

Point Centre for Contemporary Art

Research Programme

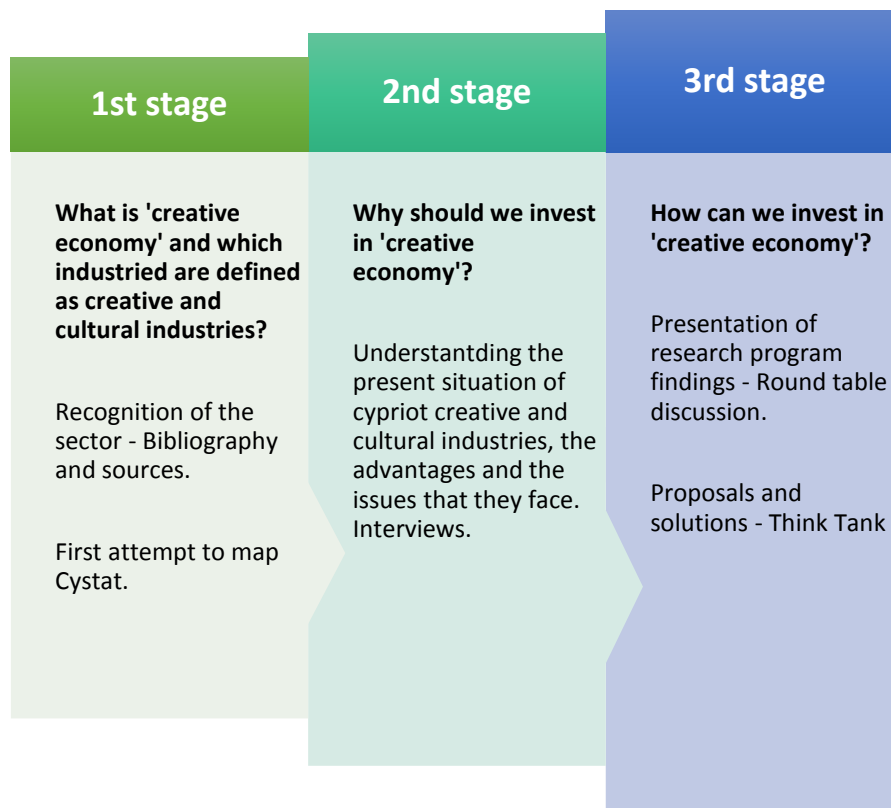
*“Creativity, Innovation, Imagination: culture as a tool of
contemporary economic and social development”*

October 2014 – March 2015



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- The experimental research programme “Creativity, Innovation, Imagination: *Culture as a tool of contemporary economic and social development*”
 - The experimental research programme held by Point Centre of Contemporary Art consists the first part of a significant campaign, (**‘Invest in Culture’**), which attempts to introduce an essential and productive dialogue based on the premise that **creativity** and **culture** are and should be recognised as a **necessary element of social and economic development**.
 - Acknowledging the international effort to understand **the contribution of the “creative economy” and that of the “creative” and “cultural” industries** - whose roles have been reinforced in recent years both internationally and through European Union initiatives and funding - to the social and economic development of a nation, Point Centre for Contemporary Art wishes to open a discourse about the future possibilities that may present themselves for Cyprus if a significant investment in the area of culture occurs.
 - The basic goal of the programme is the projection of **culture** as a developmental tool rooted in creativity and talent, which can contribute to the economic development of Cyprus, **combined with areas such as tourism**, and that, based on correct planning, can make **our country not only a centre of economic services, but also a centre for creativity and innovation**.
 - Through its actions, the programme will attempt simultaneously to locate the **current problems** that **stand as obstacles in the development of “creative” and “cultural” industries** and which hinder their recognition as significant contributors to economic and social development.
 - The final goal of the programme and initial step leading from research to campaign is the constitution of a **think tank**. Through the think tank's discourse and action, it will support creativity and culture as tools of economic and social development through encouraging **changes** around **specific laws, overpassing the limitations of dated cultural policies and mindframes**, dealing with ignorance, and actively contributing towards the foundation of a **more encouraging investment context** for the field, either through individual initiative or within the context of a **company**.



Experimental Research Programme

“Creativity, Innovation, Imagination: culture as a tool of contemporary economic and social development”

part of the “Invest in Culture” campaign

“Ignorance is always afraid of change”

-Jawaharlal Nehru, former prime-minister of India (1947-1964)

“Creativity” as a tool of economic and social developmental

In an interview conducted by the newspaper “Fileleftheros” in August 2013. Mr Nikolas Nikoli, professor of Communications at the University of Nicosia, supported that “Cyprus is a country rich in knowledge and capable individuals”, whose “high ‘sociological imagination’” and “creativity” can and should be actualised so that “ideas and viable solutions can occur for all” (Nikoli, 2013). This perspective on creativity, as a tool of economic and social development, is no longer a fiction but is certainly not yet widely known in a country such as Cyprus.

Nevertheless, it is not by chance that the ways in which creativity can contribute to social and economic development of a nation have only in the last decade been systematised (UNCTAD: 2008 & 2010, UNISCO:2009, European Statistical System Network on Culture: 2012) and been projected through a contemporary international dialogue which spotted the need of “change in the terms of the discourse relevant to the value of art and culture”, which “tended to depend on public funding” and remained for many years on the fringe of the political, economic and social sphere (BOP, 2010).

The leaders of this dialogue presented the argument that “the total of economic activity derived from creativity and culture, including their commercial form, should be taken under consideration and there must be a significant comprehension around their true contribution” (BOP, 2010). It is notable that in the Creative Economy Report published in 2010 by UNCTAD, it was acknowledged that “[if] developed efficiently, creativity is the fuel of culture, it nourishes a person-centered growth and consists the basic ingredient for the production of jobs, innovation and commerce, while simultaneously contributing to social adaptation, multi-cultural societies and environmental viability” (UNCTAD, 2010).

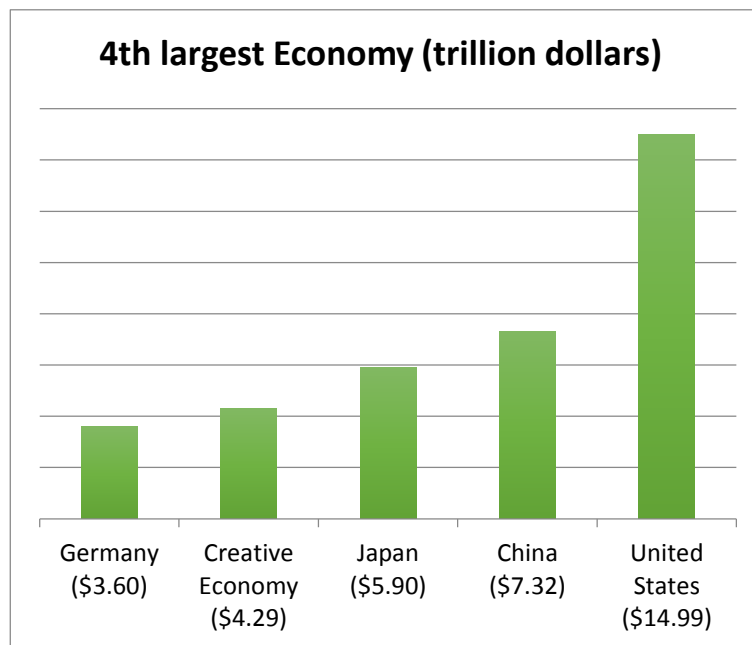
“Creative Economy” and the “creative and cultural industries”

Towards the late 1990s, the term “creative and cultural industries” started to appear and be formally used by governments such as the UK. These industries were about to compose and new

form of economy, known now as the “creative economy”, which as “coined by John Hawkins, includes all the areas of which the goods and services are based on copyright: advertising, architecture, handicraft, design, fashion, film, games and toys, music, publications, research and development, software, television and radio, as well as videogames, conceptual and performance art” (Restrepo and Duke, 2013).

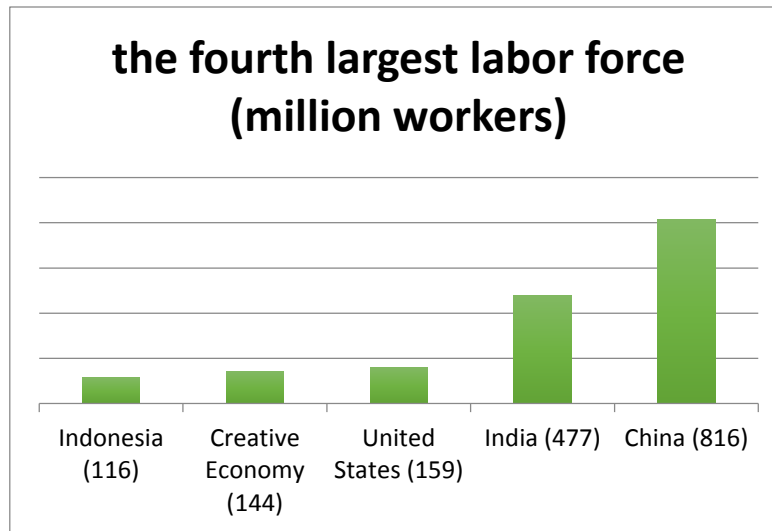
Acknowledgment of this economy has led many contemporary researchers towards the process to comprehend the dimensions that it could take. A distinct example of this effort to comprehend comes from Restrepo and Duke with their publication of the manual *Orange Economy: A Constant Opportunity* (2013) in collaboration with the Inter-American Development Bank. According to the writers, if the “creative economy” was a country in the world, then it would be:

1)



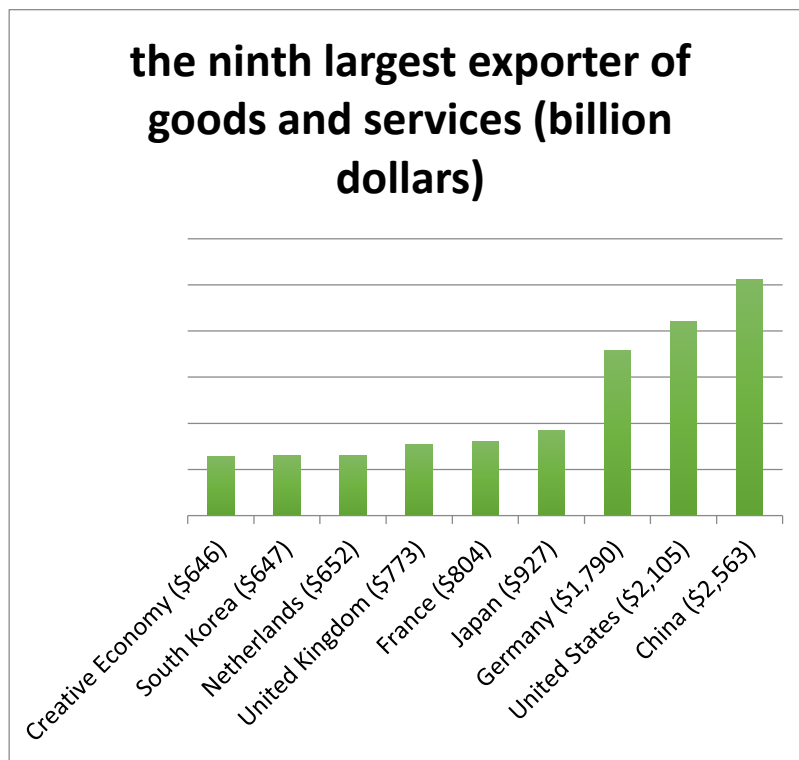
Source: Buitrago - Restrepo, P.F., Duque- Márquez, I., (2013) *The Orange Economy: An Infinite Opportunity*, Washington: Inter-American Development Bank, p. 96

2)



Source: Buitrago - Restrepo, P.F., Duque- Márquez, I., (2013) *The Orange Economy: An Infinite Opportunity*, Washington: Inter-American Development Bank, p. 96

3)



Source: Buitrago - Restrepo, P.F., Duque- Márquez, I., (2013) *The Orange Economy: An Infinite Opportunity*, Washington: Inter-American Development Bank, p. 96

The conclusions of research such as Restrepo and Duke's are an applicable example of the contribution of the "creative economy" on the world map of financial and economical

transactions and activities of nations around the globe. If this seems as abstract and distant, one could easily turn their focus on more specific examples.

In January 2014, the UK Department of Culture, Media and Sports (DCMS) published the conclusions of formal statisticians which mentioned that the gross added value of the “creative and cultural industries” in the economy of Great Britain came up to £71.4 billion annually, producing in this way the notable amount of £8 million per hour and providing 1.68 million people with work (DCMS, 2014). Similar results are also surfacing from smaller countries such as Malta.

In 2009 and during his speech on the national budget of 2010, the minister of Finance, Economy and Investment of Malta suggested the establishment of a team under the name of Creative Economy Working Group, which was to conduct research about the size, dimensions and contribution of the “creative economy” to the nation's GDP. Focusing on the creative activities in Valletta, the Creative Economy Working Group discovered that until 2007, Malta's “creative economy” consisted of 3600 companies, employed 7500 individuals, was developing on an average of 9% annually [2000 – 2007], produced €47.5 million through tourism and consisted 4% of the nation's GDP (Creative Economy Working Group, n.d.).

The “creative economy”, the European Union and Greece

The European Union could not be absent from this context of discussion. The 2012 ESS-net Culture Report by the Luxemburg Ministry of Culture and the European Statistical Service was an important step towards the formalisation of the need to document and systematise “creative economy”. In the report which was put together with previous research and methods in mind (LEG-Culture, UNESCO), we can read about ways of eliciting and comprehending formal national statistical data in order to form a clear picture of the size and contribution of this type of economy. The European Statistic Service had announced that the publication of statistical data concerning culture, cultural economy and the taking part of Europeans in cultural activities would commence in 2015 (Eurostat, 2014).

Bearing in mind the above and understanding the immediate need for such dialogue within the Greek context, it had been observed in Greece in 2014 that a series of individual initiatives took place, which, even if sporadic and unsynchronised, attempted to promote new terms of discourse about culture. This attempt was realised through publications (Αυδικός: 2014, Λαζαρέτου:2014), the creation of networks (Δίκτυο για τη Δημιουργική Ελλάδα: Athens, Creativity Platform: Thessaloniki) and through the organisation of international conferences (The Creative Economy: An infinite opportunity for growth, Acropolis Museum, 18/10/2014), which moved to include Greece in the general discourse around the “creative economy” and the “creative and cultural industries”.

The “creative economy” and Cyprus

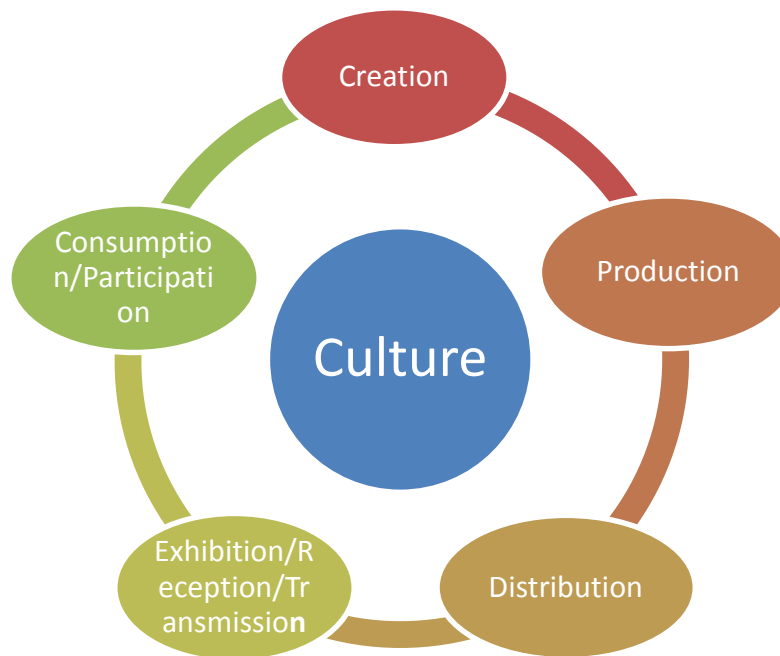
In 2004 a group of European Council experts headed by Christopher Gordon put together an evaluation report of the cultural policy followed by Cyprus up until that point in time. In this text, the researchers emphasised the following:

“The creative industries consist one of the biggest areas of development of the economies of the member nations of the European Union. In addition, Cyprus, even though small market, has an important international comparative advantage as far as high levels of education in the English Language. We suspect that the fragmentation of expertise within different ministries may be one of the factors contributing to the difficulty of locating the potential of this interdisciplinary agenda. Furthermore, it is important to search deeper into the potential for connection of production and distribution [of culture] with the central concerns of the artistic forms for the development of the market (especially that concerning youth) and its future economic development”.

Gordon, *Cultural Policy in Cyprus – European experts' report*, 2004

The researchers' comments showed an important problem in the area of culture in Cyprus, that of continuous interruption of the “cultural cycle”. The “cultural cycle”, as it is presented by UNESCO (2009), encapsulates all the different “phases” of creation, production and distribution of culture, which make up the “creative economy” as well as its industries¹. In order for culture to function beneficially for the economical and social development of a nation, then these “phases” and stages have to be in constant co-operation so they can synchronise to form a total image of cultural economy and social contribution to culture.

¹ **Creation:** the creation and writing of ideas and content (sculptors, authors, design companies, etc) and one-off production (fine arts, handicraft, etc) **Production:** the reproduction of cultural forms (e.g. tv programmes), as well as specialised tools, structures and procedures used towards their actualisation (e.g. production of musical instruments, printing of newspapers) **Distribution:** the distribution of mass produced cultural products to the consumer and exhibitor (e.g. wholesale, retail and renting of recorded music and electronic games, distribution of films). With digital distribution, certain goods and services go directly from the creator to the consumer. **Exhibition/Reception/Transmission:** refers to the venue of consumption and the supply of live or/and immediate cultural experiences to the audience with the sponsorship or sale of access towards consumption / participation in specific cultural activities (e.g. festivals, operas, theaters, museums). Transmission relates to the transference of knowledge and skills which may not include a commercial transaction and which often occurs informally. It includes the transmission of immaterial intergenerational cultural heritage. **Consumption/Participation:** the activities of the audience and participants in the consumption of cultural products and the participation in cultural activities and experiences (e.g. reading a book, dancing, taking part in a carnival, listening to the radio, visiting a gallery).



Source: Pessoa, J. and Deloumeaux, L. (2009) *The 2009 UNESCO Framework for Cultural Statistics*. Canada: UNESCO Institute of Statistics, p. 24

It has already been a decade since the publication of the European Council's report and Cyprus continues to present weakness in the connections that the experts have suggested. Possible ignorance and lack of understanding of the new terms that define culture ("creative economy", "creative and cultural industries", "creativity and innovation") present an immediate need to start up an essential dialogue which will attempt to unlock the area's potential and formally acknowledge the role of creativity in the economic and social development of the nation.

If Cyprus wishes to be considered a contemporary European country which can be competitive in various areas of development with respect to and investment in its human capital, then it must allow and actively participate in this change of terms in discourse about culture. By researching and systematising the present cultural situation, introducing and supporting individual initiatives for the support of this type of economy and reinforcing the social participation in and consumption of culture, the Cyprus government, with the help cultural organisations, will be able to actualise the culture of Cyprus and catch up with the relevant dialogue.

"You may not do it all from the beginning, but gradually you can reach the desirable level", stated the Minister of Education and Culture, Mr Costas Kadis to Fileleftheros in reference to restructuring that the ministry is to actualise in relevance to culture. Inspired by this statement but aiming towards the immediate commencement of an up-to-date dialogue, we are called upon to "create" and place the foundations of a "creative" future.

Course of the Programme

Stage 1: An initial mapping and comprehension of “creative economy” and the “creative and cultural industries” of Cyprus

The acknowledgment and comprehension of terms concerning the “creative economy” and the “creative and cultural industries” on an international level as well as a national one is the first stage of the programme.

Acquiring essential information and sources in reference to the systematisation process and comprehension of the economic size of the “creative economy”, the Point Centre for Contemporary Art group is attempting the materialisation of an initial, basic mapping of this area, as per suggestion of the European Council in 2004. This mapping combines directives of the ESS-net Culture Report (2012) of the Luxemburg Ministry of Culture and the European Statistical Service with the already existing formal statistical graphs which are published by the Cyprus Statistical Service.

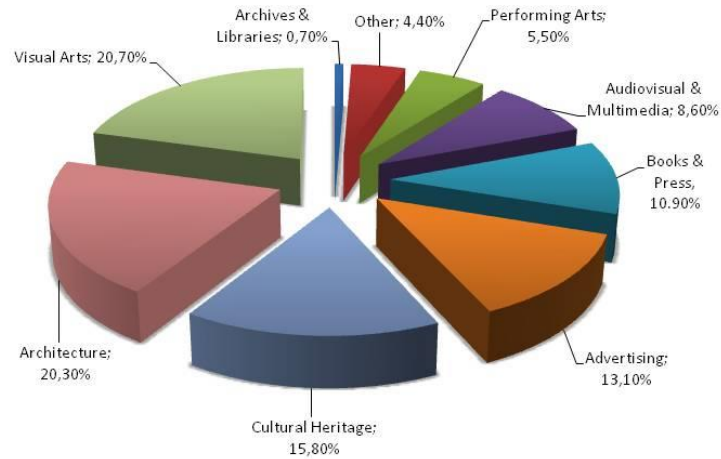
Specifically, the mapping focuses on concentrating data relating to the size of the business and professions under the area of creative and cultural industries, as well as the contribution of the area to the Cyprus economy. The systematisation of the data is considered necessary in the promotion of this new dialogue, even if it already recognised that its potential is limited due to considerable lack of information². Nevertheless, the results of the systematisation are perceived as positive and essential, since they contribute to the creation of an initial image of the area. The graphs below depict some of the data already concentrated, while the process has not yet been completed.

It is important to say that this mapping effort is limited by time and funding restrictions. The organisation recognises these restrictions and hopes that this endeavor will inspire further research which will focus on the analytical recording of this area. There is the belief that the size of the creative and cultural industries of Cyprus is bigger than that which is found in the data of the Cyprus Statistical Service.

² For example in the Cultural Heritage area, including museum venues, the number of venues comes up to 20 according to the Business Record (2012). Nevertheless, the Cyprus Museum Guide published by the Optic Sociology and Museology Workshop of the Cyprus Technical School in 2014 formally recognised the function of 92 museum venues.

Creative & Cultural Industries in Cyprus

Number of Enterprises

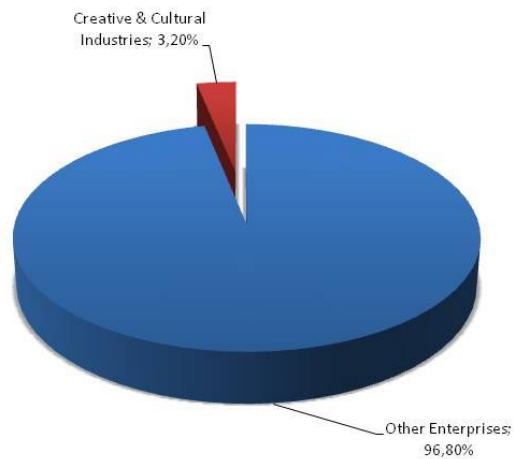


Total number of CCIs = 2871 enterprises (100%)

Πηγή: Μητρώο Επιχειρήσεων 2012, NACE Rev. 2, Στατιστική Υπηρεσία Κύπρου

Creative & Cultural Industries in Cyprus

Number of Enterprises

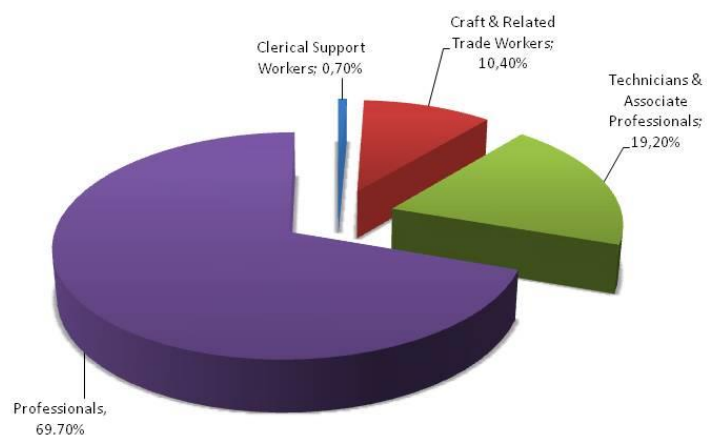


Total number of Cyprus's enterprises = 90905 enterprises (100%)

Πηγή: Μητρώο Επιχειρήσεων 2012, NACE Rev. 2, Στατιστική Υπηρεσία Κύπρου

Creative & Cultural Industries in Cyprus

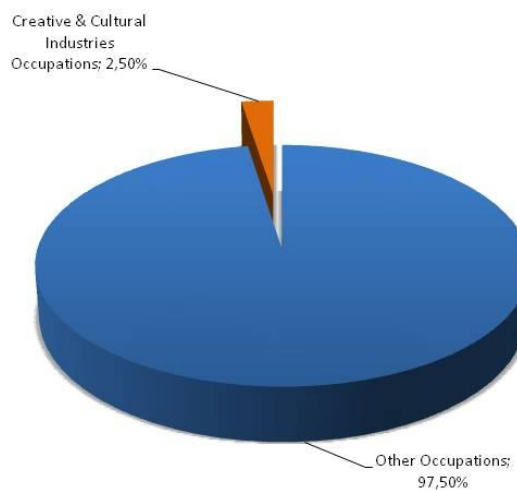
Labour Force



Total number of CCI labour force= 9391 labour force(100%)
 Πηγή: Πληθυσμός-Εργατικό Δυναμικό 2011, ISCO-08, Στατιστική Υπηρεσία Κύπρου

Creative & Cultural Industries in Cyprus

Labour Force



Total number of Cyprus's Labour Force = 371 316 (100%)
 Πηγή: Πληθυσμός-Εργατικό Δυναμικό 2011, ISCO-08, Στατιστική Υπηρεσία Κύπρου

Stage 2: What are the advantages that may be brought about by a significant investment in the area of “creative and cultural industries” of Cyprus? Why should we invest in this economy?

The second stage aims to create a different mapping, which does not concern itself with numbers and statistical data, but which attempts to depict an amalgamation of opinions and perspectives around the theme of the organisation's programme.

Through a series of interviews which will occur with individuals who either represent actively the area of “creative and cultural industries” or are supporters of it or work in immediately connected areas, the Point Centre For Contemporary Art group will try to place and project the advantages of the area as well as the disadvantages it is experiencing and which are obstacles to its development.

Why do we have an obligation to invest in the “creative economy”? Which other areas might this investment benefit? Which are the economic and social advantages that may come up? How can we support its role? Which obstacles must be overcome? Key-questions which will seek out answers through the collection of the above opinions and perspectives.

The data which will be collected through the interviews will consist an important subject for analysis and discourse within the context of the programme presentation (March 2015) as well as the following stages of the campaign Invest in Culture.

Stage 3: How can we invest in the “creative economy” of Cyprus?

The third stage of the programme is transitional, since the research will pass on the initiative to a series of actions with aim to achieve essential change.

The localisation and the projection of the advantages and problems that the “creative and cultural industries” of Cyprus are facing, as they arise from the interviews, will dictate the actions of the think tank, whose constitution stems from the need for support of the area and the construction of suggestions which will bring about plausible solutions for its development.

Which laws must be applied so that the roles of the “creative and cultural industries” may be supported? How can individual initiative contribute to the development of the area? Can companies include or increase their funding towards culture within the context of Corporate Social Responsibility? With which other ways can Cyprus move on to the reinforcement of creativity and culture as a necessary part of the economic and social development of the nation?

The think tank of the Invest in Culture campaign is called to initiate and suggest plausible solutions which will overpass dated economic and cultural policies and will introduce and new dialogue concerning the potential and the value of culture and the arts, of the “creative economy” and creativity.

Epilogue

Inspired by Eric Liu and Scott Noppe-Brandon's book *Imagination First: Unlocking the Power of Possibility* (2009), the American National Creativity Network was founded based on the belief that imagination, creativity and innovation are necessary elements of human nature. NCN supports that “the expression of imagination, creativity and innovation is not limited to a specific area of life – such as the arts or the design fields – but can be present in all areas of human occupation, which covers sciences, humanities, social sciences, architecture and the arts, law and political sciences, religion and theology, engineering, technology, interdisciplinary studies, and so on” (NCN, 2014).

The experimental research programme “Creativity, Innovation, Imagination: culture as a tool of contemporary economic and social development”, as well as the campaign under which it functions (“Invest in Culture”) were created based on the belief that the applied and substantial investment in creativity and culture can bring about more advantages than the ones that are currently widely accepted. The effort activated through the Point Centre for Contemporary Art recognises that any future contribution to the development of the area will ensure simultaneously the production of creative ideas, solutions and suggestions which will establish a vision for a better, viable future. If we unlock the potential of culture and creativity, we will unlock a more promising tomorrow.

Point Centre for Contemporary Art

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October 2014 – March 2015

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