Target audience: animation & film factories (supply); television stations, telecommunication companies (demand)

Activities: project management, access to funding & market, product development, etc.

Funding: various funding schemes (light business credit from state-owned banks, etc.)

Mission/purpose statement: A content aggregator that helps develop and market local potentials with the motto "Local Pride"



1. Lokanima Content Industry Ecosystem in Singhasari SEZ, West Java

Private Intermediaries (Cultural managers acting as intermediaries -examples from Latin America)

HONDURAS - Mario Mario Hernán Mejía.

- ▶ He currently holds the position of Director of Culture at the National University of Honduras
- ▶ He has been involved in founding the Museum for National Identity of Honduras, serving as Cultural Attaché of Honduras in Mexico, and directing Planning and Management Evaluation at the Secretariat of Culture, Arts, and Sports of Honduras (2004).
- ▶ He has played a significant role in creating the **Cultural Information System of Honduras**. He has worked to create a national institution and promote several laws for the sector. <https://cultura.unah.edu.hn/direccion-de-cultura/director-de-cultura/>

COLOMBIA - Javier Machicado

- ▶ He is an economist, stands out as a key figure, particularly for his commitment to enhancing one of the missing pillars of Colombia's cultural policy: **research and knowledge systematization**.
- ▶ In 2000, he helped formulate Colombia's **national cinematography law**.
- ▶ He led the consolidation of the **editorial information system for Latin American countries**.
- ▶ He developed the methodology for analyzing festivals, and defined the **conceptual framework for the orange economy** in 2018. He is a key reference for sector-related studies. <https://www.linkedin.com/in/javier-andr%C3%A9s-machicado-v-b7a295b7/?originalSubdomain=co>



Academic - universities providing space, access and networks: example from Egypt: GrEEK campus

- ▶ The essence of The GrEEK Campus that formulates its unique DNA lies in three essential elements:
 - ▶ its connected support network
 - ▶ its collaborative spaces,
 - ▶ the real heart of the campus – its creative community.



ACADEMIC - University supporting innovation: example from South Africa: Tshimologong Digital Innovation Precinct



Digital Innovation as the intersection between



Activities: Digital Skills Development; Incubation and Acceleration; Networks and Market Access

Tshimologong is wholly owned by Wits University (South Africa)

Mission: To become a catalyst for the development of world-leading African digital entrepreneurs through their approach to digital innovation - as the intersection between hardware, software and content.

The precinct invests in relevant enterprise and supplier development, along with creating digital skills pipeline and prepares businesses and individuals to ensure the advancement of innovation, business and economic growth as well as job creation.



This year **Fak'ugesi** #UntilUnlocked celebrates the exciting expansion of African digital creativity. We're reaching new levels in cultural expression, professional achievement, and

NGOs -providing independence, capacity for convening open space and facilitating dialogue with government - example from Czechia

- ▶ **KREATIVNI PRAHA** aims to foster creativity and innovation in the urban setting:
 - ▶ Data in Culture - Strategic Planning
 - ▶ Cultural and Creative Industries - Mapping of CCI (Cultural and Creative Industries)
 - ▶ Community Projects - Development of Culture in Prague Locations
 - ▶ Networking and Cooperation - Development of Partnerships on Both Domestic and International Scenes
- ▶ Focuses on projects that promote creative industries, organize creative events, and collaborate with various stakeholders domestic and abroad/ EU level to boost the creative economy and culture of Prague.
- ▶ Facilities workshops, and hosts events in different venues
- ▶ Broadly targets cultural institutions of Prague, creative industries, and the general public in Prague





NGO - example from China Shanghai Ge Wu Cultural Research Institute 文化在线

Key personnel include experts from the Ministry of Culture and Tourism (2); renowned industry experts (2); young talents (6); event planning (2); marketing (2); financial cashier (2); administration (1)

- ▶ Evaluation and publication of cultural brand

- ▶ strategic research on cultural brand

 - ▶ "Research on the National Basic Establishment of Modern Public Cultural Service Indicator System"

 - ▶ "Research on the Bottlenecks and Breakthroughs in the Development of Shanghai's Digital Cultural Industry"

 - ▶ "Research on Strategies and Measures to Build an International Cultural Metropolis and Boost Shanghai's Urban Soft Power"..

 - ▶ A number of research results have been honored at national, provincial and municipal levels.

- ▶ collaboration with governments and enterprises in fostering cultural brands

- ▶ Hosts the Shanghai Cultural Brand Conference, forums, training workshops and other industry activities

- ▶ promotes projects and exchanges activities in the fields of public culture, cultural industry and cultural market

- ▶ provides services such as decision-making consultancy, transformation and promotion of achievements services.



NGOS - providing business support: example from South Africa - the Craft and Design Institute



▶ The CDI is a craft and design sector development agency with a mission to develop capable people and build responsible creative enterprises trading with in local and international markets

▶ The CDI Business Support programme includes:

- ▶ Business Skills Development
- ▶ Personal Development
- ▶ Creative Development
- ▶ Coaching and Mentoring
- ▶ Business webinars online
- ▶ Craft and Design markets and placement in key Exhibitions

▶ The CDI currently supports over 6 000 businesses and individual craft artisans in South Africa- from start-ups to exporting enterprises - from rural towns to urban centres



Digital showcase of handmade products

www.peek.org.za

NGOs providing community projects, networking and coworking space - example from Jamaica

Kingston Creative enables Caribbean creatives to succeed, so that they can create economic and social value, gain access to global markets, and have a positive impact on their local communities.

- Community Projects: Urban Parks, Community Training, Murals
- Networking and Cooperation with regional and international organisations
- Activities/Projects: SUCH AS Art District, Capacity-Building, Createch, Catapult, Advocacy

Maintains the database for the Caribbean Creative Network



NGOs providing knowledge about their sectors, hosting online shops, awards and residencies - example from India - Craft Village

- Preserving and promoting heritage Indian crafts and crafts people, their products, techniques and know-how, and stories
- Online Shop, Artisan Films, Art Residency and Exchange Programs, Desig25n Projects and lots of PR/Media to promote crafts ecosystem
- Organisers of India Craft Week
- Craft Village started the '**International Craft Awards**' (2017)
- Recognizes the contribution of individuals, organizations, brands and other stakeholders working in the craft sector.
- The awards have received over a thousand nominations from 40 Countries



NGOs promoting knowledge



innovation collaboration entrepreneurship

Innovation Research & Consulting



Resources such as templates, advice, long reads, interviews and step-by-step guides to support you in your creative career.

The Creative Vibrancy Index for Africa is a powerful new tool that provides critical information on the level of support for arts, culture, and creative businesses in African cities.



Guide to Help Cultural Institutions Align Endowment Investments with Institutional Values and Mission

Intermediaries active in Innovation, Incubation, Product Design and Knowledge production

Innovation

Ice Alex (India) , Nilepreneurs (India) , Krealogi (Indonesia) , ACI (Kyrgyzstan), Creative Industries Park (Kyrgyzstan) , Creative Economy Practice (Nigeria) Tshimologong (South Africa)

Knowledge Production

Africa No Filter (Africa), Shanghai Ge Wu Cultural Research Institute (China), Kreativni Praha (Czechia), Ice Alex (Egypt), Craft village (India), Go Down Arts Centre (Kenya)

EnRedArte (COUNTRY), Creative Economy Practice (Nigeria), CDI (South Africa), Upstart Co Lab (USA)

Incubation

Nahdet el-Mahrousa (Egypt), Tshimologong Precinct (South Africa)

Product Design

Yadawee (Egypt), Nilepreneurs (Egypt), Lokanima (Indonesia), Out of Asia (Indonesia) Krealogi (Indonesia), Tshimologong (South Africa), CDI (South Africa)

Intermediary activities

Funding and Finance

Upstart Co-lab (USA), Africa No Filter (Africa), MSMEDA (Egypt), Lokanima (Indonesia), Creative Economy Practice (Nigeria), Culture Trust (Luton)

Enterprise Development & Market Access

Shanghai Ge Wu Cultural Research Institute (China), Lokanima (Indonesia), Krealogi (Czechia), Oat of Asia (Indonesia), Creative Dignity, Craft Village, ACI, Creative Industries Park (Kyrgyz), Go Down (Kenya), Tshimologong and CDI (South Africa), Upstart Co-lab (USA)

Digital platforms

Africa No Filter (Africa) Art Mo (China) MSMEDA (Egypt) Craft Village and Utsav, IME (Egypt), CEP (Nigeria) Tshimologong and CDI (South Africa), Creative Cardiff, Culture Trust (UK), Kingston Creative (Jamaica)

Membership based

Art Mo (China), CDI (South Africa), ACI (Kyrgyz Rep)