

# INDEPENDENT POLICY STUDY

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CONDUCTED FOR



**CREATIVE SERVICES  
SUPPORT GROUP**

By Seerat Kaur

## ABOUT STUDY

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Conducted for the Creative Services Support Group. CSSG are a registered charity helping unemployed youth from disadvantaged communities in New Delhi get vocational training for employment in the Creative Sector:

The study is an independent policy report exploring the importance of the Creative Sectors in generating employment, drawing on evidence from India and abroad. The report will look at successful examples from other countries in the developed and developing world, where the creative sector has made significant positive contributions to employment creation, worker well-being and human development indices. The study synthesises evidence from a variety of sources like Policy reports from UNESCO, UNCTAD; Analysis of quantitative data from Industry reports; Case Studies of successful Creative Ventures in both developing and developed countries. The evidence will then be applied to CSSG's model to see the value of their initiative in India.

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<b>Executive Summary</b>	8
<b>Chapter 1: An Introduction to the Concept of Creative Economy</b>	12
1.1 Defining the Creative Sector	12
1.2 UNCTAD Definition of the Creative Industries	13
1.3 The Creative Economy	14
1.4 UNCTAD Definition of the Creative Economy	14
1.5 Economic, Social and Cultural Dimension of the Creative Economy	15
1.6 Creative Cities	16
1.7 Drivers of the Creative Economy	18
1.8 Recent Trends in the Global Creative Sector	19
<b>Chapter 2: Creative Economy in the Developed and Developing World</b>	21
2.1 Creative Economy in the Developed World	21
2.2 Creative Economy in the Developing World	22
2.3 The Development Dimension of the Creative Economy	23
2.4 Creative Economy and the MDG's	23
2.5 How can the Creative Sector Facilitate Youth Empowerment?	26
2.6 Creative Economy in the Asia-Pacific Region	27
2.7 Creative Sector in India	27
2.7.1 The Art Scene in India	28
2.7.2 Indian Film Industry	28
<b>Chapter 3: Government and Private Sector Interventions in Skills Training in India</b>	34
3.1 National Policy on Skill Development	35
3.2 The Indian Demographic Advantage	36
3.3 Projected Growth and sector Demand	37
3.4 Skill Development Initiatives by Government and Private Sector in India	37
3.4.1 Government Interventions	37
3.4.2 Private Partnership Support	38
3.4.3 Policy Support	41
3.4.4 Private Sector	44
3.4.5 Skill Development Initiatives by Industry Associations	45
<b>Chapter 4: Loopholes in the Skill-Development Framework in India</b>	47
4.1 Inadequate Skills Training Interventions in the Creative Sector?	48
4.2 Creative Services Support Group (CSSG)	49
4.3 Vision and Mission	49
4.4 Modus Operandi	50
4.5 What sets CSSG apart from other similar organisations?	51
4.6 Objective, Programmes and Activities for 2015	51
4.7 Conclusion	55

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## **CASE STUDIES**

<b>Case Study 1:</b> CREATIVE INDUSTRY DEVELOPMENT FRAMEWORK (CIDF), GAUTENG PROVINCE, SOUTH AFRICA	24
<b>Case Study 2:</b> THE CASE OF MEDELLIN, COLOMBIA	26
<b>Case Study 3:</b> THE CARNIVAL INDUSTRY OF LATIN AMERICA	27
<b>Case Study 4:</b> SANGANERI TEXTILES (UNESCO, 2013)	29
<b>Case Study 5:</b> THE CREATIVE SOCIETY, UK	30
<b>Case Study 6:</b> KOTO, VIETNAM (Know One, Teach One)	31
<b>Case Study 7:</b> A NEW DIRECTION, UK	32
<b>Case Study 8:</b> AARONG PROJECT, BANGLADESH	33

## LIST OF ABBREVIATIONS

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<b>ASSOCHAM</b>	Associate Chambers of Commerce and Industry of India
<b>BFSI</b>	Banking, Financial Services and Insurance
<b>BPL</b>	Below Poverty Line
<b>BRAC</b>	Bangladesh Rural Advancement Committee
<b>BRICS5</b>	Brazil Russia India China
<b>CEDTI</b>	Centre for Electronics Design and Technology of India
<b>CFDG</b>	Charity Finance Director's Group
<b>CII</b>	Confederation of Indian Industries
<b>CIDC</b>	Construction Industry Development Council
<b>CIDF</b>	Creative Industry development Fund
<b>CPS</b>	Community Polytechnique Scheme
<b>CPSE</b>	Central Public Sector Enterprise
<b>CSSG</b>	Creative Services Support Group
<b>DCMS</b>	Department of Culture, Media and Sports (UK)
<b>DGET</b>	Directorate General of Employment and Training
<b>DOEACC</b>	Department of Electronics and Accreditation of Computer Courses
<b>DRF</b>	Dr. Reddy's Foundation
<b>DWP</b>	Department of Work and Pensions (UK)
<b>EAS</b>	Employment Assurance Scheme
<b>EDP</b>	Entrepreneurship Development Programme
<b>EDSP</b>	Entrepreneurship cum Skill Development Programme
<b>E&amp;Y</b>	Ernst and Young
<b>FICCI</b>	Federation of Indian Chambers of Commerce and Industry
<b>FJF</b>	Future Jobs Fund
<b>FPTC</b>	Food Processing and Training Centres
<b>FY</b>	Financial Year
<b>GDP</b>	Gross Domestic Product
<b>GVA</b>	Gross Value Added
<b>HIV/AIDS</b>	Human Immune Virus/Acquired Immuno-Deficiency Syndrome
<b>HUDCO</b>	Housing and Urban Development Corporation
<b>ICPD</b>	International Conference on Population and Development
<b>ICT</b>	Information and Communication Technology
<b>IGNOU</b>	Indira Gandhi National Open University.
<b>ILO</b>	International Labour Organisation
<b>INR</b>	Indian Rupee
<b>ISDC</b>	IL&FS Skill Development Corporation
<b>IT</b>	Information Technology
<b>ITC</b>	Imperial Tobacco Company of India
<b>ITES/BPO</b>	Information, Technology /Business Process Outsourcing
<b>ITI</b>	Industrial Training Institute
<b>KOTO</b>	Know One Teach One
<b>KVIC</b>	Khadi Village Industries Commission

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<b>LABS</b>	Livelihood Enhancement Business School
<b>L&amp;T</b>	Larsen and Toubro
<b>LMIS</b>	Labour Market Information Systems
<b>MDGs</b>	Millennium Development Goals
<b>MHRD</b>	Ministry of Human Resource Development
<b>MOLE</b>	Ministry of Labour and Employment
<b>MoU</b>	Memorandum of Understanding
<b>NCVT</b>	National Council for Vocational Training
<b>NDotM</b>	New Deal of the Mind
<b>NESTA</b>	National Endowment for Science, Technology and the Arts
<b>NGO</b>	Non-Governmental Organisation
<b>NSDC</b>	National Skill Development Corporation
<b>NSDF</b>	National Skill Development Fund
<b>NSDT</b>	National Skill Development Trust
<b>NSSO</b>	National Sample Survey Organisation
<b>OECD</b>	Organisation for Economic Cooperation and Development
<b>PHTC</b>	Paddy Processing Research Centre
<b>PPP</b>	Public Private Partnership
<b>R&amp;D</b>	Research and Development
<b>RUDSETI</b>	Rural Development & Self Employment Training Institute
<b>SDC</b>	Skill Development Council
<b>SGSY-SP</b>	Swarnjayanti Gram Swarozgar Yojana
<b>SJSRY</b>	Swarna Jayanti Shahari Rozgar Yojana
<b>SROI</b>	Social Return on Investment
<b>SSC</b>	Sector Skill Council
<b>STEP</b>	Support to Training and Employment Programme for Women
<b>ToT</b>	Training of Trainers
<b>UK</b>	United Kingdom
<b>UNCTAD</b>	United Nations Conference on Trade and Development
<b>UNDESA</b>	United Nations Department of Economic and Social Affairs
<b>UNDP</b>	United Nations Development Programme
<b>UNESCO</b>	United Nations Educational, Scientific and Cultural Organisation
<b>UNIDO</b>	United Nations Industrial Development Organisation
<b>UNWTO</b>	United Nations World Tourism Organisation
<b>UT</b>	Union Territory
<b>VET</b>	Vocational Education and Training
<b>WEF</b>	World Economic Forum



The developed nations of the world have been mired in low growth with rising unemployment, high debt levels and faltering consumer spending along with widening trade deficits. On the other hand many of the large emerging economies such as the BRICS5 have been experiencing rapid growth on account of rising global competitiveness, deepening industrial capabilities and an expanding consumer class. The developing and third world economies in contrast are faced with deindustrialization and reduced global competitiveness in addition to debilitating austerity measures (Deshpande and Nurse, 2012).

Development models strictly based on conventional economic theories have failed to address the aforementioned challenges. The time is right to go beyond traditional economic approaches and look for a holistic solution that takes into account the realities and specificities of countries, recognizing their cultural differences, identities and real needs. Development strategies need to be updated to cope with far-reaching economic, cultural, technological and social shifts that are rapidly transforming our global society.

According to a recent UNIDO report these paradigm shifts offer new opportunities in terms of new growth sectors and growth economies. There has been a rise in importance of new transversal economic sectors such as the 'Green Economy' (e.g. renewable technologies and energy), the 'Diaspora Economy' (e.g. remittances, brain circulation, and diaspora tourism), the 'Digital and Internet economy' and the 'Creative Economy'. These sectors involve intersecting and overlapping flows that belie the traditional conception of an economic sector (UNIDO, 2013).

The Creative Sector is one of the newest and the most dynamic of the global knowledge economy, where creativity, knowledge and other intangibles serve as the basic productive resource. The current world economic trend has led to culture and creativity being increasingly valued as an economic activity rather than a purely cultural activity. Our present day global society grapples with complex challenges like polarisation and inequality within and between nations. British Council's Creative Sector Mapping Toolkit states that development strategies are needed to unleash the creative potential of all to respond to the far reaching cultural, economic, social and technological shifts that we are living through. In this context the concept of 'the creative and cultural economy' is growing around the globe as the interface between culture, economics and technology.

In developing countries, creative industries are increasingly being valued not only for their cultural and social functions like nationalism, social cohesion, preservation of common values and collective institutions- but also as an economic tool for development i.e. for their potential to create employment, generate incomes, earning export revenues and alleviating poverty (UNCTAD, 2004; Throsby, 2001).

### **Defining Creative Industries**

According to the UK Department of Culture, Media and Sport (DCMS, 2001) "Creative industries" are defined as those requiring creativity, skill and talent, with potential for wealth and job creation through the exploitation of their intellectual property. According to the UNCTAD, creative industries are vast in scope, dealing with the interplay of various subsectors. These subsectors range from activities rooted in traditional knowledge and cultural heritage such as arts and crafts, and cultural festivities, to more technology and services-oriented subgroups such as audio-visuals and the new media.

The Creative economy has a multitude of dimensions and contributes to economic, social and cultural development



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in a number of ways. By producing economic and employment benefits in related services and manufacturing sectors, the creative economy promotes economic diversification, revenues, trade and innovation. From the economic perspective, the creative economy has been growing at a faster pace than the rest of the economy in a number of countries. According to UNCTAD, world trade in creative industries products continues to increase, even during the financial crisis of 2008 which led to a 2 per cent decline in world economic growth (GDP) in 2009. Between 2002 and 2008, before the economic downturn, trade in goods and services from the creative industries grew on average 14 per cent annually, even after taking into account the sharp contraction of world demand and international trade in the final months of 2008 (UNCTAD, 2010).

## **Creative Industries in the Developed and Developing World**

In Europe, the creative economy generated a turnover of €654 billion in 2003, increasing 12 per cent faster than the overall economy (KEA, 2006). In 2010, it was estimated that the cultural and creative industries contributed to around 2.6 per cent of the total GDP of the European Union, providing quality jobs to around 5 million people across the 27 EU member States (European Commission, 2010).

The discourse on creative economy has mostly revolved around developed economies, where creative industries are well established and where participation in global markets for creative products is strong. The situation in the developing economies is however more nuanced. Asian countries (China in particular), are experiencing rapid growth in creative capacities and in recent years have been benefiting from the competitiveness of their creative products in world markets. In other developing countries, national strategies are being formulated gradually in order to enhance their creative economy. However, more time is needed for the third world countries to put their policy and institutional frameworks in place, in order to use their creative capital for socio-economic development.

## **The Development Dimension of the Creative Economy- The MDG's**

Creative sector can be used as a potent instrument in achieving the Millennium Development Goals (MDGs) for the developing countries. The MDGs are eight international development goals that were established following the Millennium Summit of the United Nations in 2000, following the adoption of the United Nations Millennium Declaration. The MDGs represent the international policy environment within which national strategies for advancing the creative economy in developing countries are being implemented.

There are eight goals with specific targets to be reached by 2015, namely to:

- I. eradicate extreme poverty and hunger;
- II. achieve universal primary education;
- III. promote gender equality and empower women;
- IV. reduce child mortality;
- V. improve maternal health;
- VI. combat HIV/AIDS, malaria and other diseases;
- VII. ensure environmental sustainability; and
- VIII. develop a global partnership for development.

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Progress in attaining the MDGs in many developing countries progress has been slow and was further exacerbated by the devastating impact of the global financial meltdown. The poorest countries in the developing world are likely to fail to eradicate extreme poverty and hunger without a significant improvement in their economic situation and more targeted development policies. A majority of the developing countries have a large proportion of youth and women who need better access to education and jobs. The creative economy should therefore be seen as a viable means for utilizing the excess capacity in these countries in order to alleviate poverty and achieve environmental sustainability.

## **Contribution of the Creative Industries to Employment**

The contribution of the creative industries to employment is usually significant and their job-creation potential can be important in policy terms. For example, strategies aimed at redeveloping depressed industrial regions in a number of countries have looked to the establishment of creative industries as an effective way to boost employment. Furthermore, it is sometimes noted that the quality of jobs generated by the creative economy may provide greater levels of employee satisfaction than more routine occupations because of the commitment and sense of cultural involvement engendered. According to a recent study by Siwek (2009), the creative industries defined as core copyright industries employed 5.5 million workers representing 4 per cent of total U.S employment in 2007.

The arts and other cultural activities have proven to be successful means of engaging young people in productive activities, who might otherwise be unemployed and at risk of antisocial conduct. Creative work can provide a sense of purpose in otherwise seemingly futile lives, and engagement in artistic production of various sorts can raise self-esteem and social awareness. In this respect, fostering locally based creative industries may provide income-generation opportunities for young people from rural areas and help to discourage migration to the neighbouring cities or urban centres. In the recent past, creative economy strategies have been used successfully by local authorities and NGOs in order to provide education and job opportunities to thousands of teenagers who are economically and socially excluded and therefore exposed to delinquency.

According to estimates of the International Labour Organisation (ILO), at the end of 2010, there were an estimated 75.1 million young people in the world struggling to find work—4.6 million more than in 2007. Between 2008 and 2009, the number of unemployed youth increased by an unprecedented 4.5 million (ILO, 2011). The rise of the creative industries presents significant opportunities for transforming youthful energy into new ideas, organization and a future vision for societies. UNIDO is focusing on a dynamic creative industry sector to generate new jobs and empower opportunity-driven women entrepreneurs, youth groups and peripheral communities to transform that sector and industrial landscapes with innovation and to respond to new opportunities, utilizing creativity, rich cultural heritage and diverse knowledge to create competitive goods and services.

## **Creative Sector in India**

The Creative Sector in India is still in a very nascent stage of development. The concept of the creative economy is not yet well integrated into national strategies. In terms of scope, Indian society sees the traditional and the contemporary as a continuum and tends to include under the creative economy, cultural pursuits that might be set apart as “intangible cultural heritage” (UNDP, 2013). The current global scenario presents a huge opportunity

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for India to tap into its creative potential by developing the creative industries. As discussed above, the creative sector can prove to be efficacious in tackling the pervasive unemployment problem in India. This will entail active interventions by the government and private sector in providing skills/vocational training to unemployed youth in creative skills like media, music, arts, design, architecture and crafts/handicrafts.

### **Government Interventions in Skill Development/ Vocational Training in India**

An analysis of the skill development landscape offered by the government and private sector in India reveals that the focus of skill development in India is primarily high growth sectors like Automobiles, manufacturing, construction and IT. There are very few interventions in developing skills in the creative sector in India. Of the 21 high-growth sectors identified by National Skill Development Corporation (NSDC) to provide expanded employment, only 4 industries fall under the creative sector domain. These are:

- I. Textiles & Garments;
- II. Gems & Jewellery;
- III. Handlooms & Handicrafts, and
- IV. Media/Entertainment/Broadcasting/Content Creation and Animation

Therefore, there is dire need for the Government, Private Sector and Civil Society Organisations to take initiatives in order to promote skills' training in the Creative Sector in India. There are a few NGO's/charities' and Government initiatives that are working towards training unemployed youth and women from marginalized communities in the traditional textiles, weaving and handicrafts sector. But these efforts are few and far between. A more holistic approach is needed in order to provide skills training in a wide array of sectors under the creative domain like Art, Design, Architecture, Music, Dance, Theatre, Film, Broadcast, Fashion and Advertising. A small endeavour in this direction is the charity organisation- Creative Services Support Group (CSSG), founded by Mr Anand Kapur in New Delhi, India.

CSSG was founded in 2011 and is a registered charity established to aid underprivileged young adults through skills training and mentorship within the creative sectors. The charity was established due to an alarming lack of support for young individuals as they transition into their adult life. CSSG believes that creativity leads to change and is looking to the creative sectors - such as Food, Literature, Art, Design, Architecture, Fashion, Music, Dance, Theatre, Film, Broadcast, Advertising, Technology and Policy - as an essential channel for influencing positive changes in societies and communities.

CSSG's focus lies in empowering young adults from underprivileged backgrounds by providing them with training, workshops and interactive sessions culminating in a job placement in one of the creative sectors. CSSG strongly encourages self-dignity and self-reliance and believes that the underprivileged do not want sympathy nor pity, but rather equal opportunities to grow and thrive. CSSG's ultimate mission is to provide a school of excellence to those in need of assistance, in order to give them the opportunity to receive the best quality vocational training in an engaging learning environment in order to maximize all students' potential for employability.

## **CHAPTER 1:**

### **AN INTRODUCTION TO THE CONCEPT OF CREATIVE ECONOMY**

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The liberalisation and globalisation of service markets has opened up whole new areas of production, consumption and export. Noted Venezuelan economist, Carlota Perez (2002), argues that the contemporary world economy is in an innovation rich phase that gives rise not only to new leading sectors (e.g. product, process and service innovations), but also to new organizational and managerial innovations that ultimately have a pervasive effect on how business is conducted throughout the world economy. This process of “creative destruction” (Schumpeter, 1939), heralds both challenges and opportunities for the world economy.

The developed nations of the world have been mired in low growth with rising unemployment, high debt levels and faltering consumer spending along with widening trade deficits. On the other hand many of the large emerging economies such as the BRICS5 have been experiencing rapid growth on account of rising global competitiveness, deepening industrial capabilities and an expanding consumer class. The developing and third world economies in contrast are faced with deindustrialization and reduced global competitiveness in addition to debilitating austerity measures (Deshpande and Nurse, 2012).

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The Creative Sector is one of the newest and the most dynamic of the global knowledge economy, where creativity, knowledge and other intangibles serve as the basic productive resource. Creativity being a lot like innovation comes with high risk, uncertainty, transaction costs, network externalities, spill-overs and public good effects implying that markets alone will not suffice in creating an adequate resource base (Barrowclough and Kozul-Wright, 2008).

The current world economic trend has led to culture and creativity being increasingly valued as an economic activity rather than a purely cultural activity. Our present day global society grapples with complex challenges like polarisation and inequality within and between nations. British Council’s Creative Sector Mapping Toolkit states that development strategies are needed to unleash the creative potential of all to respond to the far reaching cultural, economic, social and technological shifts that we are living through. In this context the concept of ‘the creative and cultural economy’ is growing around the globe as the interface between culture, economics and technology.

In developing countries, creative industries are increasingly being valued not only for their cultural and social functions like nationalism, social cohesion, preservation of common values and collective institutions- but also as an economic tool for development i.e. for their potential to create employment, generate incomes, earning export revenues and alleviating poverty (UNCTAD, 2004; Throsby, 2001).

#### **1.1 Defining the Creative Sector**

The term ‘creative industries’ originated in the mid-to-late 1990s and was first taken up at a national level by the UK’s government. The concept was an attempt to change the terms of the debate about the value of arts and culture. According to the UK Department of Culture, Media and Sport (DCMS, 2001) “Creative industries” are defined as those requiring creativity, skill and talent, with potential for wealth and job creation through the

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exploitation of their intellectual property. It includes the following broad categories:

Advertising  
Architecture  
Art and antiques market  
Crafts  
Design  
Fashion  
Film and video  
Music  
Performing arts  
Publishing  
Software  
Television and radio  
Video and computer games

A significant landmark in embracing the concept of the “creative industries” was the UNCTAD XI Ministerial Conference in 2004. At this Conference, the topic of creative industries was introduced onto the international economic development agenda, drawing upon recommendations made by a High-level Panel on Creative Industries and Development. The UNCTAD approach to the creative industries relies on enlarging the concept of “creativity” from activities having a strong artistic component to “any economic activity producing symbolic products with a heavy reliance on intellectual property and for as wide a market as possible” (UNCTAD, 2004).

According to the UNCTAD, creative industries are vast in scope, dealing with the interplay of various subsectors. These subsectors range from activities rooted in traditional knowledge and cultural heritage such as arts and crafts, and cultural festivities, to more technology and services-oriented subgroups such as audio-visuals and the new media.

## **1.2 UNCTAD definition of the creative industries:**

*The creative industries:*

- *are the cycles of creation, production and distribution of goods and services that use creativity and intellectual capital as primary inputs;*
- *constitute a set of knowledge-based activities, focused on but not limited to arts, potentially generating revenues from trade and intellectual property rights;*
- *comprise tangible products and intangible intellectual or artistic services with creative content, economic value and market objectives;*
- *are at the cross-road among the artisan, services and industrial sectors; and*
- *constitute a new dynamic sector in world trade.*

The UNCTAD classification of creative industries is divided into four broad groups: heritage, arts, media and functional creations which are in turn divided into nine subgroups.

Heritage	Arts	Media	Functional Creations
<u>Traditional cultural expressions:</u> art crafts, festivals and celebrations.	<u>Visual arts:</u> painting, sculpture, photography and Antiques.	<u>Publishing and printed media:</u> books, press and other publications.	<u>Design:</u> interior, graphic, fashion, jewellery, toys.
<u>Cultural sites:</u> art crafts, festivals and celebrations.	<u>Performing arts:</u> live music, theatre, dance, opera, circus, puppetry, etc.	<u>Publishing and printed media:</u> books, press and other publications.	<u>New media:</u> architectural, advertising, cultural and recreational, creative research and development (R&D), digital and other related creative services.
			<u>Creative services:</u> architectural, advertising, cultural and recreational, creative research and development (R&D), digital and other related creative services.
<i>Source: UNCTAD</i>			

Table 1: UNCTAD Classification of Creative Industries

### 1.3 The creative economy

The term “creative economy” appeared in 2001 in John Howkins’ book about the relationship between creativity and economics. For Howkins, “creativity is not new and neither is economics, but what is new is the nature and the extent of the relationship between them and how they combine to create extraordinary value and wealth”. Howkins’ use of the term “creative economy” is broad, covering fifteen creative industries extending from arts to the wider fields of science and technology. According to his estimates, in the year 2000, the creative economy was worth \$2.2 trillion worldwide, and it was growing at 5 per cent annually.

The concept of ‘Creative Economy’ is a subjective one that is still being shaped.

### 1.4 UNCTAD definition of the creative economy

The “creative economy” is an evolving concept based on creative assets potentially generating economic growth and development.

- *It can foster income-generation, job creation and export earning while promoting social inclusion, cultural diversity and human development.*

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- *It embraces economic, cultural and social aspects interacting with technology, intellectual property and tourism objectives.*
  - *It is a set of knowledge-based economic activities with a development dimension and cross-cutting linkages at macro and micro levels to the overall economy*
  - *It is a feasible development option calling for innovative, multidisciplinary policy responses and inter-ministerial action.*
  - *At the heart of the creative economy are the creative industries.*

The concept of Creative Economy embodies the proposition that economic and cultural development are not separate or unrelated phenomena but part of a larger process of sustainable development in which both economic and cultural growth can occur hand in hand. In particular, the idea of the creative economy in the developing world draws attention to the significant creative assets and rich cultural resources that exist in all developing countries. The creative industries that use these resources provide the developing countries with a source of economic growth, employment creation and increased participation in the global economy. At the same time, the creative economy promotes social inclusion, cultural diversity and human development.

## **1.5 Economic, Social and Cultural Dimensions of Creative Economy**

### ***Economic Aspects (International Trade)***

By producing economic and employment benefits in related services and manufacturing sectors, the creative economy promotes economic diversification, revenues, trade and innovation. From the economic perspective, the creative economy has been growing at a faster pace than the rest of the economy in a number of countries. The value added by individual creative industries (including their share of labour and capital) is not generally available from government sources. Owing to the lack of standard classifications and official data, the estimation of the creative economy's contribution to world output becomes a difficult proposition. For this reason, despite certain gaps, international trade remains the only key indicator to measure the economic impact of the creative economy universally. According to UNCTAD, world trade in creative industries products continues to increase, even during the financial crisis of 2008 which led to a 2 per cent decline in world economic growth (GDP) in 2009.

Between 2002 and 2008, before the economic downturn, trade in goods and services from the creative industries grew on average 14 per cent annually, even after taking into account the sharp contraction of world demand and international trade in the final months of 2008 (UNCTAD, 2010). As the decline in international trade involved all economic sectors, the magnitude of its adverse impact on the creative economy cannot be ascertained deterministically. For instance, world exports of visual arts doubled in six years, reaching \$29.7 billion in 2008. The same trend was noticed for exports of audio-visual services, which amounted to \$13.7 billion in 2002 and reached \$26.4 billion in 2008 (UNCTAD, 2010)

These impressive figures are still highly underestimated and cannot capture the more vibrant reality of the global markets of creative industries, especially in the case of Southern countries, due to limitations in statistical data and methodologies that obscure the revenues from the trade of copyrights and for some key services sectors.

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## ***Social aspects***

- **Employment Generation:** The contribution of the creative industries to employment is usually significant and their job-creation potential can be important in policy terms. For example, strategies aimed at redeveloping depressed industrial regions in a number of countries have looked to the establishment of creative industries as an effective way to boost employment. Furthermore, it is sometimes noted that the quality of jobs generated by the creative economy may provide greater levels of employee satisfaction than more routine occupations because of the commitment and sense of cultural involvement engendered. According to a recent study by Siwek (2009), the creative industries defined as core copyright industries employed 5.5 million workers representing 4 per cent of total U.S employment in 2007.
- **Promotion of Gender Equality:** Creative industries can also play an important catalytic role in promoting gender balance in the creative workforce particularly in the developing world as many women are engaged in the creative industries like arts and crafts and fashion related activities.
- **Social Inclusion:** Another important social aspect of the creative industries relates to their role in fostering social inclusion. At the grass-roots level, the creative economy includes cultural activities that can be important in linking social groups in communities and contributing to social cohesion among participants in a creative endeavour.

## ***Cultural Aspects***

As processes of globalization continue, the value of cultural diversity has been more sharply defined and the role of the creative industries in promoting it has been more clearly understood. The Universal Declaration on Cultural Diversity adopted by UNESCO in 2001 sees diversity as being embodied in the “uniqueness and plurality” of the identities of various societies and groups, a common heritage of humankind. The Convention on the Protection and Promotion of the Diversity of Cultural Expressions specifically identifies the cultural industries as essential to the achievement of the benefits of cultural diversity in developed and developing countries alike. In 2009, the UNESCO World Report “Investing in Cultural Diversity and Intercultural Dialogue” analysed the nature and manifestation of cultural diversity in relation to globalization, intercultural dialogue, human rights and democratic governance. The report emphasizes that cultural diversity is a key dimension for sustainable development and peace, and examines four areas that significantly influences the evolution of cultural diversity: languages, education, communication and cultural content, as well as creativity and the marketplace.

## ***Sustainable Development***

Creative Industries help in maintaining all types of cultural assets, from minority languages and traditional rituals to artworks, artefacts and heritage buildings and sites. Creative industries are environment friendly as the primary input for creative activities is creativity rather than natural resources as in the case of mining or land in the case of agriculture. Furthermore as the production of creative products is usually less dependent on heavy industrial infrastructure, the policies for enhancing creative capacities are in principle compatible with objectives of environmental protection.



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## **1.6 Creative Cities**

The idea of the Creative Economy has been applied to the economy of cities leading to the emergence of the concept of Creative Cities. These cities tend to have a relatively high proportion of creative employment and are built upon a strong social and cultural infrastructure.

Landry (2000), in his seminal work on the concept of the creative city, argues that creativity is replacing location, natural resources and market access as a principal key to urban dynamism. He points out that “Today many of the world’s cities face periods of transition largely brought about by the vigour of renewed globalization. These transitions vary from region to region. In areas such as Asia, cities are growing, while in others, such as Europe, old industries are disappearing and the value added in cities is created less through what is manufactured and more through intellectual capital applied to products, processes and services”.

The Creative City argues that “Cities have one crucial resource – their people. Human cleverness, desires, motivations, imagination and creativity are replacing location, natural resources and market access as urban resources. The creativity of those who live in and run cities will determine future success. As cities became large and complex enough to present problems of urban management so they became laboratories that developed the solutions – technological, conceptual and social – to the problems of growth”.

Richard Florida (2002), who introduced the term “creative class”, makes an important conceptual shift by focusing on the creative role of people in the “creative age”. He argues that the economy is moving from a corporate-centred system to a people-driven one and companies now move to people and not people to jobs, and cities need a people climate as well as a business climate. Florida develops indicators to measure the attributes of places that attract and retain the creative class, which in turn attracts companies. Artists constitute one group at the core of this class, as are creative economy people and importantly, scientists.

London is a good example of a creative city wherein the creative industries comprise the second biggest sector in the economy. According to data from GLA Economics, quoted in the Work Foundation’s 2007 report, between 1995 and 2001, London’s creative industries grew faster than any other major industry except financial and business services and accounted for between 20 and 25 per cent of job growth in the city over this period.

The UNESCO Creative Cities Network was established in 2004 in order to facilitate the development of cultural clusters around the world to exchange know-how, experiences and best practices as a means of promoting local economic and social development through creative industries. The Creative Cities Network devised seven thematic networks and cities can choose one field on which to focus their efforts. Cities with established creative pedigrees in the fields of literature, cinema, music, folk art, design, information technology/media arts or gastronomy can apply to join the network. The Network allows for a comprehensive exchange of ideas with a view to meeting the need of creative stakeholders across the public, private and civil society sectors (<http://www.unesco.org/culture/en/creativecities>).

City	Reference Year	City Population (000s)	City Population as % of nation Population	City Culture Employment (000s)	City Culture Employment as % of National Culture Employment
London	2002	7,371	12.4	525	23.8
Montreal	2003	2,371	7.4	98	16.4
New York	2002	8,107	2.8	309	8.9
Paris (Ile-De-France)	2003	11,130	18.5	113	45.4

*Source: John C. Gordon and Helen Beilby-Orrin, International Measurement of the Economic and Social Importance of Culture, Organisation for Economic Co-operation and Development (OECD), 2007.*

Table 2: Estimates of Culture Employment in Selective Creative Cities

## 1.7 Drivers of the Creative Economy

### Technology

The factors that have led to a phenomenal growth in the creative sector in the last decade are the technological transformations in communications brought about by the digital revolution and the economic environment within which this revolution has taken place. According to Shim (2006), the Republic of Korea has ridden a wave of growth driven by its harnessing of content creation to the new technologies in video games, animation and other audio-visual services. As a result, Korean television programming exports, for example, tripled in value (from \$12.7 million to \$37.5 million) from 1999 to 2003.

More recently, research published by the National Endowment for Science, Technology and the Arts (NESTA, 2009) in the United Kingdom has found that current policy distorts the economy by supporting innovation of a technological and functional nature, and neglecting “soft innovation”. According to Paul Stoneman (2009), soft innovation reflects changes of an aesthetic nature and product differentiation, such as new books, films, plays and video games in markets that exhibit regular novelty. This broadens the OECD (Oslo manual, 2006) definition of innovation, which emphasizes technological product and process innovation. In the creative industries, there are very high rates of soft innovation.

### Demand

An increase in the demand for creative products has also been a significant driver of the creative economy’s growth. Several factors lie behind this demand push. First, rising real incomes in industrialized countries have boosted demand for income-elastic products, including creative goods and services.

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Changing patterns of cultural consumption also drive the growth of the creative economy. The spread of new communication technologies lies behind this transformation. New generations of consumers around the world are using the Internet, mobile telephones and digital media in ways that expand their range of cultural experiences, transforming them from passive recipients of cultural messages into co-creators of cultural content.

Demographics is another element positively influencing the demand for creative goods and services. According to the United Nations Department of Economic and Social Affairs (2007) world population in 2005 was estimated at around 6.5 billion people and is expected to grow to more than 9 billion by 2050. An increase in life expectancy worldwide has resulted in an aging population, many of whom are retirees with more leisure time and the means to consume cultural activities, creative products and tourism.

### ***Tourism***

Tourists are main consumers of recreational and cultural services as well as a variety of creative products such as crafts and music. The cultural sector contributes to tourism through the demand for visits to festivals, museums, cultural heritage sites as well as music, dance, theatre, opera performances, etc.

Growth in tourism continues worldwide, fuelling the growth of industries selling creative goods and cultural services in the tourist market. Globally, tourism is a \$3-billion-a-day business from which countries at all levels of development can potentially benefit. It is the main source of foreign exchange for one-third of developing countries and one-half of least developed countries, where it accounts for up to 40 per cent of GDP (UNCTAD, 2010).

According to the UN World Tourism Organization (UNWTO), in 2009 the level of tourism fell to 880 million arrivals due to the world financial crisis, but the tourism sector returned to growth in the last quarter of 2009 due to fiscal, monetary and marketing support measures implemented in some 70 countries to stimulate the economy and restore growth. The recovery is expected to continue in 2010 and endure over the longer term with 4 per cent annual growth in international arrivals projected through 2020, when it should reach 1.6 billion people (UNWTO, 2009).

In order to ensure that the creative industries are able to capture a greater share of tourist's expenditure in the country, concerted inter-ministerial policies are essential for building linkages.

## **1.8 Recent Trends in Global Creative Sector**

Global market demand for creative content has risen steadily over the last decade. In economic terms, the creative industries are among the fastest growing sectors of the world economy despite the downturn in the global economy. This growth is accounted for by rapid techno economic change in products, distribution and marketing (e.g. e books, iPods/iPads, iTunes, Amazon.com, Google, iCloud), and the increasing commercialization of intellectual property in the digital world (e.g. digital rights management, apps market) The convergence of media and the expansive growth of the digital economy (e.g. the Internet and e commerce) allows for easier production, distribution and consumption , thus facilitating the growth of the creative sector (UNIDO, 2013).

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Many countries and international development agencies such now view the creative industries as a “new engine of growth”, a vehicle for structural transformation as well as a mechanism for improving the competitiveness of nations.

Some Examples (UNIDO, 2013):

- In spite of major instability in the last decade, Afghanistan has emerged as the 11th largest carpet exporter in the world with a 2 per cent global share of exports.
- “Nollywood” is the new buzz word for the Nigerian film industry and its spin-offs, which have already overtaken “Hollywood” and is second only to “Bollywood” in terms of the number of films produced.\*

*\*Globally, India, Nigeria and the United States are the three biggest film producers. In 2009, India’s Bollywood produced 1,200 feature-length films, compared to 987 productions (in video format) from Nigeria. The United States produced 694 major films. (UNESCO, 2009) <http://www.uis.unesco.org/culture/Pages/cinema-data-release-2011.aspx>*

- Increasing levels of specialization have made India the world’s largest exporter of handmade paper with 23 per cent of the world’s export market share (Ye and Wijngaarde, 2011).



## **2.1 The creative economy in the developed world**

Emphasizing the key role of intellectual property, Howkins (2001) has classified creative industries into four broad subsectors where the copyright, patents, trademarks and design structure the final product. According to Howkins' conceptualisation of the creative sector, the creative economy in OECD countries has been growing at an annual rate more than twice that of the service industries overall and more than four times that of manufacturing.

In Europe, the creative economy generated a turnover of €654 billion in 2003, increasing 12 per cent faster than the overall economy (KEA, 2006). In 2010, it was estimated that the cultural and creative industries contributed to around 2.6 per cent of the total GDP of the European Union, providing quality jobs to around 5 million people across the 27 EU member States (European Commission, 2010).

The creative economy became a priority and strategic sector for the European 2020 Agenda. According to the Department of Culture, Media and Sport (2010), the creative industries in the United Kingdom in 2007 accounted for 6.2 per cent of the economy, measured as value added; during the period 1997-2007 creative output grew at 5 per cent annually as compared to 3 per cent growth for the rest of the UK economy, and its exports of services by the creative industries represented 4.5 per cent of all goods and services exported. Employment also grew substantially; total creative employment increased from 1.6 million in 1997 to nearly 2 million in 2008, with an average growth of 2 per cent compared to 1 per cent for the whole of the economy. In 2008, there were an estimated 157,400 business enterprises in the UK creative industries (DCMS, 2010).

According to the German Ministry of Economics and Technology (2009), in 2008, total turnover of the culture and creative industries was estimated at €132 billion, contributing €63 billion towards value added, representing 2.5 per cent of national turnover and of the gross domestic product (GDP). There are about 238,000 enterprises in the sector, accounting for 7.4 per cent of all German enterprises, and about one million people worked in culture and creative industries, representing 3.3 per cent of overall employment in the country.

In Spain, the evolution of cultural activities has been characterized by sustained growth; the sector contributed to €31 million to the overall economy in 2007, which equates to an annual growth of 6.7 per cent. The creation and production phases represent 55 per cent of total cultural activities (Ministry of Culture of Spain, 2009).

According to Siwek (2009), in the year 2007, the creative industries accounted for 6.4 per cent of the U.S. economy, generating foreign sales and exports in the order of \$125.6 billion, one of the larger exporting sectors in the American economy. In 2007- 2008 the Australian creative economy was worth \$31 billion (Australian dollars), making a real contribution to the nation's economic performance and flexibility, employing about 5 per cent of the workforce, and generating about 7 per cent of national earnings (ARC Centre of Excellence for Creative Industries and Innovation, 2010).

Country	Reference Year	Currency	Aggregate Measured	Contribution of Cultural Industries	
				Value (millions)	% of GDP/GVA
Australia	1998-99	Aus. Dollar	GDP	17,053	3.1
Canada	2002	Canadian Dollar	GDP	37,465	3.5
France	2003	Euro	GVA	39,899	2.8
UK	2003	Pound	GVA	42180	5.8
USA	2002	US Dollar	GVA	341,139	3.3

**Notes:** (a) Industries included: Advertising; architecture; video, film, photography; music, visual arts, performing arts; publishing, print media; broadcast media; art and antiques trade; design, including fashion design.  
(b) For qualifications to the interpretation of these data, refer to source.

**Source:** Gordon and Beilby-Orrin, *International Measurement of the Economic and Social Importance of Culture*, OECD (2007:54)

Table 2: Contribution of the Creative Industries to GDP/GVA for 5 countries

## 2.2 Creative Economy in the Developing World

Economic imbalances and social inequalities remain formidable challenges in a globalizing world despite the technological advances and the prosperity that characterized world economic growth from 2000 to 2007. A number of developing economies have grown, but not fast enough to narrow the absolute per capita income gap. Poverty still remains the main issue to be tackled not only in the poorest countries but also in many middle-income countries and transitional economies.

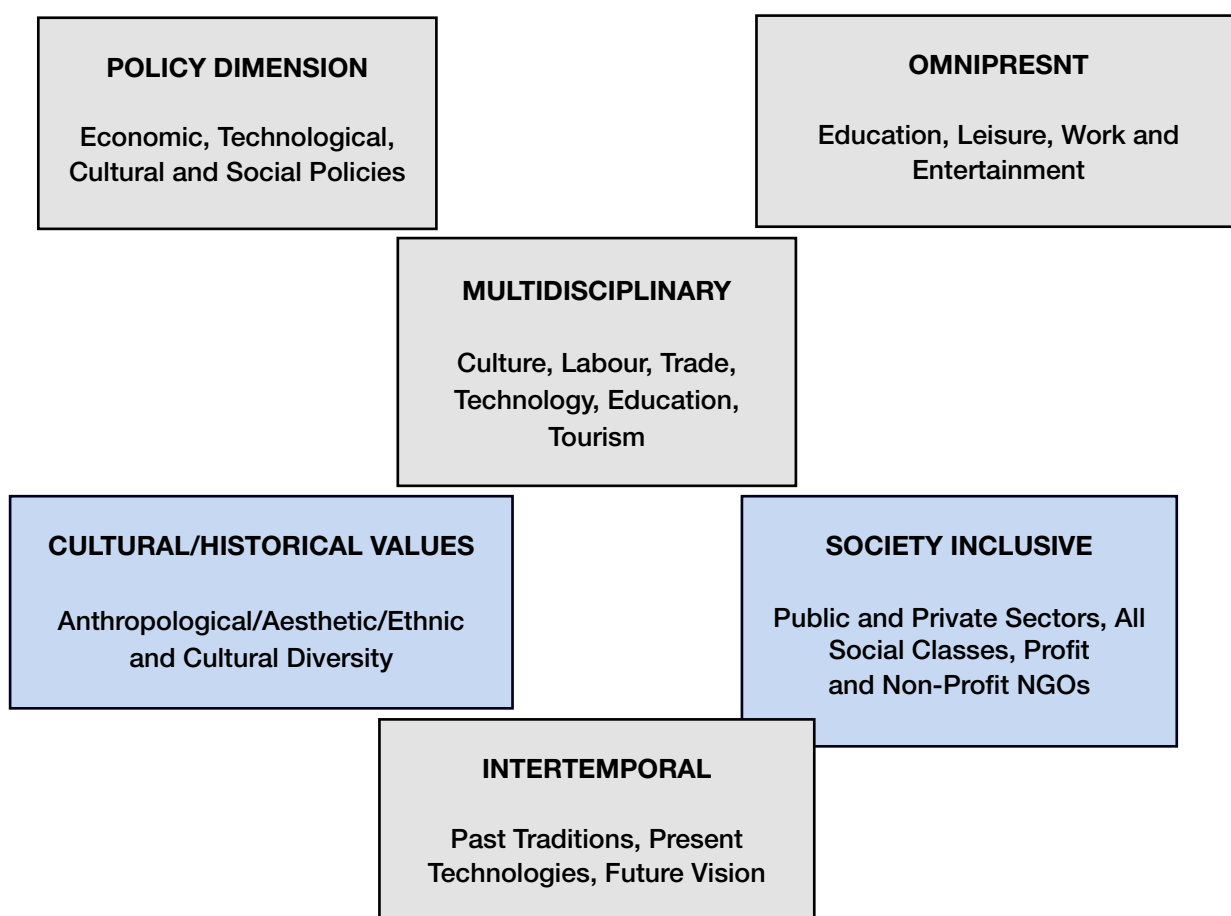
Development models strictly based on conventional economic theories have failed to address the aforementioned challenges. The time is right to go beyond traditional economic approaches and look for a holistic solution that takes into account the realities and specificities of countries, recognizing their cultural differences, identities and real needs. Development strategies need to be updated to cope with far-reaching economic, cultural, technological and social shifts that are rapidly transforming our global society.

The discourse on creative economy has mostly revolved around developed economies, where creative industries are well established and where participation in global markets for creative products is strong. The situation in the developing economies is however more nuanced. Asian countries (China in particular), are experiencing rapid growth in creative capacities and in recent years have been benefiting from the competitiveness of their creative products in world markets. In other developing countries, national strategies are being formulated gradually in order to enhance their creative economy. However, more time is needed for the third world countries to put their policy and institutional frameworks in place, in order to use their creative capital for socio-economic development.

## 2.3 The Development Dimension of the Creative Economy

The development dimension of the creative economy has complex interactions, as depicted in figure 1 below. A number of concepts are embedded in the dynamics of the creative economy. In addition, the policy framework of the creative economy is multidisciplinary in nature calling for integrated cross-cutting public policies requiring interministerial actions.

Figure 1: Development Dimension of the Creative Economy



Source: UNCTAD, (Dos Santos, 2006)

## 2.4 Creative Economy and the MDG's

It is important to look at the development of the Creative Sector in the developing and third world countries through the lens of the Millennium Development Goals (MDGs). The MDGs are eight international development goals that were established following the Millennium Summit of the United Nations in 2000, following the adoption of the United Nations Millennium Declaration. The MDGs represent the international policy environment within which national strategies for advancing the creative economy in developing countries are being implemented.

The MDGs express the international community's commitment to the global development agenda. There are eight

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goals with specific targets to be reached by 2015, namely to:

- I. eradicate extreme poverty and hunger;
- II. achieve universal primary education;
- III. promote gender equality and empower women;
- IV. reduce child mortality;
- V. improve maternal health;
- VI. combat HIV/AIDS, malaria and other diseases;
- VII. ensure environmental sustainability; and
- VIII. develop a global partnership for development.

**CASE STUDY 1: CREATIVE INDUSTRY DEVELOPMENT FRAMEWORK (CIDF), GAUTENG PROVINCE, SOUTH AFRICA**

An example of how development strategies can contribute to the achievement of MDGs is provided by the Creative Industry Development Framework (CIDF) in the Gauteng province of South Africa. This framework makes explicit the contribution of the creative industries to social development goals such as community participation in cultural activities; regional integration across Africa; poverty alleviation, particularly in previously disadvantaged communities and among the youth. The purpose of the Gauteng Provincial Creative Industries Development Framework is three-fold:

- a) to develop creative industries to maximize their contribution to the economy, community development and urban regeneration;
- b) to provide a coordinating framework for investment and implementation in the province;
- c) to explicitly align creative industries activities with the Gauteng Growth and Development Strategy.

Progress in attaining the MDGs in many developing countries progress has been slow and was further exacerbated by the devastating impact of the global financial meltdown. The poorest countries in the developing world are likely to fail to eradicate extreme poverty and hunger without a significant improvement in their economic situation and more targeted development policies. A majority of the developing countries have a large proportion of youth and women who need better access to education and jobs. The creative economy should therefore be seen as a viable means for utilizing the excess capacity in these countries in order to alleviate poverty and achieve environmental sustainability.

**Gender equality:**

The creative process provides many opportunities, particularly for women, to participate in creative activity that yields both economic and cultural rewards. Therefore, development strategies should include pro-poor projects for enhancing creative capacities, in handicrafts (basket weavers, potters, wood carvers, etc.) and fashion (leather workers, clothing, jewellers, jute and silk weavers, embroiderers, etc). This can benefit a large number of female artisans by helping them become self-reliant and generate income for their families and communities, particularly in rural areas. A successful case in this regard is the Aarong Project in Bangladesh (Case Study), which was developed



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by the Bangladesh Rural Advancement Committee (BRAC) in association with Oxfam. The project provides tens of thousands of people, particularly rural women, with a livelihood in the creative industries (Rogers, 2009).

**Sustainable development strategies:**

Cultural erosion is a big concern in today's times as many modes of life, languages and forms of cultural expression are gradually being lost in different parts of the world. Biodiversity is also being lost at accelerating rates, due to the widespread overexploitation of biological resources, which is detrimental to our economic, social and cultural livelihoods. One of the main attributes of the creative economy is that it can generate substantial economic rewards, yielding large cultural, ecosystem and biodiversity payoffs. It stimulates creativity and civic environmental engagement, thus promoting the benefits of both cultural diversity and biodiversity (UNDP & UNCTAD, 2010).

**Global partnerships for development:**

Creative Economy can be used as a tool by the developing nations to forge international partnerships which in turn can help them achieve the MDG's . Global partnerships could improve developing countries' cultural production and trade prospects through concrete initiatives in order to:

- facilitate wider access to the global market of cultural activities and creative goods and services;
- facilitate the mobility of artists from the developing world into the major markets, allowing artists, performers and cultural professionals preferential treatment;
- promote capacity-building programmes to improve business skills, cultural entrepreneurship and better understanding of intellectual property rights
- facilitate the transfer of new information and communication technologies and other tools for the creation and distribution of digitalized creative content;
- facilitate access to financing and attract investors, including schemes for co-productions, joint ventures and investment agreements\*.

*(\*Statement made by UNCTAD, Chief of Creative Economy Programme, at UNESCO First Session of the Conference of Parties to the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, Paris, June 2007).*

**Spreading access to new communications:**

The development of the creative economy is strongly associated with new information and communication technologies (ICTs). As the creative industries expand, there are greater capabilities for using ICT tools not just to communicate but also more widely to promote creativity, networking and access to the real and virtual worlds.

**Strategies for the social inclusion of youth:**

The arts and other cultural activities have proven to be successful means of engaging young people in productive activities, who might otherwise be unemployed and at risk of antisocial conduct. Creative work can provide a sense of purpose in otherwise seemingly futile lives, and engagement in artistic production of various sorts can raise self-esteem and social awareness. In this respect, fostering locally based creative industries may provide income-generation opportunities for young people from rural areas and help to discourage migration to the neighbouring cities or urban centres. In the recent past, creative economy strategies have been used successfully by local authorities and NGOs in order to provide education and job opportunities to thousands of teenagers who are economically and socially excluded and therefore exposed to delinquency.

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## **CASE STUDY 2: THE CASE OF MEDELLIN, COLOMBIA**

The creative economy can help address serious social problems such as delinquency, prostitution and drugs by engaging civil society and local communities in the search for common solutions. A case in point is Medellin, Colombia, where creative centres and libraries were constructed to provide youth in the most vulnerable parts of the city space for cultural education and socio-cultural activities. These efforts to help youth discover and develop their creative talents have resulted in a significant drop in criminality, homicides and drug traffic.

In this case, the socio-economic impact was impressive, leading to a sharp reduction in the level of criminality in the poorest and more vulnerable areas of the city. This strategy also has positive effects on gender balance, providing opportunities in the creative industries for teenage girls who might otherwise be trapped by prostitution or early pregnancy.

## **2.5 How can the Creative Sector facilitate Youth Empowerment?**

According to estimates of the International Labour Organisation (ILO), at the end of 2010, there were an estimated 75.1 million young people in the world struggling to find work—4.6 million more than in 2007. Between 2008 and 2009, the number of unemployed youth increased by an unprecedented 4.5 million (ILO, 2011). The rise of the creative industries presents significant opportunities for transforming youthful energy into new ideas, organization and a future vision for societies. UNIDO is focusing on a dynamic creative industry sector to generate new jobs and empower opportunity-driven women entrepreneurs, youth groups and peripheral communities to transform that sector and industrial landscapes with innovation and to respond to new opportunities, utilizing creativity, rich cultural heritage and diverse knowledge to create competitive goods and services.

Within this context, the United Nations Industrial Development Organization (UNIDO) has, over the years, put forward the following questions?

- What are the best ways to combine culture and civilization with creativity and innovation?
- How can the creativity of global youth be transformed into culture-based innovation, and how can such synergy be translated into development outcomes and entrepreneurship?

Therefore, in the changing global economic scenario, any foresighted government should have the sense of urgency to develop youth creativity as a crucial source of national competitiveness in the fastest growing, innovative sector of the global economy. Creative youth entrepreneurship should be seen as a central part of mainstream economic development strategy that can transform creativity and human capital into early growth and sustainable development.

The growth and expansion of the creative sector assumes great significance because it has a strong interface with youth culture and provides much scope for youth entrepreneurship. Young people's imaginations are a productive source for the economy and social entrepreneurship and thus need to be released from the shackles of convention

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and outmoded strictures. Creativity is often the biggest asset for young people who can afford to experiment and take calculated risks in the early stage of their lives and careers when a whole range of possibilities exists.

With 43 per cent of the world's population currently under twenty five (ICPD, 2014), today's youth is tomorrow's consumer who has significant purchasing and bargaining power—something no business can fail to overlook or be influenced by.

### **CASE STUDY 3: THE CARNIVAL INDUSTRY OF LATIN AMERICA**

In Latin America and the Caribbean, the carnival industries of Brazil, Colombia, Cuba, and Trinidad and Tobago, for example, contribute significantly to the cultural and economic life of these countries. The festivals generate cultural value for local people who can enjoy their country's traditional costumes, music, dance and rituals in an engaging communal context, and they project the cultural identities of the countries onto the international stage.

A new study of the value chain associated with carnival festivities in Rio de Janeiro, Brazil reveals that this famous celebration makes a significant contribution to socio-economic growth in the whole state. With an annual turnover estimated at \$600 million, it provides job opportunities for nearly half a million people, thus having a huge direct and indirect impact on the economy not just for the city but for the whole state of Rio de Janeiro, and consequently on the balance of payments of the country

## **2.6 Creative Economy in the Asia-Pacific region**

The creative industries have considerably contributed to the development of mature economies such as Japan and the Republic of Korea, as well as Singapore and Malaysia which are growing at a fast rate. It is gradually being understood that a comprehensive development strategy is needed to realize the potential of these industries for economic development and poverty alleviation in Asia. Major Asia-Pacific economies like India, Indonesia, Malaysia, China, Philippines, Singapore, Vietnam and Thailand have significant activity related to the creative economy as well as a strategic interest in creative-industry development.

## **2.7 Creative Sector in India**

India is known for its cultural diversity around the world. However, the concept of the creative economy is not yet well integrated into national strategies. In terms of scope, Indian society sees the traditional and the contemporary as a continuum and tends to include under the creative economy, cultural pursuits that might be set apart as “intangible cultural heritage”. These pursuits all have a communitarian character and orientation and cannot therefore easily be reduced to commercial and economic value (UNDP, 2013).

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However in 2006, policy documents of the Planning Commission of the Government of India began to use the classic British definition of the creative industries in several of its strategy documents. Its emphasis was on the traditional arts and crafts sector that provides livelihoods to well over 10 million people; in other words, the creative industries approach adopted was craft-intensive rather than technology-intensive (Srinivas, S. et al, 2009).

The ex-Deputy Chairman and leading thinker of the Planning Commission wrote that “a dynamic global business using creativity, traditional knowledge and intellectual property to produce products and services with social and cultural meaning, points to the next Big Idea” in the development-planning context Furthermore, he argued, this resource needs recognition and “ground-level support, similar to that given for information technologies and other empowered initiatives — not hand-outs” (Ahluwalia, M., 2006:3). According to Mr. Ahluwalia, the task would be to turn cultural industries (traditional arts and crafts) into creative industries with the help of the “design and media industry” and thus “create original inroads into the global market” and produce “distinctively Indian products and services.”

As part of this process, the international designer and cultural activist Rajeev Sethi, founder of the Asian Heritage Foundation and Vice-Chairperson of the Planning Commission’s Task Force on Cultural and Creative Industries, proposed a future scenario for increasing the employment opportunities of vast numbers of currently unemployed/ underemployed people, especially in rural areas.

### **2.7.1 The Art scene in India**

According to a UNDP report (2013), a contemporary art market now flourishes in India. Following are the recent developments in the art fraternity:

- An India Art Fair has been held in New Delhi since 2009 and has achieved major-league status internationally. Its 2013 edition brought together 105 galleries from 24 countries (roughly half of them from India) and showed the work of about 1,000 artists.
- India’s first art biennale, the Kochi Muziris Biennale, was held from December 2012 to February 2013 in the southern city of Kochi. It also confirmed the existence of a powerful contemporary art scene, in this case as a lever for local development.
- FICCI established a Committee on Art and Business of Art composed of artists, gallery owners, auctioneers, art historians, tax experts and policymakers. Its 2011 report entitled Art Industry in India, prepared in cooperation with the consulting company Deloitte and an Indian law firm specializing in public policy issues, assesses the country’s legislation and taxation regimes for the visual arts and makes recommendations for their improvement. The wider context of this effort is to clarify the challenges and constraints facing the “art economy” and bring national practice into line with what its authors perceive to be “global best practices.”

### **2.7.2 Indian Film Industry**

India is the world’s largest film producer, and the film industry (popularly known as ‘Bollywood’) provides employment to some 5 million people. Bollywood produces over 800 films annually, not just in Hindi, but also in other regional languages like Bengali, Tamil, Telugu, Punjabi and Malayalam (UNDP and UNCTAD, 2010). The television market in

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India is the third largest in the world and other segments include a major print publishing and newspaper sector, television and radio.

Consulting firm Pricewaterhouse Coopers has brought out a series of annual reports, published initially in cooperation with the Federation of Indian Chambers of Commerce and Industry (FICCI) that map the size and scope of the entertainment sector in India. The 2008 edition, entitled *The Indian Entertainment and Media Industry: Unravelling the Potential*, highlighted the limited measures taken by the Government of India to liberalize foreign investment and resolve regulatory bottlenecks in certain segments of the industry. It held that “with concerted efforts by industry players on deterrents, such as piracy and other challenges, the entertainment and media industry has the potential to evolve into a star performer of the Indian economy.”

In like manner, Ernst & Young’s 2012 publication, *Film Industry in India: New Horizons* (produced in cooperation with the Los Angeles India Film Council), demonstrates the flourishing of the broader media and entertainment industry in the country and its potential for significant growth and for numerous collaborations between Bollywood and Hollywood.

## **2.8 Some case studies from across the Developed and Developing world**

### **CASE STUDY 4: SANGANERI TEXTILES (UNESCO, 2013)**

Banglanatak is a social enterprise working with a mission to foster pro-poor growth with a vision is to synergise cultural and economic development not only for preservation of cultural heritage and diversity but also facilitating sustainable development of people. Its Art for Livelihood project has benefited over 3,000 traditional performing artists, mainly musicians, in some of the poorest districts of West Bengal by creating markets (through live performances, radio and television shows), showcasing them through the print media and highlighting their work online and engaging with critical development indicators (income, health, education, livelihood, sanitation, women and children in the villages).

Banglanatak has leveraged State funds both nationally and internationally (through the European Union). UNESCO New Delhi assessed the project in 2011, noting that “successful results in terms of income generation of artists after six years of project investment confirm that using traditional artists and creative skills of people as sources of livelihood is a viable developmental model for rural India”, while also highlighting that the “next challenge consists of addressing the disparity within folk artists communities where not all artists are equally talented and commercially successful (UNESCO Delhi, 2011). The assessment also found that average income had increased from just under US\$7.50 per month to over US\$36, with the top 10 per cent earning as much as US\$300, while the availability of sanitation was extended to 87 per cent of the beneficiaries, whose willingness to send their children to schools had increased exponentially. Folk artists who used to have to survive as unskilled daily wage labourers were now respected and earning money as full-fledged artists (UNESCO, 2013).

## **CASE STUDY 5: THE CREATIVE SOCIETY, UK**

*<http://www.thecreativesociety.co.uk/wp-content/uploads/2011/11/future-jobs-fund-programme.pdf>*

The Creative Society is an arts employment charity in the UK set up in 2009 that helps young people into jobs in the creative and cultural industries. Formerly known as New Deal of the Mind (NDoM), The Creative Society successfully lobbied for the return of the Enterprise Allowance Scheme (EAS). The EAS gave creative and entrepreneurial people the chance to set up their own business with government help.

The Creative Society borrows and adapts from the EAS to push for government policy that encourages self-employment and freelance opportunities – the lifeblood of the creative industries. They work with the Government to help put unemployed people into creative placements in arts and culture and are in the process of finding spaces across the UK which will become “incubator centres” providing space, support and advice for people setting up on their own. They have enlisted the support of leading figures in the arts, entrepreneurs, politicians from across the political spectrum and policy makers. The charity recognizes the urgency of protecting, nurturing and investing in the arts in order to prevent a generation of creative talent being lost to the recession.

In 2010, The Creative Society (then known as the New Deal of The Mind -NDoM) received funding to help young people into work in the creative sector, as part of the government’s Future Jobs Fund (FJF). The FJF was set up by the Department for Work and Pensions (DWP) in 2009 to address concerns about the long-term scarring effect of high youth unemployment. The DWP contributed £6,500 per job, to create temporary six month work placements for young people claiming Jobseeker’s Allowance for six months or more.

In total, NDoM secured funding to place a total of 807 young people into paid six month placements within the creative sector across the UK, and provided them with training, networking opportunities and peer support. NDoM worked with a large number of employers and partners to do this, including Performing Arts Network Development Agency, GOALS UK, Ixion Holdings Ltd., and Brighton and Hove City Council. NDoM was directly responsible for 504 of the FJF placements, most of which were placed in London, the North West and Yorkshire & Humber as well as some placements in Glasgow, Wolverhampton, Bristol, Middlesbrough, Margate and Slough.

Offering paid placements has given an opportunity to young people to access the creative sector that would otherwise have been unavailable to many and helped bring about more diversity in the sector. Fifty-three per cent of the participants on the programme identify themselves as being from an ethnic minority background, compared to 4 per cent of the creative workforce in the UK (Leadbeater and Oakley, 2011).

Most importantly, the programme provided a route into sustainable employment and training, with 71% of participants going into either employment, education or training at the end of their placement.

An analysis drawing on Social Return on Investment (SROI) methodology has been undertaken on the NDoM programme, with the intention of further understanding the impact of the programme, examining if and why the programme has been successful and value-for-money, and what lessons might be learnt for future employment programmes. Overall, the programme created an estimated £2.90 for every £1 invested, of which approximately £1.60 can be directly attributed to NDoM. This shows very good value-for-money and suggests that the programme would be a good candidate for further investment.

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## **CASE STUDY 6: KOTO (KNOW ONE, TEACH ONE)**

*<http://www.koto.com.au/>*

KOTO stands for “Know One, Teach One”: learning should be passed on; knowledge is there to be shared. This is the essential idea of KOTO’s founder, Jimmy Pham, a Vietnamese-Australian who more than 10 years ago opened a training centre in hospitality in Hanoi, giving disadvantaged youth the possibility to learn and strive in their lives. Jimmy had understood that these youth needed a purpose in life, backed by professional skills and a conviction to contribute positively back to society. They needed more than hand-outs of food and money. They needed something that could change their lives forever. And so, in 1999, he opened the first training centre in Hanoi to provide a solid foundation for the youth and opened up their pathway towards a rewarding new life in the world of hospitality.

As a social enterprise, KOTO has trained over 400 students at its two training centres in Hanoi and Saigon, with 200 more currently enrolled. In addition to its Foundation arm that focuses on raising funds to support its cause through charitable activities and initiatives, KOTO also operates an Enterprise arm that serves as a platform for real life hospitality training as well as a source of income to support the welfare and training for the students. KOTO Enterprises currently include two restaurants, an online bakery, a cooking class and a catering service.

Many graduates of KOTO continue their career development by working at the KOTO restaurants and other businesses of KOTO enterprise, supporting the new trainees according to the founder’s motto, and so the learning circle endures.

KOTO Foundation, extending from Australia to Vietnam cares for the disadvantaged and underprivileged youth in Vietnam. The Foundation is supported by an international body of individual and corporate sponsors, donors, partners and Goodwill Ambassadors committed to the “KOTO – Know One, Teach One” principle and its efforts to improve the lives of Vietnamese youth. Certified by the renowned Box Hill Institute in Australia, KOTO Foundation provides the youth with a two-year training program in hospitality at its training centres in Hanoi and Saigon. The training equips the youth with excellent professional capacities, offering opportunities for them to work in the best hotels and restaurants. They are also taught a range of social skills, which makes them well-adjusted individuals, living their today with a mind-set willing to discover their purpose in the future.

Every six months KOTO recruits up to 30 young people from the streets, between the ages of 16-22, following recommendations coming from a wide network of sources, including individuals, local orphanages or other organisations dealing with poverty, trafficking, physical abuse, alcoholism and other addictions.

The unique aspect of the KOTO program is the combination of personal development with skills development. Trainees often start off as unskilled, insecure individuals with low self-esteem. As they graduate through the phases, they begin to transform by becoming better educated and more confident. This is a result of KOTO’s integrated approach to combining, professional skills training and English programs with our 36 life skills workshops.

The KOTO life skills workshops include healthy living, personal hygiene, anger management, personal financial management, sex education, first aid, communication, and interpersonal skills. As a result of the program, trainees become responsible, employable, and self-sustainable young adults.

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*(CASE STUDY: 6 contd.)*

KOTO Enterprise reflects the organisation's social enterprise business model and is a means to generate income that supports the operational costs of KOTO as a whole to improve KOTO's capacity to train more students. Currently, KOTO Enterprise comprises restaurants, catering services, online bakery and cooking class. In the near future, KOTO hopes to expand its capacity to offer other hospitality enterprises, such as a boutique hotel and a commercial hospitality training centre. The idea is to create a self-sustainable system, where KOTO can largely rely on its own resources and become less dependent on external funding. KOTO is a pioneer in the social enterprise world in Vietnam and is willing to share its model in the firm belief that it can be applied elsewhere.

### **CASE STUDY 7: A NEW DIRECTION, UK**

A New Direction is London's leader in cultural education, connecting children, young people and education with the best of arts and culture. They campaign for the value of arts and culture to the lives of all young Londoners and promote practical ways that schools and other institutions can develop cultural opportunities. They work with arts and cultural partners to ensure the highest quality in work with children and young people. Their Create Jobs Program provide new routes into the arts and creative industries for young people living in London's growth boroughs (Barking & Dagenham, Greenwich, Hackney, Newham, Tower Hamlets, Waltham Forest).

Their aim is bring young people (aged 16-24) into the sector, diversifying the workforce. Their repertoire of services includes paid opportunities and internships, apprenticeships, unpaid opportunities, delivery of creative employment training with further education colleges, work experience opportunities for registered unemployed young people, and mentorship to young people.

Through Create Jobs, A New Direction works closely with employers, training providers and referral agencies to deliver a high quality training and brokerage service, leading to apprenticeships, paid internships, traineeships and work placements for young people age 16-24.

Their Creative Employment Traineeship programme is designed to provide an alternative path into work in the creative industries for young people (aged 16-19) who are not in employment or training, and to provide access to opportunities that are more often reached by graduates and those who can afford to complete unpaid internships.

**Work experience:** Under the Create Jobs Program, they are currently brokering 75 up to 8 weeks of work-experience for unemployed young people (18-24) within cultural and creative organisations. Participants continue to claim their job seeker's allowance and travel is paid for by Jobcentre Plus. Weekly briefings in job centres are run in order to find the most talented and best suited candidates.

**Jobs:** Create Jobs uses wage subsidies from the Creative Employment Programme to create new jobs for unemployed young people. Their aim is to create 50 paid internship and apprentice positions over the next two years to March 2015.



(CASE STUDY: 7 contd.)

**Training:** They deliver high quality pre-employment trainee opportunities for London's most disadvantaged and vulnerable 16-19 year olds, targeting those who are, or are at risk of becoming NEET. Young people participate in a 12 week college based courses where they achieve recognize entry-level qualifications including developing functional skills, employability and core competency skills. Participants have 12 days of work shadowing and achieve Arts Award bronze.

### **CASE STUDY 8: AARONG PROJECT, BANGLADESH**

Established in 1978 by the Bangladesh Rural Advancement Committee (BRAC), Aarong is a fair trade organisation dedicated to bring about positive changes in the lives of disadvantaged artisans and underprivileged rural women by reviving and promoting their skills and craft. Reaching out to weavers, potters, brass workers, jewellers, jute workers, basket weavers, wood carvers, leather workers and more, Aarong embraces and nurtures a diverse representation of 65,000 artisans, 85% of whom are women. Today, Aarong has become the foundation upon which independent cooperative groups and family-based artisans market their craft, in an effort to position the nation's handicraft industry on a world platform of appreciation and acknowledgement.

Aarong has seen an average annual business growth of 40 per cent between 2006-2009. While many local export-orientated businesses have suffered as a result of the financial meltdown, Aarong's market, which is 95 per cent domestic, has grown by an estimated 12 per cent in 2009. (<http://www.tradeforum.org/Brac-Aarong-Financing-and-Promoting-the-Creative-Industries/>) Built on the strength of its strong domestic market, the Aarong label has become Bangladesh's leading fashion brand. The sheer scale of BRAC's reach and reputation within Bangladesh has been part of the reason the Aarong project has been so successful. The brand has a strong national identity and the customers trust BRAC's sustainable business practices that have evolved through a model of trial first before scaling up.

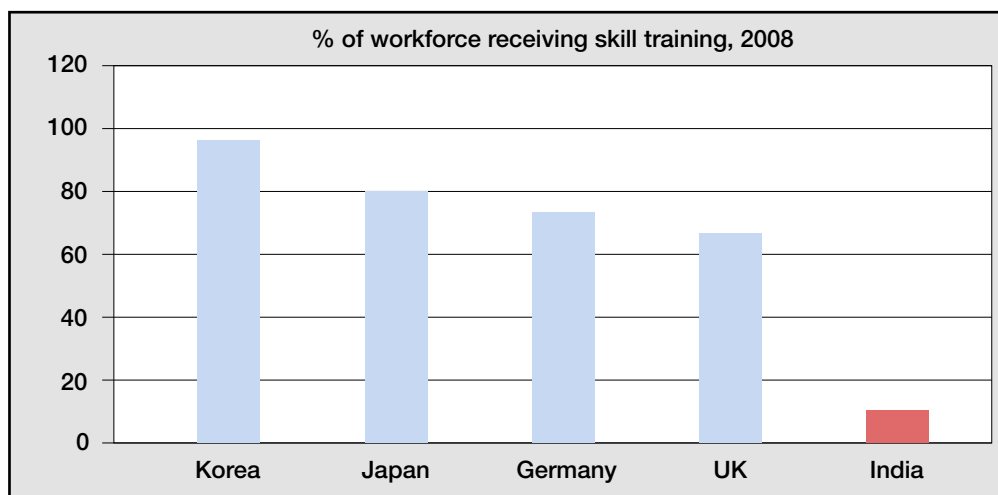
The value of Aarong to the creative industries in Bangladesh is not only economic. The success of the retail brand has inspired consumer interest in indigenous Bangladeshi design through blending the traditional with the contemporary in a manner that has won instant consumer appeal. Aarong's product designs focus on the diverse types and textures of crafts and patterns that have been passed along from generation to generation among weavers and artisans in craft hubs around the country. Aarong also plays a role in protecting and promoting traditional Bangladeshi products and designs through its extensive design library where remnants of the country's rich craft heritage, such as Nakshikantha art and Jamdani patterns, have been widely researched and archived.

## CHAPTER 3:

### GOVERNMENT AND PRIVATE SECTOR INTERVENTIONS IN SKILLS TRAINING IN INDIA

India lags far behind in imparting skill training as compared to other countries. Only 10% of the total workforce in the country receives some kind of skill training (2% with formal training and 8% with informal training). Further, 80% of the entrants into the workforce do not have the opportunity for skill training (ILO, 2011).

Figure 2

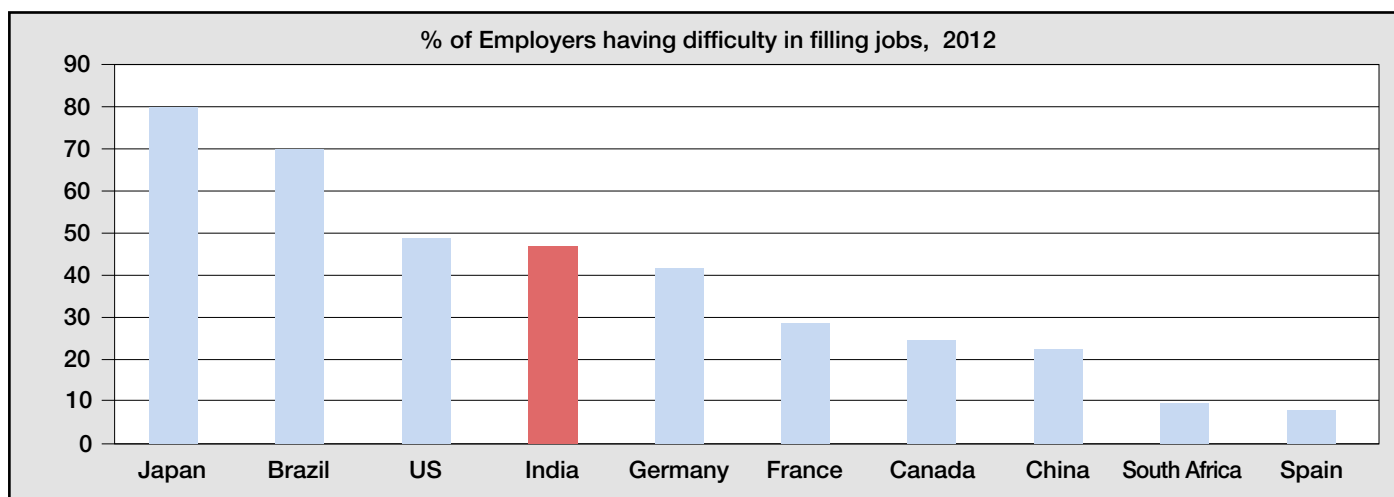


Source: Planning Commission Report, 2008

According to the FICCI and E&Y Knowledge paper on skill development (2012), India is among the top countries in which employers are facing difficulty in filling up the jobs. For India, the difficulty to fill up the jobs is 48%, which is above the global standard of 34% in 2012. The lack of available applicants, shortage of hard skills and shortage of suitable employability, including soft skills, are some of the key reasons in finding a suitable candidate for available jobs in the country.

According to the NSSO survey (2004–05), only 6% of the total workforce (459 million) is in the organized sector. The World Economic Forum (WEF) indicates that only 25% of the total Indian professionals are considered employable by the organized sector. The unorganized sector is not supported by any structured skill development and training system of acquiring or upgrading skills. The skill formation takes place through informal channels such as family occupations, on-the-job training under master craftsmen with no linkages to formal education training and certification (A Skilled India, 2012).

Figure 3



Source: Source: ILO

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### **3.1 National policy on skill development (Ministry of Labour, 2009)**

There are several challenges that are faced by the government in imparting quality skill training to the youth of the country. The challenges include:

- Increasing capacity and capability of the existing system to ensure equitable access for all
- Maintaining quality and relevance
- Creating effective convergence between school education and the government's skill development efforts
- Creating institutional mechanism for research development quality assurance, examinations and certification, affiliations and accreditation
- Mobilizing adequate investment for financing skill development

In order to provide adequate training to the youth and develop necessary skills, the Government of India took steps to improve the skill training scenario in the country. In 2009, the government formulated the national skill development policy that laid the framework for skill development, ensuring that individuals get improved access to skills and knowledge.

**Key features of the National Skill Development policy:**

**1) Scope: The skill development policy includes:**

- Institution-based skill development, including ITIs/vocational schools/technical schools/ polytechnics/ professional colleges, etc.
- Learning initiatives of sectoral skill development organized by different ministries/ departments.
- Formal and informal apprenticeships and other types of training by enterprises.
- Training for self-employment/entrepreneurial development.
- Adult learning, retraining of retired or retiring employees and lifelong learning
- Non-formal training, including training by civil society organizations
- E-learning, web-based learning and distance learning

**2) Institutional framework: The policy lays down three the institutional framework comprising:**

- Prime Minister's National Council on Skill Development
- National Skill Development Co-ordination Board
- National Skill Development Corporation (NSDC)
- National Council for Vocational Training (NCVT)

The policy states the roles and responsibilities of stakeholders, which include the government, industry, trade unions, local governments, civil society institutions and all skill providers.

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## **3.2 The Indian Demographic Advantage**

As compared to western economies where there is a burden of an ageing population, India has a unique 20–25 years window of opportunity called the “demographic dividend.” This “demographic dividend” means that as compared to other large developing and developed countries, India has a higher proportion of working age population vis-à-vis its entire population.” The result is low dependency ratio, which can provide a comparative cost advantage and competitiveness to the economy (Krishnamurthi and Khandelwal, 2011).

Further, it is expected that the ageing economy phenomenon will globally create a skilled manpower shortage of about 56.7 million by 2020 (Planning Commission of India, 2008). With the rising trend of outsourcing work globally, India has the opportunity to become a global reservoir of skilled manpower, accounting for 28% of the graduate talent pool among 28 of the world’s lowest-cost economies. Among all the countries, India enjoys a unique advantage not only to fulfil its internal demand of skill manpower, but also cater to the labour shortage in other countries. The government is taking proactive steps to fill the existing skill gap in order to leverage its position as a supplier of skilled manpower to the world.

The realization of this demographic dividend led to the formulation of the “National Skills Policy” in 2009 which set a target of imparting skills training to 500 million, by 2022. The Prime Minister’s National Council on Skill Development is an apex institution for policy direction and review. The Council is at the apex of a three-tier structure and would be concerned with vision setting and laying down core strategies. The Council would be assisted by the National Skill Development Coordination Board chaired by the Deputy Chairman, Planning Commission which will coordinate action for skill development both in the public and the private sector.

The National Skill Development Coordination Board was set up under the chairmanship of the Deputy Chairman of The Planning Commission, on the Public Private Partnership model (PPP). It performs the following functions:

- Formulates strategies to implement the decisions of the Prime Minister’s Council on National Skill Development.
- Monitors and evaluates the outcomes of the various other schemes and programs for the Council.
- Develops appropriate and practical solutions and strategies to address regional and social imbalances.
- Ensures quality control in Vocational Training and Education.
- Monitors private participation strategies and helps put in place sectoral action plans.

The organization is also entrusted with setting up Sector Skills Councils (SSCs) which will help identify skill development needs and establish a sector specific Labour Market Information System (LMIS) to assist in the planning and delivery of training.

The SSCs will play a significant role in setting up and determining skills, competency standards and qualifications for various jobs, which can be used by companies to assess employee performance and skill development needs. These can also be used to prepare training programmes and job profiles. The SSCs will forecast changes in the labour market and will enable the standardization of affiliation and accreditation processes.

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### **3.3 Projected growth and sector demand**

India is expected to grow at a rate of 8%, on an average, in the next 10 years (FICCI, 2010). More than 700 million Indians are estimated to be of working age by 2022. Out of these, more than 500 million require some kind of vocational or skill development training (Economic Times, 2012)

In the approach paper to the Twelfth Five Year Plan (2012-17) the country has set a tough challenge in the field of vocational education and training. It aims to increase the percentage of workforce with formal skills to 25% (The Hindu, 2012) at the end of the plan. It is estimated that 50–70 million jobs will be created in India over the next five years and about 75%–90% of these additional employment avenues will require some vocational training.

**Sector focus:** The government has identified 20 high-growth sectors of industries and services that have the ability to provide expanded employment. It consists of 10 high-growth sectors on the manufacturing side and an equal number on the services front. Out of these, the key sectors are manufacturing, textile, construction, automotive and health care (Times of India, 2012).

The current vocational education is shifting from its earlier supply mode largely with a welfare approach to a demand driven approach. The government has undertaken various efforts to consolidate its scattered Vocational Education and Training delivery system under various departments and ministries, e.g., the Ministry of Human Resource Development (MHRD), the Ministry of Labour and Employment (MOLE) through its Director General of Employment and Training (DGET), the Ministry of Urban Affairs and the Ministry of Rural Development (FICCI, 2012).

### **3.4 Skill Development Initiatives by Government and Private Sector in India**

#### **3.4.1 Government Interventions**

Skill development is one of the priority agendas of the government for the Twelfth Five Year Plan. The government plans to set up sector skill councils to prepare standards required for training programs. The industries are also proactively taking steps to partner with the government and reduce the skill gap.

#### ***Financial support***

The government has doubled the allocation of funds for skill development under the National Skill Development Fund (NSDF) by INR10 billion in the Union Budget 2012–13. The total corpus of funds has been increased to INR25 billion (Times of India, 2012).

#### ***Infrastructure support***

The various ministries have created infrastructure for skill development such as ITIs, polytechnics, community polytechnics, secondary schools (in association with private sector). Some of the key initiatives of the government are as follows (Planning Commission, 2012):

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- Establishment of new ITIs in underserved regions and the existing ITIs being upgraded to centres of excellence to produce multi-skilled workforce of world standards
  - MoUs with states and it is defining outcomes and reforms and imposing an obligation to transfer autonomy to PPP.
  - Setting up more polytechnics in the PPP mode and 400 government polytechnics being upgraded.
  - Expansion of vocational education from 9,500 senior secondary schools to 20,000 schools; intake capacity to increase from 1 million to 2.5 million.
  - Establishment of 600 rural development and self-employment training institutes (RUDSETI).
  - To set up a virtual skill development resource network linking 50,000 skill development centres (SDCs).
  - Skills' training has been made more affordable by exempting vocational education institution from paying service tax.

### **3.4.2 Private partnership support**

The private sector, in association with the government, will work to identify and quantify skill deficiencies in their respective sectors and constitute a sector plan to address these deficiencies. The National Skill Development Corporation (NSDC) or National Skill Development Trust is entrusted with the job to identify areas where support and implementation will be required from the government. The NSDC was set up as part of a national skill development mission to fulfil the growing need in India for skilled manpower across sectors and narrow the existing gap between the demand and supply of skills. The NSDC is a one of its kind, Public Private Partnership in India. It aims to promote skill development by catalysing creation of large, quality, for-profit vocational institutions. It provides funding to build scalable, for-profit vocational training initiatives. Its mandate is also to enable support systems such as quality assurance, information systems and train the trainer academies either directly or through partnerships.

Its objective is to contribute significantly (about 30 per cent) to the overall target of skilling/ up-skilling 500 million people in India by 2022, mainly by fostering private sector initiatives in skill development programmes and providing funding.

NSDC has identified 21 high-growth sectors (including the unorganized sector) to provide expanded employment. It has 10 high-growth sectors on the manufacturing side and an equal number on the services side. Of these, manufacturing, textile, construction, automotive, retail and health care are the key focus sectors.

1. Automobile / auto components
2. Electronics hardware
3. Textiles and garments
4. Leather and leather goods
5. Chemicals and pharmaceuticals
6. Gems and jewellery
7. Building and construction

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8. Food processing
  9. Handlooms and handicrafts
  10. Building hardware and home furnishings
  11. IT or software
  12. ITES-BPO
  13. Tourism, hospitality and travel
  14. Transportation/ logistics/ warehousing and packaging
  15. Organised retail
  16. Real estate
  17. Media, entertainment, broadcasting, content creation, animation
  18. Healthcare
  19. Banking/ insurance and finance
  20. Education/ skill development
  21. Unorganised sector

Currently, 136 corporate houses/private players/private education institutes are associated with NSDC for imparting vocational education and training in India. With the help of private players, NSDC aims to reach its desired target (150 million skilled persons) by year 2022.

National Skill Certification and Monetary Reward Scheme(STAR Scheme)- The Finance Minister in his Budget Speech of 2013 proposed a scheme to encourage skill development for youth by providing monetary rewards for successful completion of approved training programs. The STAR scheme was born thereafter, with NSDC as the implementing agency.

The objective of this Scheme is to encourage skill development for youth by providing monetary rewards for successful completion of approved training programs. Specifically, the Scheme aims to:

- encourage standardization in the certification process and initiate a process of creating a registry of skills; and
- increase productivity of the existing workforce and align the training and certification to the needs of the country.
- provide Monetary Awards for Skill Certification to boost employability and productivity of youth by incentivizing them for skill trainings
- reward candidates undergoing skill training by authorized institutions at an average monetary reward of ₹10,000 (Rupees Ten Thousand) per candidate benefit 10 lakh youth at an approximate total cost of ₹1,000 Crores.

The STAR Scheme shall be implemented through Public-Private and Public-Public partnerships. It will provide monetary incentives for successful completion of, market-driven skill training to approximately ten lakh youth in a span of one year from the date of implementation of the scheme. Appropriate consideration will be provided to the economically backward sections.

**Latest Figures from NSDC:**

*Total Number of Approved Partners: 136*

*Total Number of Centres: 2011 (including 750 mobile centres)*

*Number of people targeted to be trained- 33 Lakh in FY 14-15*

*Number of people trained- 25.29 Lakh (including 8.09 Lakh trainings under STAR)*

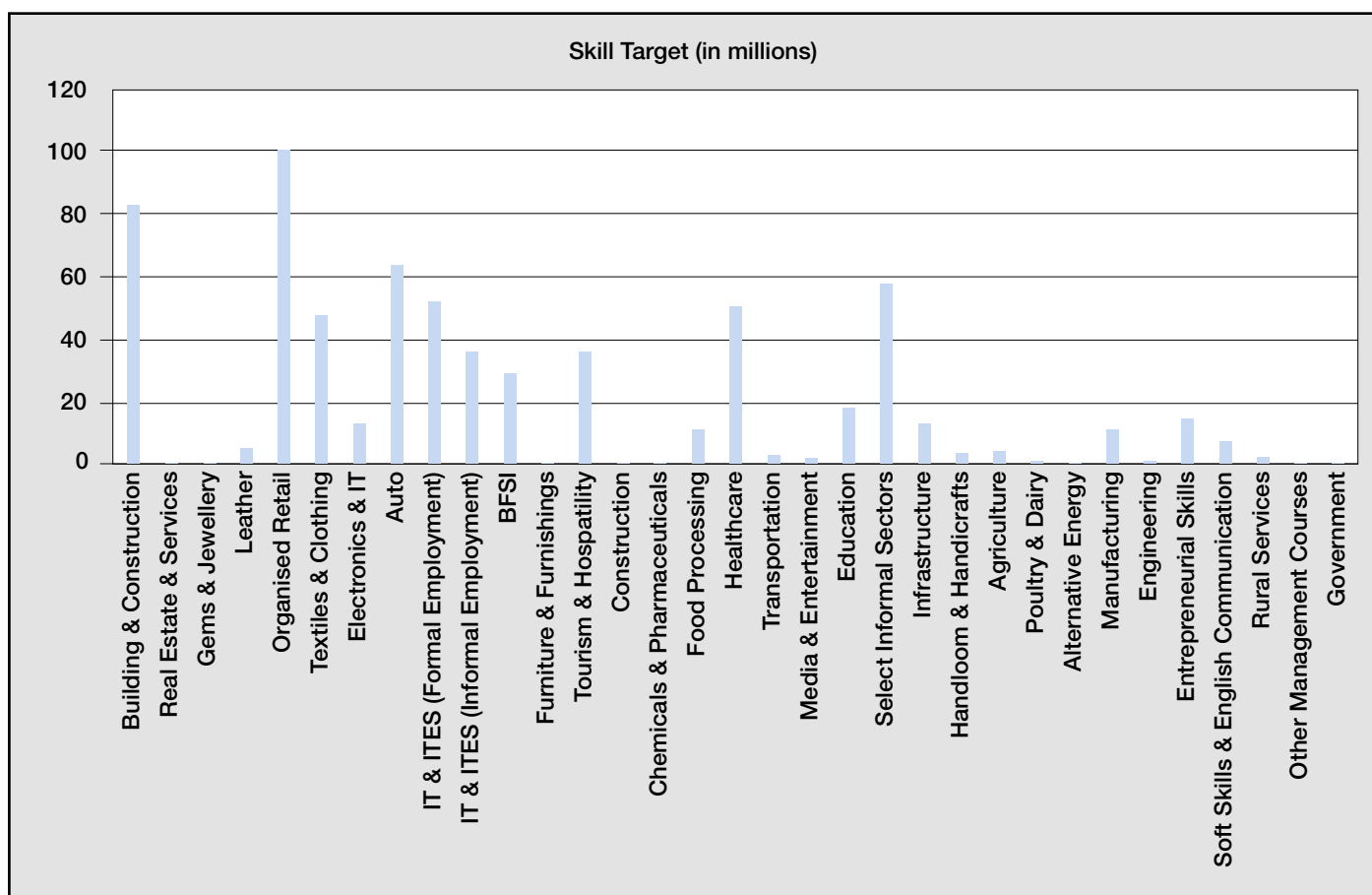
*Percentage of people placed - 63% (excluding trainings under STAR)*

*Geographical spread- 24 states, 4 UTs*

*Sectors covered - 28*

NSDC has formed 28 sector skill councils (SSC) to complement the existing vocational education system for the sector in meeting the entire value chain’s requirements for appropriately trained manpower in quantity and quality across all levels on a sustained and evolving basis. The figure below elucidates NSDC’s target of producing skilled workers per sector over the next ten year

**Figure 4: Sector wise Skilling Target (in millions’)**



*Source: NSDC*



### 3.4.3 Policy support

The government has rolled out targets for various ministries based on the employment potential in those sectors. The ministries have introduced schemes in the field of infrastructure development and employment linkages in order to impart quality skill training.

S. No.	Ministry/ Department/ Organisation	Key schemes/Programs/Institutions with a provision for vocational education and training program (National Policy on Skill Development, World Bank, 2012)	Projected number of trained individuals in 2022 (in million)
1	National Skill Development Corporation (NSDC)	It has so far signed agreements with 134 training partners. These partners have a target to train 60.6 million people by 2022 ( <i>Nanda, P.K. and Singh, S., 2012</i> )	150
2	Labour and Employment	<ul style="list-style-type: none"> <li>• Craftsmen training scheme: It aims to provide a supply of semi-skilled labour and reduce unemployment among the educated youth.</li> <li>• Apprenticeship Training scheme: It aims to provide in-house training to employees working in the company.</li> <li>• Center of excellence scheme: The scheme discusses the facilitation of multiskilling courses in 21 industry sectors.</li> <li>• Modular employable skills scheme: It focuses on the delivery of short-term courses of the National Council for Vocational Training (NCVT) with the objective of providing employment.</li> </ul>	100
3	HRD Higher Education	<p>Vocationalization of secondary education: It has created infrastructure of 21,000 sections in 9,619 schools and a capacity of about 1 million students at the 12th level (MHRD, 2012).</p> <ul style="list-style-type: none"> <li>• Scheme of Community Development through Polytechnics (CDTP): It acts a focal point to promote the transfer of science and technology to the rural sector.</li> <li>• Scheme of Apprenticeship Training</li> <li>• Jan Shikshan Sansthan: The objective of the scheme is to upgrade the existing 100 ITIs into “Centers of Excellence(CoE)” for producing multi skilled workforce of world standard.</li> </ul>	50
4	Transport	In its Twelfth Five Year Plan, the ministry has allocated ₹ 20 billion for training and skill development (Planning Commission, 2012).	30

5	Rural Development (RUDSETI) and IL & FS	<ul style="list-style-type: none"> <li>Special projects for the Placement Linked Skill Development of Rural BPL Youth under Swarnjayanti Gram Swarozgar Yojana (SGSY).</li> <li>Rural Development and Self-Employment Training Institutes (RUDSETIs): Set up dedicated infrastructure for skill development in each district in the Country.</li> </ul>	20
6	Agriculture	<ul style="list-style-type: none"> <li>Providing training in agriculture extension (21 training centers), training in the use of agricultural implements and machinery, soil conservation training center.</li> </ul>	20
7	Construction Industry Development Council (CIDC)	CIDC is the apex organization representing the Government and the construction Industry. It has initiated a country wide Human Resource Development initiative focused on developing a formidable work force to fructify various Infrastructure Development Projects in the Nation and also abroad. Over the last 13 years CIDC has made substantial achievements in the area of HRD especially for construction workers, Artisans and Supervisory cadre personnel. The programme is now spread over 19 states and supported extensively by various State Governments.	20
8	Urban Development	Urban Self Employment Programme under Swarna Jayanti Shahari Rozgar Yojana (SJSRY). It seeks to provide gainful employment to the urban poor (living below urban BPL) unemployed or under-employed, through setting up of self-employment ventures or provision of wage employment.	15
9	Micro Small Medium Enterprises (MSME)	<ul style="list-style-type: none"> <li>Assistance is provided to training Institutions, for conducting Entrepreneurship Development Programmes (EDPs) and Entrepreneurship cum Skill Development Programmes (ESDPs) and Training of Trainers (ToTs) programmes in the areas of Entrepreneurship and/or Skill Development.</li> <li>Khadi and village industries commissioned (KVIC) under the Ministry of MSME is charged with the planning, promotion, organisation and implementation of programs for the development of Khadi and other village industries in rural areas. Its broad social objective is providing employment and economic objective is producing saleable articles. 51 Training Centres run 35 types of programmes</li> </ul>	15
10	Textiles	<ul style="list-style-type: none"> <li>Decentralized training program with 24 weavers service centers,13 power loom centres and many other boards and councils.</li> <li>Apparel Export Promotion Council</li> </ul>	10
11	Women and Child Welfare	<p>Support to Training and Employment Programme for Women (STEP)</p> <ul style="list-style-type: none"> <li>Training in home scale preservation of fruits and vegetables.</li> <li>Women empowerment program in collaboration with IGNOU</li> </ul>	10
12	Department of Heavy Industries	Counselling, retraining and redeployment of rationalized workers of CPSEs	10

13	Department of Information Technology	<ul style="list-style-type: none"> <li>• DOEACC – “O” level</li> <li>• CEDTI – conducts courses in the field of electronics, telecommunications, IT, process control and instrumentation</li> </ul>	10
14	Health and Family Welfare	<ul style="list-style-type: none"> <li>• Training of multipurpose health workers (female and male).</li> <li>• Promotional training of female health assistants in 42 training centres.</li> </ul>	10
15	Finance, Insurance and Banking	NA	10
16	Consumer Affairs	NA	10
17	Tourism	15 food craft institutes under state governments.	5
18	Food Processing Industries	Training courses are run by various research institutes such as Central Food Technology Research Institute, Paddy Processing Research Centre, PHTC, Council of Entrepreneurial Development Programme (EDP), establishment of Food Processing and Training Centers (FPTCs).	5
19	Social Justice and Empowerment	<ul style="list-style-type: none"> <li>• National Institute of Mentally Handicapped</li> <li>• National Institute for the Orthopedically Handicapped</li> <li>• Institute for Physically Handicapped</li> <li>• National Institute for the Hearing Handicapped</li> </ul>	5
20	Overseas Indian Affairs	Not Available	5
21	Chemical and Fertilizers	Not Available	5
22	Others (Power, Petroleum etc)	Not Available	15

**Total**

**530**

*(Press Information Bureau, 2012)*

**Source:** Individual Ministry Websites and Planning Commission of India

**Note:** Distribution among ministries/departments has been kept higher than 500 million (Press Information Bureau, 2012)

### 3.4.4 Private Sector

Over the years, the private sector has increased its presence in the field of vocational education in India. Unemployment and underemployment are two of the most serious development problems currently being faced by the country. The solution to which is a skilled workforce, developed through quality vocational education and training courses for the learner. The private sector comes into play here with its ability to match better the demand for workforce by the industry with a supply of superior skilled manpower. The private sector can contribute to supplement infrastructure, facilities, technology and pedagogy.

#### Vocational education and training space in India

In addition to the corporate houses and education institutes, several other entities have come together to create a framework for vocational education and training in India. The figure below expands on the current Indian VET space.

Organisation Types	Organisation Names	Scope
Industry Associations	<ul style="list-style-type: none"> <li>FICCI</li> <li>CII</li> <li>ASSOCHAM</li> </ul>	<ul style="list-style-type: none"> <li>Voice the needs of the market</li> <li>Voice opinions on relevant policies</li> </ul>
International Bodies	<ul style="list-style-type: none"> <li>International Labour Organization (ILO)</li> <li>World Bank</li> <li>European Union</li> </ul>	<ul style="list-style-type: none"> <li>Advisory role to government bodies</li> <li>Provide essential funds</li> </ul>
Private Players	<ul style="list-style-type: none"> <li>IL&amp;FS Education</li> <li>India Can</li> <li>India Skills</li> <li>Bharti and many more</li> </ul>	<ul style="list-style-type: none"> <li>Provide funding</li> <li>Develop vocational education training Institutes.</li> </ul>

**Source:** Ernst and Young (E&Y) Research

#### Industry/ Private Sector Initiatives

The private sector has been taking various initiatives on its own and in collaboration with the government and international entities, to upgrade in-house training facilities and also to provide training to potential employees to make them job ready.

Many large corporations like Larsen & Toubro, Bharti Group, Hero Group, Maruti, ITC, Infrastructure Leasing &

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Finance Services Ltd. Etc., have established training facilities that offer world class training programs that create an environment of e-learning and innovation.

### **Some Private Investment Examples**

A lot of private sector companies are investing into the skill development of the work force Tata Motors contributes to skill development through a four pronged approach of upgrading existing technical training institutes while establishing New Technical training Institutes through public private partnership. They also provide special technical training to the economic and the socially disadvantaged, through social partnerships and in-house training.

IL&FS education has a joint venture with NSDC called the IL&FS Skills Development Corporation (ISDC), established with an objective to build and manage 100 multi skill schools across India. ISDC aims to train around 2 million people (over the next 10 years) across various skill sectors including textiles, engineering, construction, leather, auto and various service sectors. ISDC plays a major role in addressing India's demand for highly skilled workers.

Fiat India has launched a social initiative, 'Diksha' for providing technical training and educational avenues for the Indian youth. The company came together with the Don Bosco Vyawasaik Prashikshan Kendra in Pune for beginning this initiative. The main aim behind this programme is provide a respectable means of livelihood for the poor, disadvantaged and orphans who are deprived from having good educational amenities.

### **3.4.5 Skill Development Initiatives by Industry Associations**

- ***Federation of Indian Chambers of Commerce & Industry (FICCI)***

FICCI recognizes that Skills Development is an important imperative for achieving India's ambitious growth targets. It is committed to working with the stakeholders, especially the industry, government and academia to create sustainable and scalable skills propositions which will benefit the youth of the country from all sections of society. FICCI acts as a "skills development aggregator" to complement Government of India's ambition of training 500 million people by 2022. FICCI offers support and facilitation services through Policy Advocacy, Industry Intervention and International Collaboration so that the youth can acquire skills to meaningfully participate in and contribute to the economy.

#### **Skills Development Forum**

The FICCI Skills Development Forum (SDF) was launched in 2008 to supplement the government initiatives with industry interventions. The forum has since start discussed and critically examined the skill development policies in the country. Members of the forum in the leadership of the chairman have interacted with various government departments and the National Skills Development Corporation (NSDC) to stimulate meaningful discussions.

- ***Confederation of Indian Industries (CII)***

CII has turned the limelight on skills development across the country to align industry manpower needs with

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the skilling initiatives underway and improve the employability of the working population including school drop-outs, semi-skilled and un-skilled workers. Due efforts are underway to create a new wave of entrepreneurship in the country that will result in further employment generation. CII has launched its own Skills Development Initiative, which is aligned, to the National Skills Development Agenda to skill 500 million people by 2022. In this endeavour, CII has set up its first skills centre at Chhindwara, MP, to train people in bar bending, grinding, pipe fitting, welding, etc. CII along with HPCL launched the 'Swavalamban' project to train 2,200 youth in multiple trades. The programmes have high local relevancy, in-built flexibility and are modular in form. Five sectoral studies have been released on skills requirements in the constructions, auto, retail, healthcare and banking & financial services sectors.

CII has also taken skills development initiatives beyond national boundaries. Indian industry provides the facilities for training 100 apprentices from South Africa in construction trades in Hyderabad in 2007 with the support the Umsobomvu Youth Fund, South Africa. CII established a Vocational Training Centre in Kabul, Afghanistan and trained 1,000 Afghans in constructional trades and tailoring. Besides, MOUs have been signed with: Ministry of Overseas Indian Affairs, Government of India, for skills upgradation and pre-departure orientation of potential emigrant workers SENAI, Brazil for technical education / skills development and technology dissemination; HRD Korea to develop an e-learning module for industrial control and welding; The Swiss-Indian Chamber of Commerce (SICC) to enhance cooperation in skills development.

## **CHAPTER 4:**

### **LOOPHOLES IN THE SKILL-DEVELOPMENT FRAMEWORK IN INDIA AND INITIATIVES**



India has a large population of young people, with more than half of its population of 1.2 billion younger than 25. It faces the immense challenge of harnessing this generation as a productive work force, or else facing the combustible prospect of hundreds of millions of unemployed youth in the future (NY Times, 2013).

Indian companies routinely complain about the dearth of employable workers. According to the 2011 Talent Shortage Survey by Manpower, a human resources company, nearly 70 percent of Indian employers had trouble hiring staff members.

According to the ILO, many youth in South Asia leave school or university without skills that are demanded by employers. Industries that have boomed in the past decade, like telecommunications and retail, cannot find enough skilled workers for their rapid expansion. Thousands of Government vocational institutes (established in the late 1960s) exist today. But their quality is not up to the mark as their curriculums and training are out-dated. The World Bank estimates that India's training institutes serve only about 7 percent of students who need vocational skills.

There have been inevitable comparisons with neighbouring economic superpower, China. According to a recent NY times article, India has only 11,000 vocational training schools, compared with China's 500,000. For decades, oversight of vocational centres was hampered by the fact that it was handled by various ministries and state governments.

Owing to these aforementioned loopholes in India's skill development landscape, there has been a burgeoning in the number of private academies providing hands-on job training in India, filling a gap between government vocational centers and four-year universities. These schools – which offer short, practical, non-degree programs – have been growing since the early 2000s.

**Gras Academy** (<http://www.grasacademy.in/>), is one such private training institute, with 58 skills training centres across India. Since 2006, Gras has trained about 28,000 students in 10 Indian states. More than 60 percent take technical courses on computer networking, accounting, and computer and cellphone repair. Service industry training is popular for those who want work in shops, restaurants and hotels, as are courses for future plumbers, electricians and beauticians.

**Gram Tarang** (<http://gramtarang.org.in/>), another private training provider headquartered in Orissa, focuses on training fitters, machinists, mechanics and electricians, and places graduates in jobs both nearby and in large southern cities like Chennai and Bangalore. Since 2006, it has trained 28,000 rural young people. According to, Abhinav Madan, MD Gram Tarang, vocational education saved many from either unemployment or becoming target recruits for Maoist rebels who have waged an armed insurgency in poor, rural areas.

There are also nonprofit skills programs with a philanthropic approach, like those run by **Dr. Reddy's Foundation** (<http://drreddysfoundation.org/>), which has trained 263,000 people since 1999. Set up in 1996, Dr. Reddy's Foundation (DRF) is a non-profit partner of Dr. Reddy's Laboratories. DRF acts as a catalyst of change that fosters, develops and promotes initiatives at individual, group and organization levels to achieve sustainable development. Driven by the belief that equity in education and livelihoods helps in building an inclusive society, DRF strives to create quality opportunities in these two areas, with particular focus on economically disadvantaged youth.

DRF pioneered **LABS (Livelihood Advancement Business School)**, an effective short-term skill development

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program that prepares youth for careers in emerging service sectors such as Hospitality, Customer Relations and Sales/ Retail Sales, BPO voice and non-voice and other market-driven service domains. The core focus of the training program is to ensure placements, thereby addressing issues of employability and income generation, and improving the quality of life of underprivileged youth in India. Over 290,000 youth have been trained to date under the LABS program, with an average placement rate of 70%. School/ college dropouts in the age group of 18-30 years undergo a 45-day training program in a specific domain that renders them employable and work ready.

**B-ABLE** (<http://www.b-able.in/>), which is an acronym for **BASIX** Academy for Building Lifelong Employability, and has the message of '**BE ABLE**' (aptly translated into a Sanskrit **DAKSHA BHAV**), started its journey in 2009 by setting up a pilot skill training campus in Dehradun. In its first year itself, B-ABLE achieved the distinction of being the first organization approved by NSDC with the soft loan funding to pursue its mission. For achieving its mission, B-ABLE conceived an innovative, sustainable, nation-wide model for building a high quality skilled workforce - both for the unorganized and the organized sectors. It provides market-driven, aspiration-based skills using appropriate technology and partnerships. B-ABLE is thus creating a virtuous circle of skilled workers and entrepreneurs mostly from the disadvantaged sections of society, through a system of supporting the youth with education and enterprise loans, and also providing effective real time connects between the job providers and job seekers. By engaging with the Government and Industry and linking with the students for their lifelong employability, B-ABLE hopes to realize synergies, create relevance, reduce costs and build scale.

#### **4.1 Inadequate Skills Training Interventions in the Creative Sector?**

It is evident from the above discussion that skills' training in the Creative Sectors does not assume much importance either in the Government or the Private sector in India. Of the 21 high-growth sectors identified by NSDC to provide expanded employment, only 4 industries fall under the creative sector domain. These are:

- Textiles & Garments;
- Gems & Jewellery;
- Handlooms & Handicrafts, and
- Media/Entertainment/ Broadcasting/Content Creation and Animation

Of the 21 sectors only manufacturing, textiles, construction, automotive, retail and health care are the key focus sectors for NSDC as these are the high growth sectors.

There is enough evidence (as discussed in the beginning of the report) to prove the efficacy of the Creative Sector as an instrument for generating employment for unemployed youth and as an effective driver of economic development in the developing and transitional nations of the world. Therefore, there is dire need for the Government, Private Sector and Civil Society Organisations to take initiatives in order to promote skills' training in the Creative Sector in India. There are a few NGO's/charities' and Government initiatives that are working towards training unemployed youth and women from marginalized communities in the traditional textiles, weaving and handicrafts sector. But these efforts are few and far between. A more holistic approach is needed in order to provide skills training in a wide array of sectors under the creative domain like Art, Design, Architecture, Music, Dance, Theatre, Film, Broadcast,



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Fashion and Advertising. A small endeavour in this direction is the charity organisation - *Creative Services Support Group (CSSG)*, founded by Mr. Anand Kapoor in New Delhi, India.

## **4.2 Creative Services Support Group (CSSG)**

CSSG was founded in 2011 and is a registered charity established to aid underprivileged young adults through skills training and mentorship within the creative sectors. The charity was established due to an alarming lack of support for young individuals as they transition into their adult life. CSSG believes that creativity leads to change and is looking to the creative sectors - such as Food, Literature, Art, Design, Architecture, Fashion, Music, Dance, Theatre, Film, Broadcast, Advertising, Technology and Policy - as an essential channel for influencing positive changes in societies and communities.

## **4.3 Vision and Mission**

### ***Vision***

CSSG aims to break down the barriers to equality of opportunity, inclusion and human rights by focusing on providing vocational training to marginalised young people who find it almost impossible to access skill-based training in order to get a good job. As a charity, CSSG creates opportunities for those young adults by nurturing creative talents, offering opportunity, direction and support

### ***Mission***

CSSG's focus lies in empowering young adults from underprivileged backgrounds by providing them with training, workshops and interactive sessions culminating in a job placement in one of the creative sectors. CSSG strongly encourages self-dignity and self-reliance and believes that the underprivileged do not want sympathy, but rather equal opportunities to grow and thrive. CSSG's ultimate mission is to provide a school of excellence to those in need of assistance, in order to give them the opportunity to receive the best quality vocational training in an engaging learning environment in order to maximize all students' potential for employability.

Most creative sectors require talent and training. By providing opportunities in the creative sectors CSSG is able to reach out to a wider group of young men and woman whose talents and capabilities have not previously been given an opportunity to flourish. Employment in the creative sectors typically requires less financial investment in formal academia and training can be done on the job whilst simultaneously making an instant contribution to employers, making the creative sectors more accessible for the underprivileged.

Children and youth in India today are not encouraged to take up creative professions. The focus is more on education and exam excellence with the parents pressurising children to enter the more formal professions. In fact, there are very few higher education courses or qualifications that are related to the creative sectors rather than non-creative, when compared to other Western societies (Social Media Desk FICCI 20127).

One of the major aims of CSSG is therefore to bring about a shift in the attitudes and thought processes of parents'

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and society in general and make creative professions more attractive to the underprivileged. CSSG therefore advocates that Indian parents, and society as a whole, must recalibrate their attitudes towards the validity of a job in the creative sector. Especially for India's underprivileged youth - most being unable to obtain higher education due to a lack of financial support - it is of utmost importance to consider a career in the creative sector.

#### **4.4 Modus Operandi**

CSSG works with other charities such as Rainbow Foundation, Aman Biradari and Pallavanjali to identify individuals suitable for a placement within the creative sectors. Participants need to be aged 18 and therefore legally entitled to work. (In some cases they are asked to provide a Below Poverty Line BPL certificate). The potential participants are met by CSSG at their homes (partner charities) where an informal chat takes place to seek out young men and women interested in a work placement. The young adults chosen get an informal briefing by CSSG and their own charity for their upcoming interview with a prospect employer. The potential employers then conduct an interview with the young men and women interested in a placement and if satisfied offer a placement to the candidates. In some cases, like Costa, the future employees have to pass an English and Math test and will only be considered as candidates if they have passed their 10th grade of schooling.

Once the participants are selected they are each given a trial period which, if successfully completed, leads to a full-time job placement. Because of the complexity of this transition to an alien environment, CSSG provides two forms of additional support: regular counselling and a mentor. In order to ensure the efficacy of the placement, CSSG conducts regular site visits while the young adults are responsible for maintaining their own records and updating CSSG with their progress and any on-going challenges.

CSSG's partners are expected to provide a sufficient training to the young men and women. In case the employers do not have a proper development plan in place (e.g. some standalones) they will be asked to provide a development plan including a progression programme whereby the young people are guaranteed a definitive advancement. The usual pay starts between 5,000 and 10,000 Rupees a month, but may vary over the different sectors. Working hours are according to the company's individual policy on a full or part-time working day.

The third party charity plays a crucial role in the participants' well-being, as they are the first point of contact for the young adult and have the strongest relationship with them. CSSG and the charity work together to ensure that the young men and women in placements are not taken advantage of by ensuring that a development plan is in action and by getting regular feedback from participants and partners. The charity together with CSSG also have the task to help change the young men and women's mind-set to understand the benefits of employment through regular talks and mentoring.

Currently CSSG's placements are mainly in the Gastronomy sector, where they have successfully placed 15 individuals in stand-alone restaurants, additionally placements have been secured for two young men in the fashion and technology/design sectors. These young adults are trained by their mentors in a real working environment. Depending on the individual's aptitude and skill sets they are then offered further progression through 'soft skills' development and the possibility of other placements. The pastoral care of these young people is supported by their current residential charity, whilst CSSG's acts as a 'big brother' to the young adults during their time at work to provide a gentle transition into the working environment, as well as ensuring that placements run smoothly for the employers.

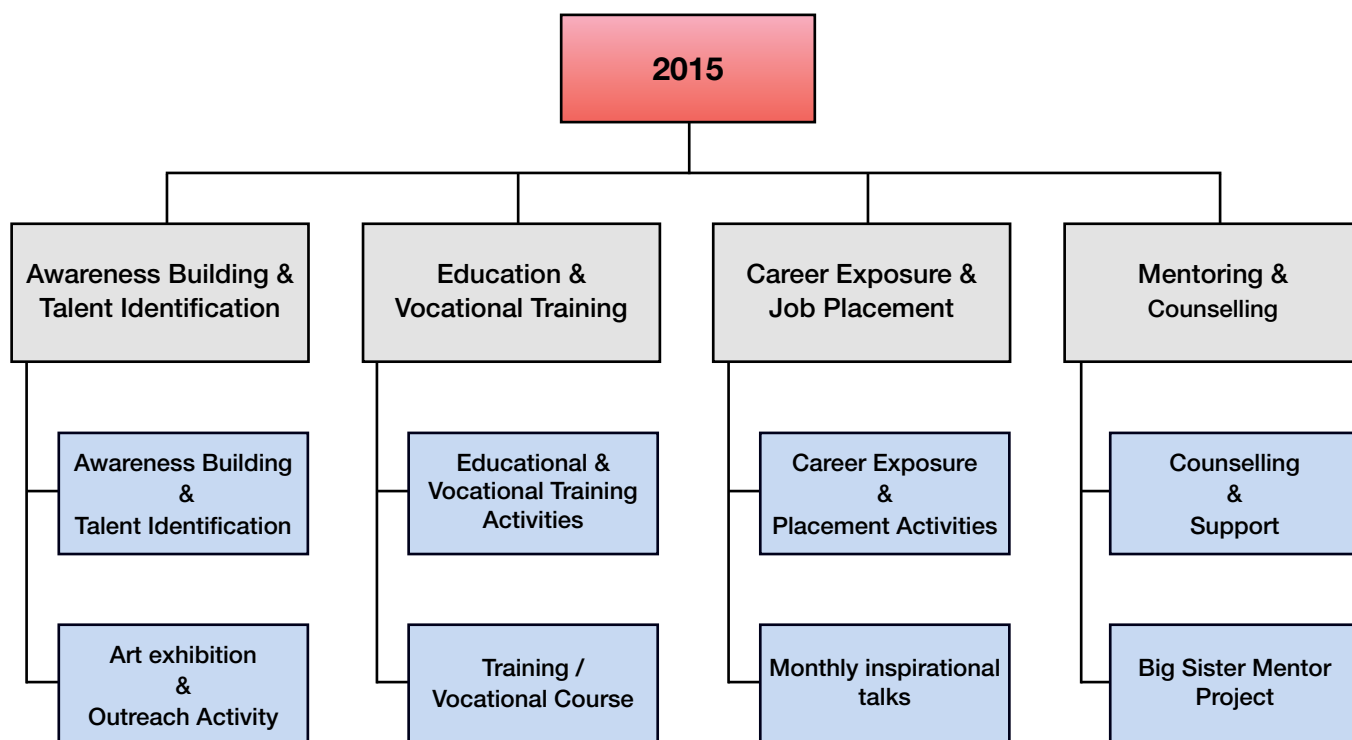
#### 4.5 What sets CSSG apart from the other similar organisations?

CSSG strives to be fundamentally different from the variety of Indian charities focused on vocational training. Although there are a variety of vocational prep organizations, both for-profit and non-profit, these organisations tend to prepare people for careers as hairdressers, machinists or to perpetuate India’s rich cultural heritage through training in traditional handicrafts or performance arts. In other words, these organizations specialise in preparing youth to master a narrow skill set. However, CSSG seeks to go beyond this by trying to instil a creative ability to rethink, reinvent, and reimagine rather than just teaching technical skills to the youth. This commitment to developing a broader skill base is what separates CSSG from other similar organisations.

#### 4.6 Objective, Programmes and Activites for 2015

##### SPECIFIC OBJECTIVE (2015)

Underprivileged youth interested in pursuing careers in the creative sector are identified by CSSG with the support of its partner associations in Delhi. Their skills, aptitudes and interests are analysed to decide together what kind of education, vocational training, career exposure, job placement, counselling and mentoring will be provided accordingly to their specific needs. Thus, CSSG strengthens and develops its mission through the implementation of nine specific activities that fall under the coordination of the four key programmes of the charity. Finally, women empowerment and gender issues will be the central theme of all CSSG actions taken forward during the year.



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## **1. AWARENESS BUILDING & TALENT IDENTIFICATION PROGRAMME (AB & TI)**

In the period 2015 – 2020, this programme will be consolidated as a pillar for the long run sustainability of CSSG programmes and activities. Specifically for the year 2015, the AB & TI programme will work on two main areas: general activities to build awareness and to identify talents; as well as an art exhibition and outreach activity. Women empowerment and gender issues will be a general theme that will be taken forward in each of the activities.

### ***1.1. Awareness Building & Talent Identification Activities***

During 2015 CSSG will work on building awareness about the importance of supporting underprivileged youth in the creative sectors. Several meetings, discussion groups and dissemination activities will take place with that purpose. Those activities as well as our constant communication with our partners will help us identifying those talented youth that are worth it supporting. This will be the beginning of the whole process of empowering youth in the creative sectors.

### ***1.2. Art Exhibition and Outreach***

Throughout the past few years we have found that many young woman refuse to be open to opportunities within certain sectors due to strong stereotypes and misinformation. “The foundations for stereotypes in gender roles are laid through early gender socialization. Gender socialization is the process by which people learn to behave in a certain way, as dictated by societal beliefs, values, attitudes and examples (UNICEF 2007).”

An Art Exhibition and Outreach activity will take place. The works of renowned artists in relation to gender issues will bring together open letters by girls, talking about future aspirations and expectations with the focus on the evolving roles of woman in the future. The writings will be of young women in India and the United Kingdom with the possibility of involving letters from girls from other parts of the world. Our Exhibition and Outreach activity is to encourage girls to speak of hopes, dreams and ambitions and simultaneously to educate them on gender issues and open up the subject of gender and inequality. This, in turn, will be used as a tool to educate children both male and female from various socioeconomic backgrounds. This venture is supported by A New Direction in London (a charity that supports the use of the creative sectors in creating job) and we have hired FLOW India (an arts education provider) to undertake workshops with a group of schools ranging from top end schools to NGO/residential schools for extremely disadvantaged children. The funds raised by CSSG will ensure that the service providers are able to implement the course designed.

## **2. EDUCATION & VOCATIONAL TRAINING PROGRAMME (E & VT)**

CSSG will work on two main E & VT activities in 2015. The charity start doing educational and vocational training activities and will launch a three months course for 30-50 individuals in the hospitality sector. Our ultimate objective mission by 2020 is to provide a school of excellence to those in need of assistance in order to give them the opportunity to receive the best quality vocational training in an engaging learning environment in order to maximize all students’ potential for employability.

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### **2.1. Education & Vocational Training Activities**

Since education and vocational training of underprivileged youth is in the centre of CSGG work, activities in these areas will be launched by the charity in 2015 aiming to start building towards the overall goal.

### **2.2. Training/Vocational Course**

In 2015, CSGG will launch a three months course for 30-50 individuals in the hospitality sector by partnering with a leading hospitality school and Tante Marie the UK's oldest independent cookery school. The young men and women that will be students on the course will consist of those who are 18 or over and are from extreme poverty many of who have been abandoned by their parents. These children all live and study in the non-profit foster homes that we work with.

The course will be designed as three separate modules: one month in housekeeping, one month in front of house, and one month in the Kitchen. The one month kitchen course will be run by Tante Marie at a leading hospitality school. Post completion of the course, the young men and women will receive an internationally recognizable qualification certificate. The funds raised by CSSG will ensure that all fees, transport and stipends are covered. We are further exploring the opportunity to create further short-term placements for these young men and women at a leading hotel chain (change to The Leela group of hotels once confirmed).

## **3. CAREER EXPOSURE & PLACEMENT PROGRAMME (CE & P)**

In the period 2015 – 2020, the CE & P programme will work towards the consolidation of its intermediary role between the CSSG youth and the employers. Furthermore, it will continue bringing suitable employers on board. Overall, the charity has found that most employers are receptive to the idea of helping underprivileged youth, but some organizations, like Chez Nini, L'Opera, Sweet Nothing and Tres do an especially excellent job developing young men and women from difficult backgrounds. For 2015, CSSG will strengthen its career exposure and placement activities and will initiate monthly inspirational talks with famous leaders to bring motivational roles the youth might be interested on.

### **3.1. Career exposure and placement activities**

We will be reaching out to approximately 50 underprivileged youth for an interaction with eight leading female chefs at an organic farm. The aim is to create a truly memorable motivating, fulfilling, and hopefully life-changing day for 50 underprivileged children. They will interact with the chefs through a series of exercises – harvesting, planting, and cooking. The children range from those in extreme poverty to those who have been abandoned and they all live and study in the homes we work with. This “field” trip is structured to ensure that it leaves the children with a memorable and life reaffirming experience for them but also show them a different angle of farming, as well as the farm to table path. The funds raised by CSSG will ensure that interaction can take place.

### **3.2. Monthly inspirational talks**

CSSG will conduct monthly inspirational talks for those young adults that would be already part of any of the programmes. Every month, a leading expert in any of the fourteen creative sectors will be invited as a

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guest speaker, to conduct an inspirational talk to those youth adults registered as beneficiaries of any of the CSSG programme. We strongly believe that the activity will have a direct effect in their development and at the same time it will also influence indirectly the way other areas of our work will achieve positive results.

#### **4. COUNSELLING & MENTORING PROGRAMME (C & M)**

In order to ensure the efficacy of CSSG work, regular counselling and mentoring has been put in place. During the period 2015 – 2020 the organization will strengthen the counselling and mentoring provided.

In 2015, CSSG will keep on providing its youth with counselling and support. At the same time, a Big Sister Mentor Project will be created in partnership with Sheroes.

##### **4.1. *Counselling & support***

During 2015, CSSG will ensure that every youth that is being supported by the organization receives counselling and support during the whole process.

We strongly believe that allowing our youth to have access to counselling and support will strengthen other components of CSSG work. At the same time, such personalized support will allow the organization to follow each specific youth profile and ensure that their careers are going in the right track. Giving counselling and support will be an ongoing activity to be carried out by the organization for the long run.

##### **4.2. *Big Sister Mentor project***

A Big Sister Mentor project will be created in partnership with Sheroes. Sheroes is an organisation that connects woman to work opportunities and career support groups. Sheroes has a reach of 300,000 women in 2,000 companies in over 65 cities. CSSG has partnered with them to be able to access their database of woman in order to deploy a mentorship programme for young woman between 16 and 25. The project will be run thru a variety of outlets including internet and a series of workshops and career fairs. The target is to reach 1 million young women within 3 years. The funds raised by CSSG will ensure that a pilot project can be put into place followed by the larger scale initiative.

#### **EXPECTED OUTCOMES (2015)**

1. Build awareness about the importance of giving opportunities to underprivileged youth in the creative sectors and identify talents to be supported
2. An art exhibition and outreach activity to educate children about women empowerment, gender and inequality.
3. A three months training school that will provide 30-50 young underprivileged adults with a qualification certificate and thereby immensely increase their chances on the job market.

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4. Several career exposure and placement activities for our youth to meet leading role models from the culinary sector to get them further inspired.
  5. Monthly inspiration talks for CSSG youth in areas of their interest with professionals and experts in each of the creative sector areas.
  6. Counselling & support available to each CSSG youth accordingly to their specific needs.
  7. A big sister mentor project to provide mentoring support for young women between 16 and 25 years old, with the support of SHEROES.

## **4.7 Conclusion**

Despite being a very young organisation, CSSG has been able to make sizeable contributions to the lives of many underprivileged youngsters (See Case Studies in CSSG Manifesto). It has helped place needy youth in a variety of enterprises in the creative sector e.g. restaurants, hotels, salons and studios. One of the biggest assets of CSSG is its strong partnerships with charities such as Aman Biradari, potential employers such as chains like Costa, Starbucks, KFC etc. or various stand-alone restaurants (Chez Nini, Tres, L'Opera), or celebrities supporting CSSG's cause such as Michelin chefs from all around the world. CSSG is a one of a kind charity in India, which aims to harness the creative potential of youth from marginalised segments of society, helping them become financially independent in the process.

CSSG's opportunities lie in its many upcoming projects such as potential new partnerships, a cookbook that has been created with the support of well-known Michelin chefs. CSSG is working on setting up a three month course for 30 individuals in the hospitality sector by partnering with hospitality schools in India and the UK. The areas which will be explored are Front of House, Housekeeping and Kitchen. The charity has already secured some commitment from an international culinary school to run the kitchen course, which after completion will be able to provide the participants with an internationally recognizable qualification certificate. This certificate course will be a stepping stone for the participating individuals into the creative pursuits of their choice.

Last but certainly not the least, CSSG's biggest strength and opportunity lies in its vision for the creation of a school of excellence in the long run.

The vision and idea of CSSG is therefore a welcome change to the existing skills training framework in India, which is largely focussed on providing training in the manufacturing and services sector. With creative industries like Media (Television and Film Industry) and Hospitality expected to grow at fast rate in the near future in India, organisations like CSSG can act as a bridge in connecting manpower with skill shortages in these sectors. It becomes imperative on the part of the Government therefore to recognise the efforts of organisations like CSSG and facilitate the realisation of their unique vision. Transforming the skills-training landscape for the Creative Sector in India is a long and arduous journey ahead. However, with the collective effort of the Government and other important stakeholders like NGOs/Charities; Skill Councils; Industry Associations and Private Industries, this distant dream can become a reality in no time. There is a dire need on the part of the Government and Private Players to recognise the efforts of organisations like CSSG, and provide them with the necessary support in terms of funding and industry networks, in order to enable them to become independent and self-sustaining in the long run.

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