

Contextualising the Creative and Cultural Industries and the Creative Economy

Introduction

This chapter outlines the evolving concepts and contexts of the creative industries, cultural industries and the creative economy as well as the definitions and terminologies used in this discourse. According to the Creative Economy Report (CER) (UN 2013), ‘numerous scholars have taken different analytical positions and ideological stakes while reflecting and studying the creative industries, cultural industries and the creative economy. Each set of terms, together with its antecedents and its interpretations, has become a terrain of lively expert debate.’ This chapter aims, not at providing a final consensus of the concepts, but rather at leading to an understanding of the pertinent nuances, functions and potentialities as captured by the UN, United Nations Development Programme (UNDP) and UNESCO. It therefore, offers an interrogation of the context and contours of the creative economy as it relates to the social and economic growth of the creative and cultural industries internationally. This serves to contextualise the creative and cultural industries, while highlighting the actors alongside their effects in Kenya. The chapter will lay the foundation for a meaningful discourse on the implications of the creative and cultural industries for education and related disciplines and how these continue to modernise the traditional creative disciplines and the interrelated trans-disciplinary space.

The UNCTAD 2013 report shows that the global trade in creative and cultural industries in 2011 reached a record US\$624 billion, twice the figure for 2002 (UN 2013:10). Furthermore, apart from the economic value that the creative and cultural industries generate, they also contribute to the ‘social development, dialogue, wellbeing of communities, self-esteem, quality of life, cohesion and understanding between people’ (UN 2013:10). It is through creative and cultural industries, and

all the material and non-material artefacts of other people within the global realm at their places. Creative and cultural industries have also been the key media for the spread of cultural practices between different people globally. Thus, they constitute the transformation platform upon which global players are able to share knowledge and domesticate international cultural practices within the local communities.

According to Irina Bokova (Director-General, UNESCO) and Helen Clark (UNDP), when the Millennium Development Goals (MDGs) were adopted in 2000 by the General Assembly resolution 55/2, sixteen years ago, the importance of culture for development was not explicitly acknowledged then. Subsequently, however, the potential of culture as a driver of development has been proven through the concerted effort by experts and practitioners around the world with evidence that there exists a sizeable, strong and valuable productive sector comprising creative and cultural resources and activities. One key contribution was the publication of the 2008 and 2010 editions of the Creative Economy Report, which was prepared by the United Nations Conference on Trade and Development (UNCTAD), UNDP the United Nations Office for South-South Cooperation (UNOSSC), UNESCO, the World Intellectual Property Organisation (WIPO) and the International Trade Centre (ITC). Three years later, evidence indicates that the creative economy is an even stronger driver of development (UN 2013:9–11).

Both Bokova and Clark acknowledge that this is:

a time when countries are striving to reach the Millennium Development Goals and the world is shaping a new post-2015 global development agenda, the United Nations system and its leaders are working to ensure that the importance of culture is reflected as both a driver and enabler of sustainable human development in future development goals and targets. Culture is a driver of development, led by the growth of the creative economy in general and the creative and cultural industries in particular, recognised not only for their economic value, but also increasingly for the role in producing new creative ideas or technologies, and their non-monetised social benefits. Culture also enables development. It empowers people with capacities to take ownership of their own development processes. When a people-centred and place-based approach is integrated into development programmes and peace-building initiatives, when interventions in fields ranging from health to education, gender empowerment to youth engagement, take the cultural context into account, including diverse local values, conditions, resources, skills and limitations, transformative and sustainable change can occur. (UN 2013: 9)

As a result, the Creative Economy Report 2013 affirms that unlocking the potential of the creative economy involves promoting the overall creativity of societies, holding up the distinctive identity of the topographic points where it flourishes and clusters, improving the tone of life where it exists, enhancing the local image and prestige and strengthening the resources for imagining diverse new futures. The ethnic and creative industries, while not offering a speedy fix to the achievement of sustainable development, are still among the most potent sources for 'new

development pathways that promote creativity and innovation in the pursuit of inclusive equitable and sustainable growth and development’ that the United Nations Task Team on the Post-2015 United Nations Development Agenda has exhorted encouraged the international community to implement (UN 2013).

Creative Economy

According to UNCTAD (UN 2008; 2010), the creative economy is an evolving concept based on creative assets embracing economic, cultural, social and technological aspects. It has linkages at the macro-and micro-levels with the overall economy, hence representing an important development dimension for a country. The creative economy can foster economic growth, job creation and export earnings while promoting social inclusion, cultural diversity and human development. It is a feasible policy option to diversify economies and improve trade and development gains in developing countries. Figure 1 illustrates the development dimensions envisioned by UNCTAD for the creative economy (UN 2008).

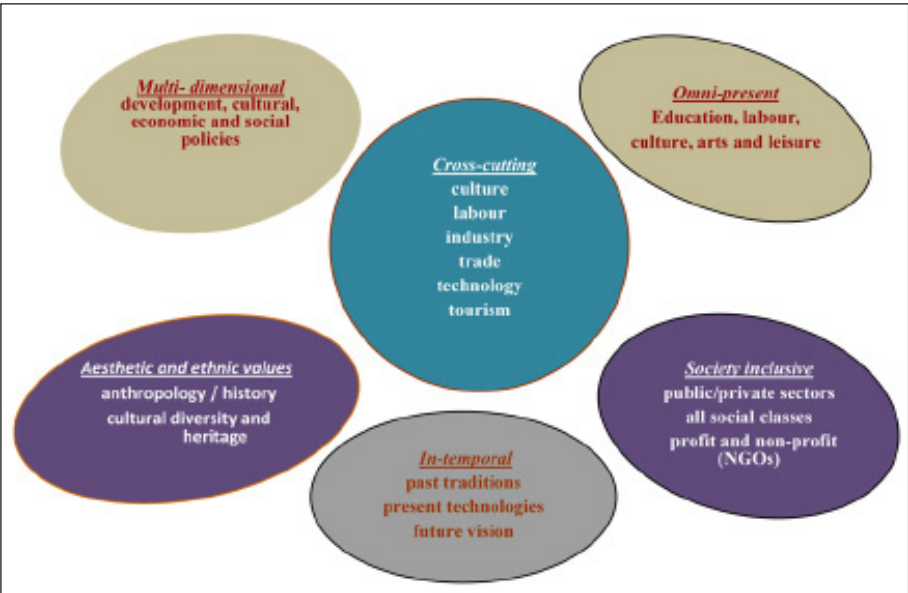


Figure 2.1: UNCTAD development dimensions of the creative economy

Source: UN (2008: 35; 2010: 37).

The UN (2013) report on the creative economy gives an updated and very concise definition of the creative economy, creative industries and the cultural industries as further elaborated and appropriated in this study. These definitions borrow heavily from the UNCATD (UN 2008; 2010) reports.

The Creative Economy Report 2013 said the term ‘creative economy’, was popularised in 2001 by the British writer and media manager John Howkins, who applied it to fifteen industries extending from the arts to science and technology. This notion is and remains a very broad one as it embraces not only cultural goods and services, but also toys and games and the entire domain of ‘research and development’. Therefore, while recognizing cultural activities and processes as the core of a powerful new economy, it is also concerned with manifestations of creativity in domains that would not be understood as ‘cultural’, thus bringing the ‘cultural’ and ‘creative’ terminologies into the discourse (UN 2013:19–20).

The creative and cultural industries have been defined by UNCTAD (UN 2008; 2010) as a set of knowledge-based economic activities, making intensive use of creativity as the primary input to produce marketable value-added creative products and services. These creative products and services are centred but not restricted to arts and culture. They are tangible products or intangible services with creative content, economic value and market objectives. These products are able to generate income from trade and property rights. The creative and cultural industries are a new dynamic sector in world trade.

Creative and Cultural Industries

The 2013 Creative Economy Report traces the term cultural industries and its genealogy back to an earlier work in the Frankfurt School in the 1930s and 1940s, which scathingly decried the commodification of art as providing an ideological legitimization of capitalist societies and the emergence of a popular culture industry. The report further highlights that some people still hold such pessimistic views of the relation between culture and capitalist enterprise. By the early 1960s, however, many analysts had begun to recognise that the process of commodification does not always or necessarily result in the degeneration of cultural expression. Hence, by the 1980s, the term ‘cultural industries’ no longer carried pejorative connotations and began to be used in academic and policy-making circles as a positive label. This referred to forms of cultural production and consumption that have at their core a symbolic or expressive element. The report further expounds that the cultural industry:

also propagated worldwide by UNESCO in the 1980s and has come to encompass a wide range of fields, such as music, art, writing, fashion and design, and media industries, e.g. radio, publishing, film and television production. Its scope is not limited to technology-intensive production as a great deal of cultural production in developing countries is crafts-intensive. Investment in the traditional rural crafts, for example, can benefit female artisans by empowering them [to] take charge of their lives and generate income for their families, particularly in areas where other income opportunities are limited. All of these productive domains have significant economic value, yet also are vectors of profound social and cultural meanings. (UN 2013:20)

The report also indicates that the term creative industries is applied to a much wider productive set, including goods and services produced by the cultural industries and those that depend on innovation, including many types of research and software development. The phrase began to enter policy-making, e.g. with the national cultural policy of Australia in the early 1990s, followed by the transition made by the influential Department for Culture, Media and Sport of the United Kingdom from cultural to creative industries at the end of the decade. This usage also stemmed from the linking of creativity to urban economic development and city planning. It was given a first significant boost by the important work carried out by the British consultant Charles Landry on the 'creative city'. A second and highly influential force internationally was the work of Richard Florida, an American urban studies theorist, on the 'creative class' that cities needed to attract in order to ensure their successful development. In this perspective, cultural activities were seen primarily as amenities in the urban infrastructure that would serve to attract a mobile, professional labour force and provide an outlet for their highly focused and purposeful leisure time. Scholars found that Florida's thesis was not supported by empirical evidence and did not provide sufficient guidance on the necessary and sufficiently durable conditions under which such skilled and creative individuals would congregate and remain in any given place to become key agents in local and regional development. In addition, Florida himself recently admitted that even in the United States, the rewards of his strategy 'flow disproportionately to more highly-skilled knowledge, professional and creative workers', and added that 'on close inspection, talent clustering provides little in the way of trickle-down benefits'. (UN 2013; Florida 2013). In Kenya, HE institutions are yet to fully recognise and appreciate the benefits of the creative and cultural industries. Thus the issues noted above are even more pronounced.

Critics of the creative industries agenda, and *a fortiori* of creative economy thinking, as captured in the Creative Economy Report 2013, find that the terms tend to blur the boundaries between 'creativity' in a very general sense and the expressive qualities that characterise cultural goods and services. They also find that the term 'creativity' is used far too broadly. In a recent variant of creative economy thinking, some argue that the cultural and creative industries not only drive growth through the creation of value, but have also become key elements of the innovation system of the entire economy. According to this viewpoint, their primary significance stems not only from the contribution of creative industries to economic value, but also from the ways in which they stimulate the emergence of new ideas or technologies and the processes of transformative change.

The creative economy should be seen, therefore, 'as a complex system that derives its "economic value" from the facilitation of economic evolution – a system that manufactures attention, complexity, identity and adaptation through the primary resource of creativity'. (Cunningham, Banks and Potts 2008:17). In this view,

the cultural and creative industries are trailblazers, nurturing overarching societal dispositions which stimulate creativity and innovation, working to the benefit of all. Recent analyses of input-output tables find only weak evidence that firms with supply chain links to firms in the creative industries are more innovative than those with no such links, but say nothing about what takes place in these engagements, and hence offer no clues as to causality (Oakley 2009). The Report notes that it is difficult to argue, therefore, that all aspects of economic, social or political creativity are generated uniquely – or even principally – by cultural and creative industry processes themselves. For this reason, the Report adopts the term ‘creative economy’ to privilege activities involving cultural creativity and/ innovation. Figure 2 illustrates the scope of the creative and cultural industries as defined by the UNCTAD Report (UN 2008).

The illustration brings into discussion the classification of the creative and cultural industries and the number of different models that have been developed as a means of providing a systematic understanding of the structural characteristics of the cultural and creative industries (UN 2013). This model was among others that those initially highlighted in the UN (2008) report. The UN (2013) notes that the use of the terms ‘creative and cultural industries’ can vary significantly from one context to the next. Communities often challenge and seek to reshape prevailing models to suit the reality of their local context, culture and markets. The terms are therefore constantly evolving as new dialogues develop, and lead to questions, for example, whether and where to classify fashion shows, carnivals and video games in the cultural and creative industry models (UN 2013:21).

In recognition of this fluid context, the previous two editions of the Creative Economy Report, 2008 and 2010, reviewed a selection of models and highlighted the different classification systems and their implication for the creative economy. An overview of these models is presented in Figure 2.2, as captured in the 2013 report, which encompasses both ‘cultural’ and ‘creative’ industry usages and therefore captures the breadth and diversity discussed in this publication.

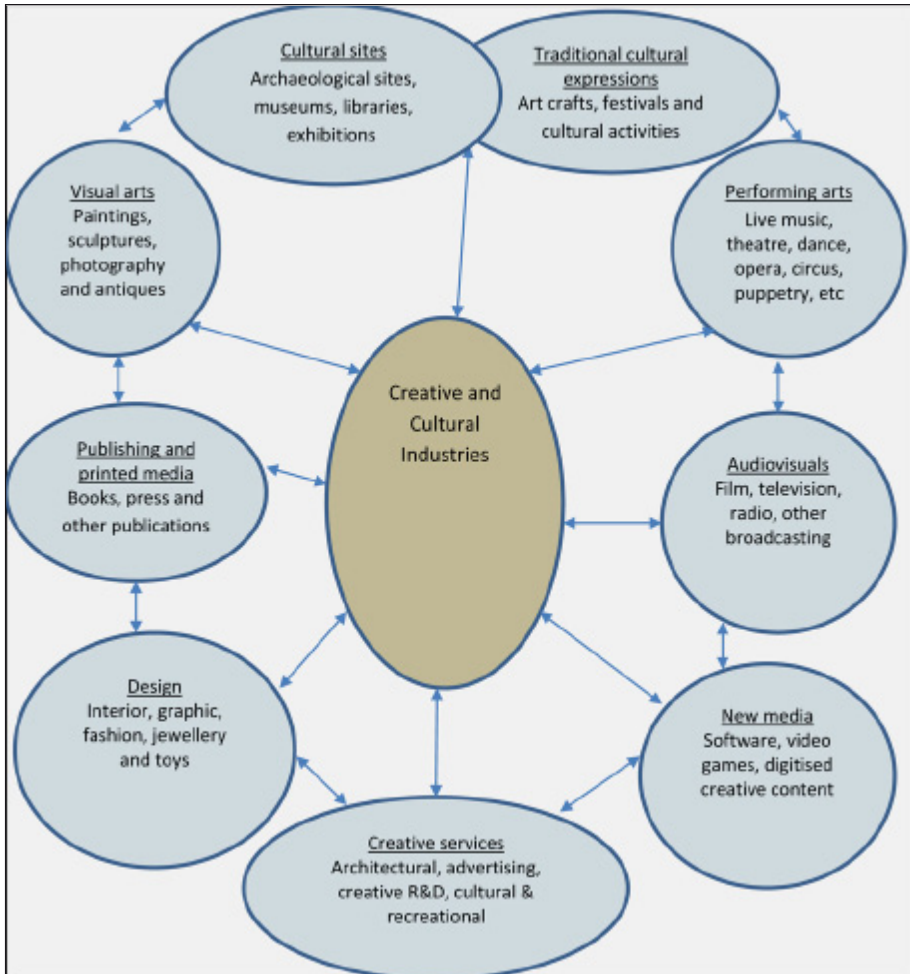


Figure 2.2: The scope of the creative and cultural industries

Source: UN (2008:14; 2010:8).

Classification systems of the creative and cultural industries as captured in the 2008, 2010 and 2013 Creative Economy Reports are as indicated in Table 2.3.

Table 2.1: Classification systems of the creative and cultural industries

1. DCMS Model	2. Symbolic Texts Model	3. Concentric Circles Model	
Advertising Architecture Art and antiques market Crafts Design Fashion Film and video Music Performing arts Publishing Software Television and radio Video and computer games	Core cultural industries Advertising Film Internet Music Publishing Television and radio Video and computer games Peripheral cultural industries Creative arts Borderline cultural industries Consumer electronics Fashion Software Sport	Core creative Arts Literature Music Performing Arts Visual arts Other core cultural industries Museums and libraries	Wider cultural industries Heritage services Publishing Sound recording Television and radio Video and computer games Related industries Advertising Architecture Design Fashion
4. WIPO Copyright Model		5. UNESCO Institute for Statistics Model	6. Americans for the Arts Model
Core copyright Industries Advertising Collecting societies Film and video Music Performing arts Publishing Software Television and radio Visual and graphic art Partial copyright Industries Architecture Clothing, footwear Design Fashion	Interdependent copyright industries Blank recording material Consumer electronics Musical instruments Paper Photocopiers, photographic equipment	Industries in core cultural domains Museums, galleries, libraries Performing arts Festivals Visual arts, crafts Design Publishing Television, radio Film and video Photography Interactive media Industries in expanded cultural domains Musical instruments Sound equipment Architecture Advertising	Advertising Architecture Arts schools and services Design Film Museums, zoos Music Performing arts Publishing Television and radio Visual arts
Household goods Toys		Printing equipment Software Audiovisual hardware	

Source: (UN 2008; 2010; 2013).

In recent years, there has been an interest in the creative and cultural industries as leading sectors in post-industrial transformation and their role in contributing to economic growth are becoming more clearly recognised (Throsby 2002). The paradox of creative and cultural industries is sometimes presented as a contradiction of creativity versus commercialism, the muse versus the market, culture versus economics – where the two forces most inevitably pull in opposite directions (Throsby 2002). These tensions could be harmonised to be complementary as opposed to competitive in generating both economic and cultural value.

The Kenyan Context

The creative output of the creative and cultural industries exists in both tangible and intangible forms, but it is the intangible form that carries the rights to the creative works that is the heart of the industry through both economic and legal processes. The challenge in collecting data about the industry, therefore, lies in the statistics on the flow of funds in respect of copyright payments being the main contributor, coupled with the statistics on trends in production. Consequently, one of the major challenges facing the analysis of the creative and cultural industries in Kenya in particular is the absence of hard facts and figures to substantiate the size and scope of the economic impact of the entire industry. This absence of facts clearly points towards the disconnect between HE in Kenya and the creative and cultural industries that has created a vacuum in knowledge. This vacuum is occasioned by the lack of research that would have encouraged academic discourse, consequently leading to better understanding of the nature of creative and cultural industries and their implications within the local context of the socio-economic agenda. With the gap caused by HE institutions not developing knowledge for improving the economic output of the creative and cultural industries in Kenya, then the HE institutions provide clear proof that the research they undertake is not always industry based. Thus, this signifies that leadership strategies have not recognised the importance of creative and cultural industries.

In 2012, The Ministry of Information and Communications (MoIC 2012), with donor support, initiated a road map project to position the local creative industries as a catalyst for Kenyan knowledge society. In their final presentation, on 20 September 2012, after a four-week assignment, the task force only recognised the employment contribution of the creative industry in relation to the Kenya Vision 2030. Having missed out all the other economic contributions, as discussed above. Their focus on employment is illustrated in Figure 2.3.

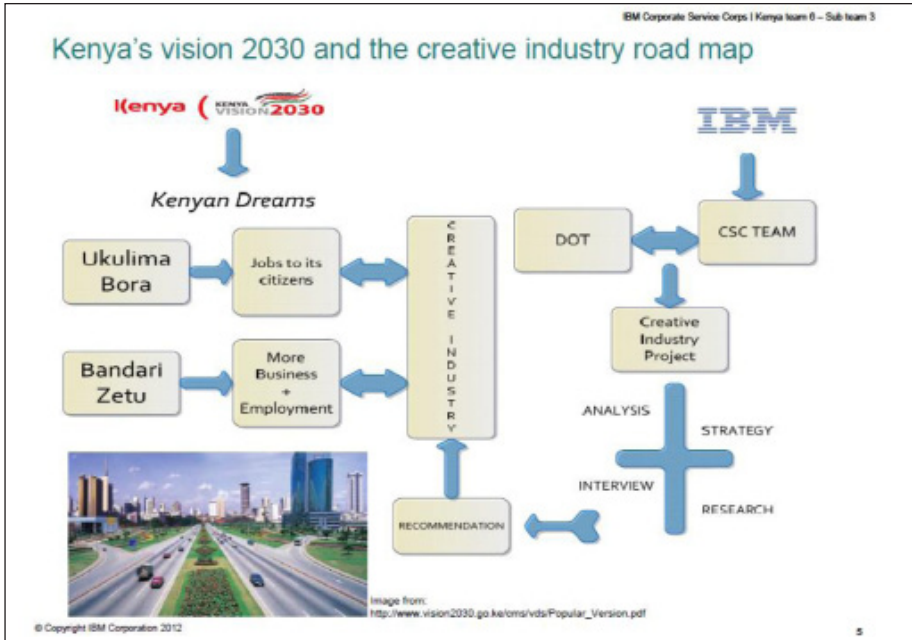


Figure 2.3: The Kenya creative industry road map 2012
Source: MoIC and IBM CSC (2012).

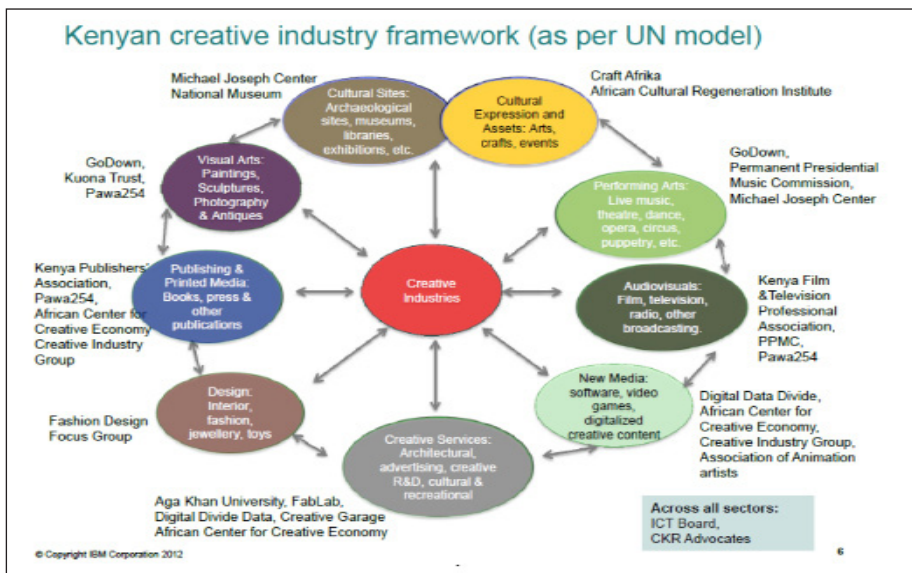


Figure 2.4.: The Kenya creative industry framework
Source: MoIC and IBM CSC (2012).

The road map also provided a Kenyan interpretation of the UN (2010) creative industry framework, as highlighted in Figure 2.4. An attempt was made to allocate local representations of the various sectors as seen in Figure 2.4. This interpretation was not always representative of the entire nation and did not capture the national creative economy aspect of the framework. The report also highlighted the proposed areas of attention which were to: raise the profile and increase recognition of the creative industries; implement policies that support creative industry growth and its measurement; reinstate arts in the education system and increase creative industry training opportunities to raise quality standards; implement programmes and policies to enhance general business and marketing skills of creative practitioners to promote brand Kenya; and, gain further leverage through new technologies to facilitate growth. Figure 2.5 presents a summary of the proposed road in line with Vision 2030.

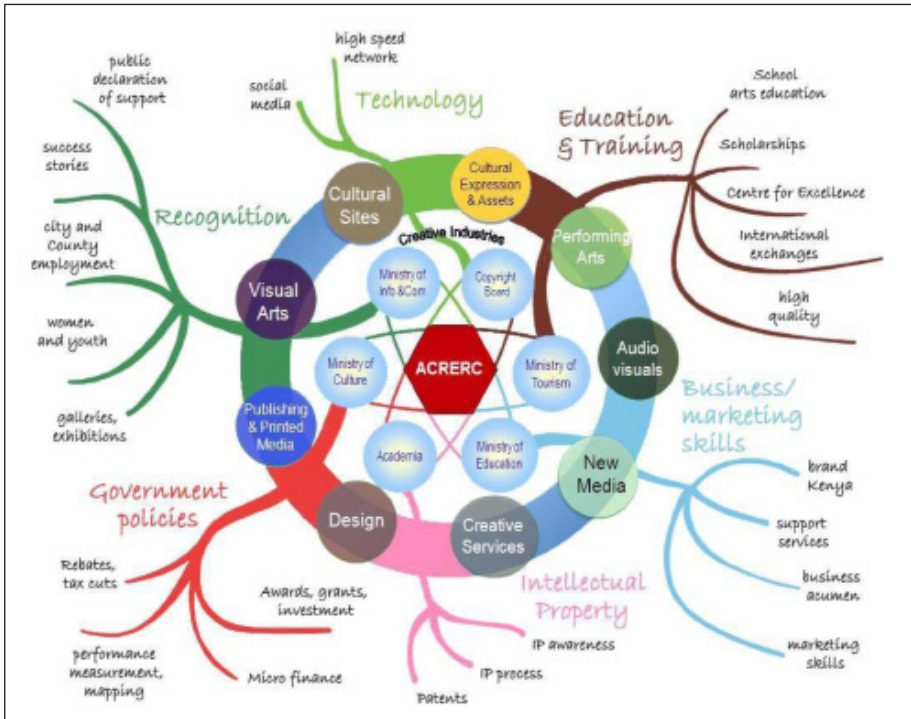


Figure 2.5: Double GDP and employment growth rate to 10 per cent by 2017
 Source: MoIC and IBM CSC (2012).

The report seemed only to focus on the potential the creative industry has towards providing for employment and fails to address other economic contributions the industry has made directly to the Kenyan economy through tangible and intangible products. This clearly shows that the task force did not capture all

aspects of the industry in their road map exercise, thus pointing to the need for the contextualisation of the creative and cultural industries and the creative economy from the international perspective to the Kenyan perspective. This will adequately inform the government and policy making bodies as well as guide them to informed decision-making practices.

Some of the supporting information for this book was drawn from the Economic Contribution of Copyright-Based Industries in Kenya Report by Nyariki *et al.* (2009). This report indicates that the total value-added of the copyright-based industries in 2007 amounted to about KSHs 85.21 billion, which represented 5.32 per cent of Kenya's GDP. The contribution to the country's total value-added by the core industries was KSHs 36.94 billion (2.3 per cent), the interdependent industries KSHs 34.78 billion (2.17 per cent) the partial industries KSHs 6.56 billion (0.41 per cent), and the non-dedicated support industries KSHs 6.92 billion (0.43 per cent). The entire copyright-based industries contributed KSHs 114.23 billion out of the national gross output representing 3.76 per cent of the gross output. The report lists some of the core copyright-based industries as press and literature; music, theatrical productions and opera; motion pictures and video; radio and television; photography and visual and graphic arts, among others. These industries form part of the creative industries that are not featured on any of the Government of Kenya policy documents reviewed. The contribution of the copyright-based industries to the national economy on the basis of GDP in 2007 was higher than that of the agricultural sector (2.3 per cent), education (2.5 per cent), and healthcare (3.9 per cent); and compared favourably with the contributions of the other main sectors of the Kenyan economy such as fisheries (5.4 per cent) and manufacturing (6.2 per cent). This illustrates the potential the creative industries have to offer, and yet they are only considered as a side sector in government policies. Although there is strong evidence of the contribution of the creative and cultural industries to the national economy, the industries face a number of challenges that require attention. Despite the evidence demonstrating the economic value and justification of the creative and cultural industries to the Kenyan economy, the sector still needs recognition and support in policies, research and development. The HE leadership and governance can no longer ignore the contribution of these industries. This also calls for new strategies that will make HE dynamic in the development of the creative economy in Kenya.

A casual glimpse indicates that a large number of youths in Kenya engage in creative and cultural industries with the hope of gaining an access to financial and economic empowerment. In the recent past, the creative and cultural industries have been parading an array of young icons in the industries who have given the youth a new form of economic empowerment that transcends such limitations as the availability of white-collar jobs and educational background amongst other critical issues. The creative economy scene in Kenya is therefore one that is characterised

by mainstream youth involvement. An overview of the music industry indicates that more and more youths continue to enrol into these industries and some do so even before they complete their secondary education.¹ Their involvement in the creative and cultural industries represents a new form of youth development and empowerment in a country where youth restiveness and graduate unemployment have reached alarming proportions similar to those Emielu observed in Nigeria (2008). This chapter explores how professionalised and institutionalised creative and cultural industries can contribute to the national economy.

One observation of the creative and cultural industries in Kenya brings to fore the need for professionalism. This need is further compounded by the minimal opportunities for specialised training (both formal and informal) that could lead to professionalism and career sustainability within the industries. The fact that HE institutions that train in the creative and cultural industries are few also amplifies the problem of professionalism. Consequently, the need for institutionalisation, which in this case will refer to the breaking down of the industry into specialised sectors, with a well-equipped human resource base, becomes the next challenge. Another challenge is that most of the key subject areas of the creative and cultural industries are not part of the curriculum at the secondary school level, nor do they occupy any significant position at the tertiary level of education. This is further compounded by the fact that these creative and cultural subjects, though provided for in the primary school syllabus, are not examinable; hence little preference is given to them (Akuno 2005). This need for HE training and consequent professionalism, therefore, presents itself as one of the major challenges for youth empowerment.

Although the social content and context of performance, as well as the mode of expression keep changing from one historical period to another, the creative and cultural practice has shown great potentials for youth empowerment (Emielu 2008). The creative and cultural industries are a great income earner and a catalyst for job and wealth creation. The music industry, for example, presents an array of opportunities ranging from song writers or lyricists, to music publishers, composers, arrangers, producers, music recording and marketing companies, printing companies, cassette, CD, VCD, DVD manufacturers, wholesalers and retailers of musical recordings, dealers in musical instruments, studio and stage sound engineers. Others are musicians, singers, dancers, promoters, talent scouts, entertainment writers and showbiz consultants, stage designers, lighting crews, structural engineers, advertising practitioners, media houses and many more professionals. Income generation and distribution in the popular music industry is broad-based and far-reaching. Regarding tourism, well-developed, professionalised and institutionalised creative and cultural industries will boost tourism potentials in Kenya. For example, the Osun Oshogbo Festival and the Arungungu Festival, amongst others which feature music prominently, have also been a major attraction for tourists in Nigeria (Emielu 2008). The Kenya Music Festivals and the Kenya

Drama and Film Festivals, among others similar events, could be easily turned into tourist attractions to generate even more revenue. Therefore, the creative and cultural industries have enormous potential for a sustainable youth development and empowerment strategy.

Some of the key challenges facing the creative and cultural industries in Kenya are over-saturation of poorly produced music product in the local scene; the lack of talent innovation and development; intellectual property theft; inadequate professional management; and, minimal corporate sponsorship. What is currently taught in HE does not focus on talent innovation and development, and strategies for financing new innovations in the creative arts are not offered. A further challenge is that the most talented individuals may not necessarily make it to HE because of the cut-off points which cumulatively grade students for entry into these institutions. These are juxtaposed with the opportunities and key assets of the creative and cultural industries. The best opportunities that Kenya possesses with respect to the development of this sector are an abundance of natural talent; a rich history of creative expression and diffusion; a significant diaspora that reside in many countries throughout the world; a resilience of the industry despite little corporate support; and, relatively low internal operating costs regarding further development of the industry. Some of the main constraints and threats to development include international competition where music industry practitioners face very stiff competition from the main creative and cultural industries exporters; trade barriers arising from difficulties in securing distribution deals within Kenya and abroad; visa challenges for live performances and exhibitions outside of the country; finance and marketing where the sheer cost of breaking into new markets is prohibitive; the need to access global alliances with large multinational distribution firms that dominate the industries; weak management systems and inexperience innavigating the ever-changing marketing and distribution models; and, inadequacy in technology and production facilities that hinders growth.

The government has a mediating role to play in the campaign for the creative economy. Therefore, the government should assist institutions by enhancing their capacity to undertake research and development with a view to improving of the creative economy by collecting data of both the tangible and intangible creative and cultural products, and forming a systematic way of refining the industry within the context of economic development for sustainable growth. Therefore, the most important responsibility of the Kenyan government is to act as a facilitator for the development of the creative and cultural industries. Unfortunately, most developing countries are strapped for cash and thus unable to finance most of the facilities required for sustainable industry development. Therefore, the government should enforce the extant laws aimed at eliminating piracy, streamlining the industry providing tax incentives for investors to invest in the local creative and cultural industries; ensuring that the necessary systems are put in place to make investors feel

comfortable and safe in the local operating environment; eliminate the incidence of corruption and other practices of extortion. The government should also focus its efforts on bilateral trade agreements with other countries to ensure greater and easier access to these markets for the proponents of the local creative and cultural industries; and finally, include creative and cultural subjects in the education curriculum to provide for talent development right from an early age.

The new county government agencies should ensure proper execution of the education component of the development of the creative and cultural industries. The curriculum of this education should include not just traditional forms of creative and cultural subject, but also the technical, business, and marketing and management aspects of the music industry development as well. County governments should also focus on the training and development of the vocational aspects of the creative and cultural industries and, focus on the production and staging of talent contests or other mechanisms aimed at discovering and nurturing new and emerging talents. It should also be possible to focus on the integration and exchange of the cultural assets of the region through the sub-regional organisations. Information sharing especially on comprehensive development through education, technological innovation, marketing, management and other aspects of the business of the creative and cultural industries, should be standardised across the regions. Sub-regional organisations can also play a significant role by breaking into the international markets and lobbying their governments for bilateral trade agreements and easier access for music products from Kenya.

The role of educational systems in the development of the creative and cultural industries is threefold: technical training; preparation for professionalisation; and, preservation of heritage. On technical training, the curriculum is more traditional and teacher-education-biased. That is to say, prospective students will *not* be taught the mechanics of their specific instruments, with vocal styling, stage presence and all the other parts of the music and performing process. Regarding preparation for professionalisation, most creative and cultural practitioners in Kenya appear to fall short here. It is important for these practitioners to understand that while creative talent may be in abundance, professionalism is often in short supply. Therefore, it is important for students to be taught the particulars of the business side of the creative and cultural industries. Will include contracts, performance rights, scheduling and punctuality, marketing and general administration. Whereas the intent is not to create artists who are more business-minded than professional, it is important for creative industries practitioners to understand the critical link between professionalism and their ultimate success as artists.

This is one of the ways HE can contribute to the creative economy. Over time tertiary education is slowly responding to the market dynamics emanating from the economic needs of a country's development. For this agenda to be meaningful, the entire value that creative and cultural industries contribute to the Kenyan economy

needs to be contextualised within the GDP, and in so doing HE institutions can design programmes and develop a curriculum that will help the development of knowledge in relation to the creative and cultural industries. This should not just be within the confinements of pedagogy, but should focus also on the business and management aspects of the creative and cultural industries. Tertiary education must contextualise creative and cultural industries as a strategic tool for social interaction, social development and cultural emancipation. By invoking cultural emancipation, the term here implies the ability to make people tolerant and appreciative of diverse cultural aspects of different people from different communities. This promotes effective governance and political tolerance which in turn creates a feasible environment for creative endeavours.

The preservation of heritage is an often-overlooked aspect of the development of the creative and cultural industries. As noted above, local artists often tend to adapt to the creative style of artists that originate in larger markets, thus stifling and in some cases eliminating the creative output of indigenous populations. Again, this is a precarious trend since it places the artists in a difficult competitive environment. Additionally, apart from the commercial and economic importance of preserving the indigenous creative heritage, a clear link has been demonstrated between societies that possess a strong sense of national pride and a reduction in other social ills, such as crime.

Conclusion

This chapter has observed that the creative and cultural industries are not generally regarded as a form of economic empowerment in Kenya. Consequently, attention is drawn to the enormous potential of the creative and cultural industries, and the fact that these industries represent economic empowerment in Kenya. The chapter concludes that the process of empowerment should begin with training, which will lead to professionalism and career sustainability. A professionalised creative and cultural industry will midwife the institutionalisation of specialised sectors, which will become the engine for growth, development and economic empowerment for the industrial players (Emielu 2008).

In tandem with Schultz and Gelder (2008a; 2008b), this chapter contends that the Kenyan government can best support creative and cultural sectors primarily by providing a stable legal foundation and business environment. This role in fostering an enabling environment is crucial, but creators and creative industries can and must do most of the work. Ultimately, success will come from unleashing the genius and initiative of individuals. Based on the talent that already flourishes in difficult conditions – think of Nashville in the 1920s – there is every reason to believe that it can help transform local economies if properly encouraged. The implication of this is that the visionary leadership of tertiary institutions, which are centres of higher learning, must design institutional frameworks within their academic discourse

and governance systems that will become an enabling environment of exploiting creative and cultural industries. The focus on grassroots solutions is in keeping with much recent thinking on development, which calls for more context-specific, results-oriented, entrepreneurial projects that empower locals. Removing many of the obstacles to building local creative industries: would involve prioritising the creative industries; fostering private capabilities; enacting copyright laws that benefit local creators; implement and enforce intellectual property laws effectively; privatising and enhancing royalty collection; and reducing taxes and regulatory burdens on the music industry

Note

1. A well-known case is that of the musician Willy Paul who, with Gloria Muliro, produced a number of successful Gospel hits while still in high school.

