

CULTURAL AND CREATIVE INDUSTRIES



Photos: Goethe-Institut/Humphrey Gateri

Published by



Cultural and Creative Industries

Creativity as a Catalyst for Economic Development and Social Change

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Photo: Wana Wake/Goethe-Institut

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CULTURAL AND CREATIVE

Creativity as a Catalyst for Economic Development and Social Change

Have you ever wondered what immense power lies in the pulsating beats of Senegalese music, the enchanting stories of South African animated films, or the artistic designs from Jordan?

Cultural and creative industries play an increasingly important role in the global economy. According to United Nations Educational, Scientific and Cultural Organization (UNESCO), the creative economy is one of the youngest and fastest growing economic sectors in the world. Culture and creativity account for **3.1%** of global Gross Domestic Product (GDP) and **6.2%** of all employment.¹ Nearly **50 million** people are employed in the sector worldwide.² A quick comparison: That is more than three times as many as in the global automotive industry, which employs nearly **14 million** people.³ In addition to being a catalyst for job creation and income generation, cultural and creative industries are drivers of innovation with important spill-over effects on the wider economy. At the same time, creative expressions often serve as a powerful medium for social commentary and advocacy.

Artists use their work to address social issues, advocate for change, and bring attention to pressing societal challenges that relate to inequality and social inclusion. Cultural and creative industries have emancipatory potential by creating identity and bringing marginalised perspectives into the mainstream.

Creative Economy Faces Funding Frustrations and Gender Gaps

Although cultural and creative industries have enormous potential, creative professionals face significant challenges in many places. These include, a lack of government support, limited access to education, insufficient strong advocacy, appropriate funding and market access. Low wages, inadequate social protection, little copyright protection and gender inequality are further challenges that hinder the development of cultural and creative industries.

¹ According to the UNESCO study Reshaping Policies for Creativity – Addressing culture as a global public good

² According to the UNESCO study Cultural and creative industries in the face of COVID-19: an economic impact outlook, at least 48.4 million full-time equivalent jobs

³ According to the International Labour Organization (ILO) sectoral brief Covid-19 and the automotive industry in 2020

About the Cultural and Creative Industries Project

To address this issue, the Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ) and the Goethe-Institut, on behalf of the German Federal Ministry for Economic Cooperation and Development (BMZ), have supported the cultural and creative industries in Kenya, Senegal, South Africa, Jordan, Lebanon and Iraq from 2018 to 2024. The collaborative Cultural and Creative Industries project aimed to improve income and employment prospects for creative professionals, particularly women.

International Partnerships for Creative Advancement

In creative fields such as music, fashion, design and animation, the project has worked with experienced regional partners and implemented training programmes to help creative professionals overcome challenges in the areas of qualification, access to finance, and markets. The project also supported organisations including industry associations, representational groups, cultural centres, festivals and networks to develop a better range of services for creative professionals and promote a conducive creative ecosystem.

From 2020 to 2024, the project directly trained and supported 6,000 creative professionals, 2,800 of whom were women. In total, 208 different project interventions for creative individuals were implemented across six countries. **66%** of creatives reported an increase in income or a new job as a direct result of their participation in digital, creative or entrepreneurship training.

Moreover, the project supported more than 50 sector organisations to expand and improve their services. These services reach over 25,500 people in the cultural and creative industries. More than 7,000 creative professionals are benefiting directly from the structural changes made by the organisations, which include providing training opportunities relevant to creative professionals and better representing creatives' interests. Creative professionals reported that they can access new markets more easily and take advantage of professional networking opportunities in the creative ecosystem.

Successful Interventions for a Strong Creative Ecosystem

Join us on an exciting journey into the world of creativity. We hope you enjoy reading this collection of articles highlighting successful project interventions. We carefully curated these articles with the invaluable support of our esteemed partner organisations. Let's get started!

INDUSTRIES

Our partners involved in implementing the activities presented in this publication, listed in alphabetical order:

OUR



Photo: Goethe-Institut/Humphrey Gateri

PARTNERS



atingi

BRIDGE THE GAP



EGSINA



HFK BREMEN

Hochschule für Künste
University of the Arts
Bremen



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menalab

MuShare Meet.Share.Knowledge

ONE FINE DAY e.v.



re:coded



sound systems



WANA WAKE

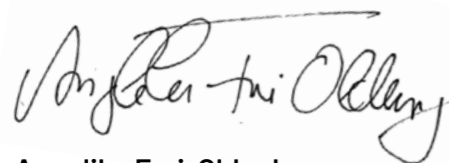


FOREWORDS

In recent years, the cultural and creative industries have become more visible and recognised for what they are: a key factor in sustainable development and the success of social change. These days, there are calls for culture to be included in the upcoming UN Summit of the Future. Personally, I am very excited about this growing awareness, having had the opportunity to witness the transformative power of this extraordinary sector while leading the Cultural and Creative Industries project at GIZ. Beyond their significant and growing economic impact, cultural and creative industries bring forth important role models and agents of change. Artists and creative professionals – many of them women – raise awareness of existing inequalities and power structures, democratic values, the rights of women and marginalised communities, the fight against climate change and the overcoming of colonial continuities. Art and creativity are important vehicles for bringing the cultural richness, innovation and originality of the Global South to the Global North.

Women make up almost half of the workforce of cultural and creative industries. This makes the sector ideal to implement Germany's Feminist Development Policy, which places emphasis on securing rights, representation and resources of women and marginalised communities in development initiatives. The sector globally ranks fourth in terms of the percentage of women employed. In contrast to other sectors with a high share of women employment, cultural and creative industries are characterised by high start-up dynamism, low barriers to market entry and progressive-liberal milieus, thus providing a level playing field for women's entrepreneurship.

This publication aims to inspire international development organisations, affected ministries such as ministries of economic affairs and ministries of culture, and the private sector to explore and implement initiatives that support the cultural and creative industries as an effective means of contributing to the Sustainable Development Goals (SDGs), in particular SDG 8 (Decent Work and Economic Growth) and SDG 6 (Gender Equality). I extend my deepest gratitude to everyone who has contributed to this publication. Be inspired and enjoy the read!



Angelika Frei-Oldenburg

Former Head of the Cultural and Creative Industries project at GIZ

In 2023, the Cultural and Creative Industries project added a stronger focus on advancing the cause of women in the arts. It worked to promote women's leadership, autonomy, and economic rights, which are essential for women to not only participate but also thrive in the sector.

Music and design, visual and performing arts, film, architecture, gaming, animation and many others make up what we call the cultural and creative industries. Long before the term was coined, these practices have always played a central role in all human societies. They are drivers of social understanding, cultural exchange, and innovation. This potential of the arts and culture is now gaining increasing attention within policy interventions, for its contribution to social cohesion, the wellbeing of societies, and sustainable economic development.

Cultural and creative industries are characterised by atypical forms of labour. Due to the high proportion of project-based work, the large share of freelancers, the public interest nature of the work and the unpredictability of success, many creative professionals work in economically precarious conditions. It is therefore essential to strengthen the individual capacities of creative professionals through targeted qualification measures, to create access to international networks and to advocate for better framework conditions.

One important aspect of the Goethe-Institut's approach to international cultural cooperation is the arts' transformative effects on societies. Over the five years of the Cultural and Creative Industries project, our activities enabled wide participation in the targeted sectors and thus transformed established structures, especially in the technical-cultural fields, in favour of diverse representation, accessibility and a just transition.

As such, supporting the cultural and creative industries in our partner countries is a necessary endeavour within the "decolonization" of international relations and cooperation between the Global South and North and beyond these categories. In the face of multiple global crises, this is and remains an essential time for dialogue.

Many of the successful interventions and approaches presented in this publication will continue beyond the framework of the Cultural and Creative Industries project. I'd like to acknowledge the efforts of all those who developed these practices and brought them to life. I now invite you to immerse yourself in the publication and to discover all that this most inspiring of sectors has to offer.



Dr. Wenzel Bilger

Head of the Cultural and Creative Industries project at the Goethe-Institut e.V.

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KENYA

Skill Sharing

is

What does it mean to be a creative entrepreneur and how can you establish yourself in the market as a creator? The [perFORM Music Incubator](#) is a music business and artist development project in Kenya initiated as part of the [Cultural and Creative Industries](#) project to support music creators in building sustainable careers.

creative careers

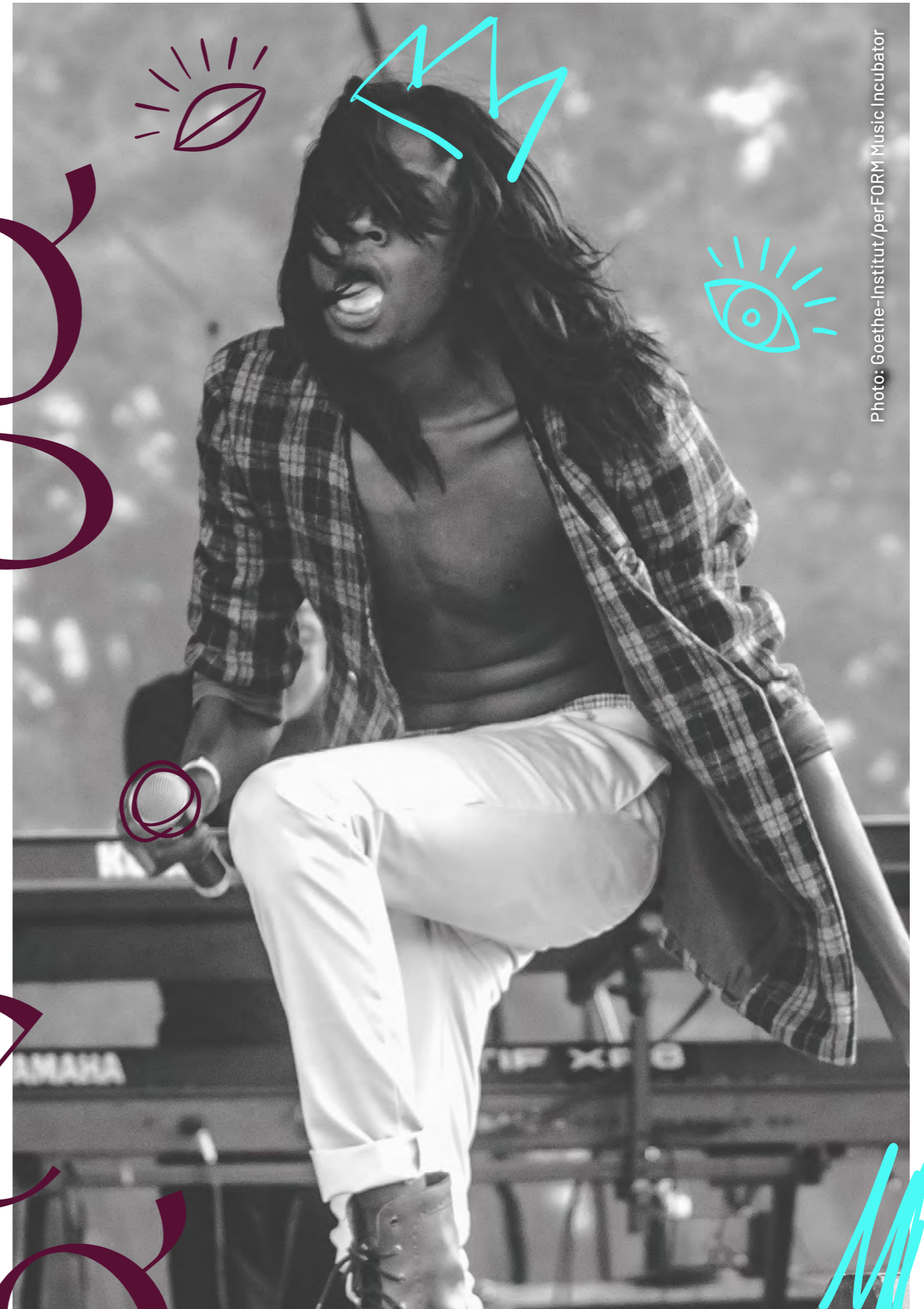


Photo: Goethe-Institut/perFORM Music Incubator

Muthoni

drummer queen

Photo: Muthoni Drummer Queen

The innovative and multi-disciplinary incubator was piloted by Muthoni Music Entertainment and the Goethe-Institut in 2019 / 2020 and combines theory and practice. In this interview we talked to the initiator and owner of the project, Muthoni Drummer Queen, about teamwork, skill sharing, and community.

Muthoni, why did you launch the perFORM Music Incubator?

Between 2013 and 2020, I was making music with two Swiss beat makers. I got a lot of exposure to the Swiss and European music system as we did quite a lot of touring. Being exposed to that market made me see the gaps in our own system at home. I realised that gaps in Kenya really sat with the artistic skill set and the business skill set. I longed for creating an environment in Kenya where we can upskill people who have already been working in the industry. A lot of us in the music industry in Kenya are do-it-yourself artists and entrepreneurs. We are underfunded and have very limited access to skills development opportunities or networks.

With the **perFORM Music Incubator** I wanted to create a learning environment for music professionals like artists, managers, publicists, music and event producers, sound and light engineers. Right from the beginning there was a very strong focus on developing stage-ready artists with a ready team behind the scenes, a machinery of managers, publicists and everybody who has an impact on the performance on stage.

Who is the main target group of the perFORM Music Incubator and what makes the Incubator so special?

If you want to develop the music industry further, it's not enough to develop artists only. You also need a whole lot of professionals that support the artist in creating music and performances. You need music producers to fine-tune the songs. You need managers to get the artist booked. You need the event managers to organise festivals and concerts. You need PR specialists to spread the word. And finally, you need the light and sound engineers to ensure a high quality of live performances.

The **perFORM Incubator** brings all those professionals together, it gets them working and thinking in teams. Together they develop a live show which they perform at the end of the programme. This multi-disciplinary approach is what makes perFORM special. It creates a community of practice, a whole independent ecosystem that works together.

Can the participants also benefit from your experience? How important is it to you to share your skills with the young creatives?

Yeah, it has been important to me to pour myself into it and to really share my own experiences. A lot of good that has come into my life has come through friends and people who believed in me and took a chance on me. I feel like I am in a privileged position because of my experience of creating music at a very high level in Europe. A lot of my peers haven't had these experiences because of limited access and limited options in Kenya. It made me almost desperate to bring my learnings back home. Because we are so good. There are so many Kenyan artists who are so good. A career in music does not have to mean to struggle to make ends meet. It can be so much more. The only things that are missing to move things to a next level are skills development and funding opportunities.

Do you also benefit creatively from the participants?

Yes, to 100 %. I think one of the best people to learn from is people who are, let's say, at the beginning of their career journey. There is still a lot of innovation and fearlessness at that level. The way they solve problems, the way they rally the community – yes, I learned a lot. When you are further along in your career, there is always a danger of becoming more set in your ways, becoming less risk-friendly and I think that is a route to die as an artist.

How important is it to you that many women apply?

Women have been left out in so many industries – also the music industry. And I believe that we must create more opportunities to open the doors for women to thrive. After the first group of participants completed the perFORM Incubator, we made the decision that the performing artists who joined the second and third group should all be women. Performing artists represent the music industry, so we found women's participation in those fields especially important to create positive role models.

Back in 2019, when we first started the incubator programme, we were not surprised that few women applied for the professions that require technical skills, like sound and light engineering and music production. Now, two years later, a sound engineering training for women in Kenya received more than 150 applications. It appears that also in these fields positive female role models who raise awareness for the profession are very important.

muthoni

Now, we are investigating how to create further business models for women such as the rental of technical equipment for music live performances.

What were the hurdles in the last years and how did you respond to them?

The first group of participants had just completed the incubator in December 2019, and we were looking forward to reviewing the training and to continue with the second group. Then COVID-19 hit and obviously that was a big setback for our programme and the industry at large. In late 2020 we started again with a mix of online and on-site classes. Instead of working on live performances, the teams worked on performances that were filmed and presented on YouTube. This had the positive effect that participants had a proof of their work to show to booking agents and other potential employers. I would call that a silver lining. COVID-19 also made us look deeper into the digital education of participants and integrate it to the programme.

How have the participants developed during their time within the perFORM Incubator? What progress have they made?

For me, it was very intense to witness a lot of aha moments of the participants. All of them had already worked in the industry but lacked knowledge to take them further in their careers. For example, one big aha moment for the performing artists was when they learned how to develop their personal brand. They never went to marketing or business school, so this was the first time they did a deep dive into this aspect of being an artist. To be a brand is as important as the creative output. Your brand, the fullness of your being, is what helps you to commercialise, to build partnerships. The participants did a lot of growing also in terms of thinking about how to build sustainable careers instead of just chasing a hit. The collaborative song writing sessions were also emotionally intense. For me and a lot of the participants it was the first time to really open up and to realise that you do not need to create just by yourself but that there is a lot of fluidity when writing collaboratively.

I received further funding to bring perFORM into a second phase. We are now a few months into it. From the 105 participants of phase one, we selected 16 outstanding artists, producers, managers, and they are now completing apprenticeships

under established industry professionals while getting financed to produce their own music, build their brand, and commercialise it. It's a holistic approach. Yeah, fast forward!

What effects do incubator projects like perFORM have on the Kenyan music scene?

One effect that we aimed at was to make the Kenyan music industry more visible. And we were quite surprised that we were able to achieve this in a short time frame. We noticed an increase in interest from professionals who are working in other industries. They are noticing that something is happening in the Kenyan music industry. They notice that we have great jobs to offer and that there is a lot of room for collaboration. We had a lot of interesting conversations with people approaching us, wanting to know how they can plug in. African music is on the rise and people want to participate.

Where do you see the project in the next years?

Right now, we are looking into various options on how to keep the perFORM Incubator going. First, we would like to extend the duration of the training programme because we realised that twelve weeks for the incubator phase are not enough time to prepare the participants. It would have to be twice as long. If you combine the incubator phase with the apprenticeship phase that follows, I see it as a holistic 18-month programme. An important next step is to get accreditation for the training. Certification is important in Kenya. Especially these new career options need to become recognised as real professions. Parents must get accustomed to the possibility that their child wants to become a light engineer. Accreditation would be a big win because it would allow us to charge for the education. It would make us less reliant on donors, and the training would be sustainably embedded in the Kenyan music system. That would be amazing.

Another aspect we are looking into is creating a permanent space for rehearsals. A space where artists can prepare for live performances and sound and light engineers can test their concepts. Making this available for music professionals is an important piece of the puzzle to upskill the Kenyan music industry. Live performances and gigs make up a big part of the music market in Kenya and a strong live show is critical for artists to get booked. So, we are now trying to figure out what it takes to make that happen.



Photo: Muthoni Drummer Queen

drummer queen

"After the programme, we have seen participants get employed, starting jobs in event production companies, closing deals." Muthoni Drummer Queen

Muthoni Drummer Queen is a Kenyan rapper, singer, producer, entrepreneur, and founder of two festivals. Her mission is to create a creative ecosystem that gives young creators the opportunity to grow and break through obstacles and barriers by sharing experiences.

Thank you for the interview.

Leadmwork makes the dreamwork

Participants of the perFORM Music Incubator | Photos: Goethe-Institut/perFORM Music Incubator





Participants of the perFORM Music Incubator | Photos: Goethe-Institut/perFORM Music Incubator

The perFORM Music Incubator is the place to be for: musicians, artist managers, music publicists, music producers, event producers, sound & light engineers

Mayonde performing her single **Isikuti Love** during perFORM Music Incubator's showcase. Find all performances on [YouTube!](#)



Photo: Goethe-Institut/perFORM Music Incubator

Many of the participants of the **perFORM Music Incubator** embody the improvement of their level of knowledge and professionalism. The musicians are getting more and more opportunities to perform and get booked within the Kenyan music scene. **79%** of the incubator participants stated that they were able to find new employment.

level
up

Photo: Goethe-Institut/perFORM Music Incubator



for
music

Copyright

Nairobi hums with creative energy as artists breathe life into the city. However, earning a living through art can be complex. That is precisely why the Kenya Copyright Board intervened. In collaboration with the Cultural and Creatives Industries project, they initiated a programme to promote Kenya's talent with a resource more potent than any other: knowledge.

In Kenya's thriving creative industries, securing rights and incomes rely upon a robust understanding of intellectual property (IP) and copyright laws. However, for many artists and creatives, navigating IP protections has been a challenge. Without access to legal information tailored to their needs, many have faced barriers to full benefits from their work. This is where the Kenya Copyright Board (KECOBO) saw an opportunity to spark positive change. Partnering with the Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ), KECOBO launched an informative campaign specifically designed to empower creatives through knowledge about IP and copyright laws. Their goal was to support sustainable livelihoods of creatives and to strengthen the entire creative ecosystem.

for creatives

Transforming Thoughts into Intellectual Property



Photos: GIZ/Media Force

educational

A key part of the solution was understanding the target audience. The KECOBO and GIZ team recognised that information must be communicated through multiple media to reach diverse creatives. They also acknowledged additional barriers faced by women in cultural and creative industries, such as gender biases, the lack of women mentors and role models, limited networking opportunities for women and the challenges of balancing career and family life. With this in mind, KECOBO and GIZ initiated a series of initiatives to improve the understanding of intellectual property and copyright among creatives.



Make it Simple, Make it Clear: Over several months, KECOBO and GIZ collaborated with experts to produce accessible, relatable educational resources. This resulted in ten short videos, which are available in both English and the local language Sheng*. Topics like copyright registration, licensing agreements and guidelines to handle copyright infringement were broken up into bite-sized visual lessons. By demystifying complex concepts, creatives can now independently understand and apply their rights.


**Sheng is an urban language that combines Kiswahili, English, and other Kenyan languages.*

Illustrations: Media Force



10 informative videos were produced in English and Sheng on topics like copyright registration, sharing work, and copyright infringement.



 **Did you know that ...** the videos will remain on KECOBO's communication channels, ensuring the knowledge stays accessible. [Find out more here!](#)

videos

policy



dialogues

kenya



Photos: GIZ/Media Force

Policy Dialogues Raise Awareness: The partnership organised three interactive forums, convening representatives from the creative sector, legal professionals, and governmental organisations. Discussions centred around empowering women in the field of intellectual property in order to unleash innovation and creativity. Attendees also explored aspects of the economic value of copyright in music and digital creative industries, as well as delving into concepts aimed at deciphering copyright and IP law policies for creatives.

Copyright Support for Women: Representatives from KECOBO and entertainment lawyers teamed up with Nairobi's FemLab, run by the Goethe-Institut, to provide tailored support for women in the creative sector. Open dialogue sessions covered topics ranging from benefits of copyright registration to collective management of copyright.

The sessions provided women creatives with essential knowledge on how to protect their intellectual property. To ensure that creatives take immediate action to secure their rights, KECOBO supported them with free on-the-spot copyright registration and re-registration services. The entertainment lawyers, in turn, offered one-on-one consultations to discuss workable solutions for creatives' individual legal issues. The consultations were held at FemLab, an inclusive space that hosts workshops, trainings and events that empower women as well as marginalised communities. Through this holistic, collaborative approach, the initiative successfully bridged key knowledge gaps. Empowered with information, Kenya's creative community can reach new heights of innovation while securing fair compensations for their work. It's a model that blends accessibility, sustainability, and meaningful impact.

intellectual



During the outreach, KECOBO reported a total of **1,263 copyright registrations**.



property



Photos: GIZ/Media Force

"Unlocking the potential of Kenya's creative economy starts with knowledge. KECOBO's mission is to empower creatives with the tools to protect their intellectual property. By understanding copyright, artists can turn their talents into thriving businesses, driving economic growth, and creating vital jobs. From high-level panels shaping copyright policies to hands-on support for individual creatives, our partnership with GIZ covered every level."

Sharon Chahale Watta, Deputy Executive Director, Training and Research,
Kenya Copyright Board



Learnings

Safe Spaces: Offer consultations to women and marginalized groups in a secure and welcoming environment, allowing them to comfortably ask questions. This reduces obstacles in securing their intellectual property.

Strategic Partnerships: Ideally work with a strategic partner – such as a regulatory institution – to ensure long-term results and impact.

The Medium is the Message: Choose an appropriate medium to make difficult content accessible. If you decide to produce videos, don't underestimate the time it takes to finalise video content.

Find the Right Language: Take into account the target group and consider making content available not only in English but also local slang/dialects.

fev



Photo: BELOWCLOUD97

lab

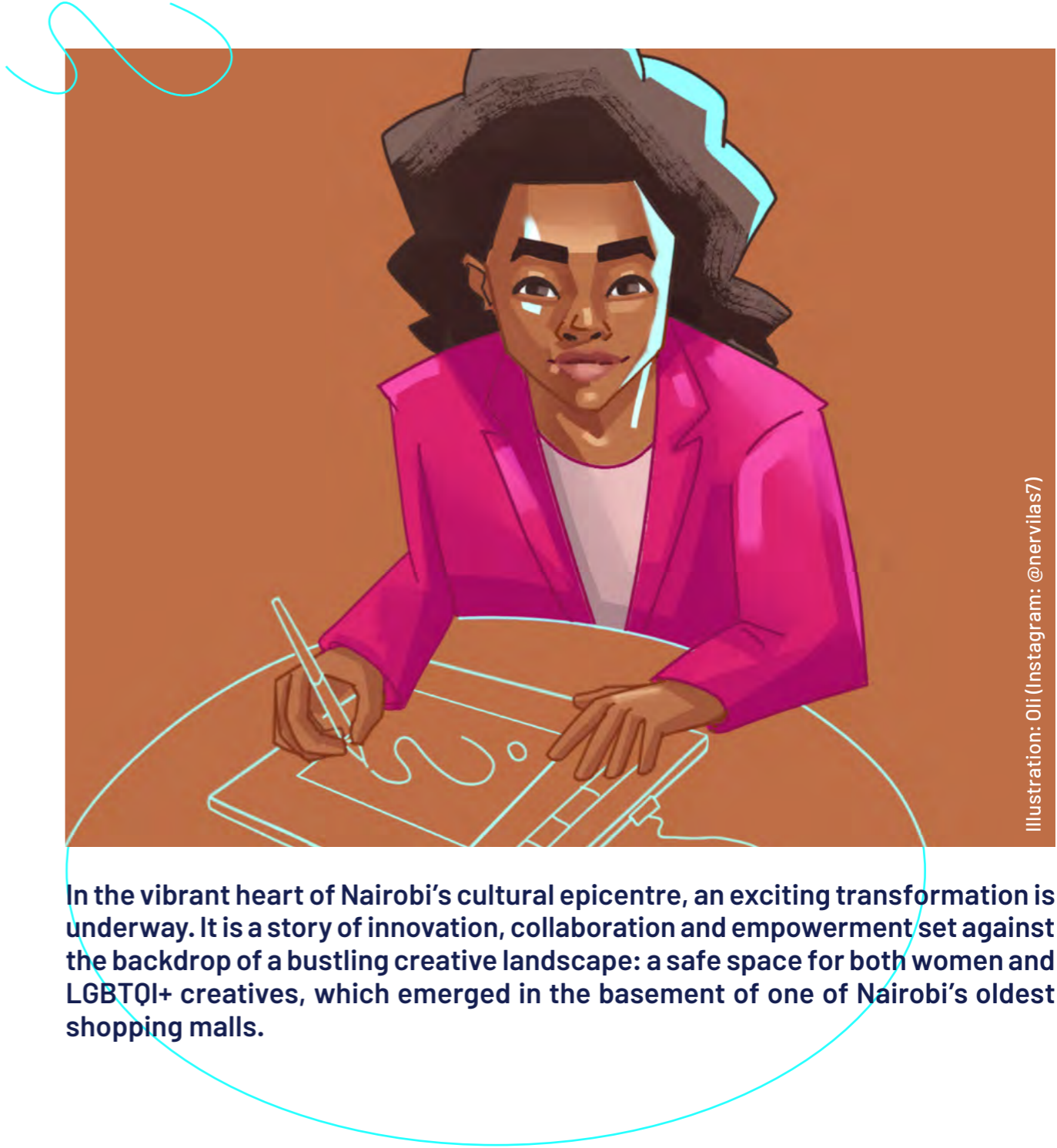


Illustration: Oli (Instagram: @nervilas7)

In the vibrant heart of Nairobi's cultural epicentre, an exciting transformation is underway. It is a story of innovation, collaboration and empowerment set against the backdrop of a bustling creative landscape: a safe space for both women and LGBTQI+ creatives, which emerged in the basement of one of Nairobi's oldest shopping malls.

nairobi

Illustration: Oli (Instagram: @nervilas7)



In Kenya, women as well as the LGBTQI+ community face ongoing difficulties in locating easily accessible venues in which they can unleash their creativity, refine their skills, and convey their ideas. The scarcity of prospects impedes not only the development of artistic talent but also the dissemination of knowledge and inspiration from those designated as creatives and visionaries.

FemLab is tackling this problem head-on by offering creatives a place to realise their artistic endeavours. This underground oasis is a place where imagination knows no bounds and innovation comes from sharing and collaborating.

Photo: Goethe-Institut/jesusadam



A Safe Space for Creatives

Initiated and managed by the [Goethe-Institut](#) in 2023, the FemLab creates a safe space for women and non-binary creatives to learn, grow, work, collaborate, exhibit and connect.

Although the FemLab only provides basic infrastructure, from tables and chairs to water, projectors and speakers, it is a versatile space that can be seamlessly transformed to host trainings, workshops, co-working projects, art exhibitions and events.

The FemLab was established as part of the [Cultural and Creative Industries](#) project.

Photo: Goethe-Institut/Blackink Films



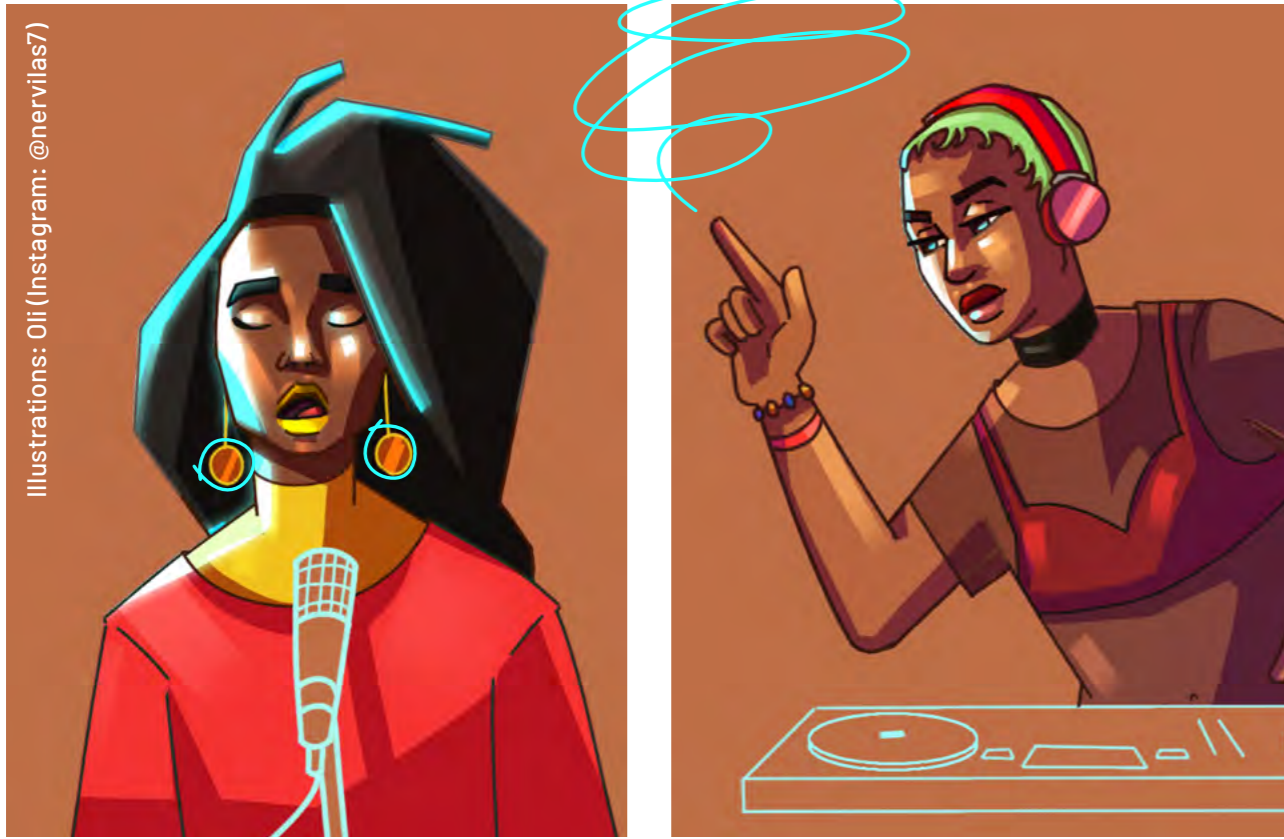
Rooted in the Basement

Located in Westlands, FemLab is strategically placed in Nairobi's cultural hub. With three educational players from the music and virtual reality scenes as immediate neighbours, the basement presented an opportunity to cultivate a vibrant creative ecosystem.

FemLab has a Busy Programme

Masterclasses in 3D rendering have already lit up the space, and diversity training sessions have raised awareness of inclusive practices among creative businesses. An open dialogue series on intellectual property and copyright in collaboration with the Kenya Copyright Board (KECOBO) and the Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ) informed and empowered creatives.

Illustrations: Oli (Instagram: @nervilas7)



A Venue for All

Hiring venues for events and exhibitions often takes up a significant portion of creatives' budgets, making it difficult, if not impossible to realise these. Yet public exposure is crucial for creatives to promote their work to audiences and clients and thus make money. Limited access to affordable spaces is a struggle that also results in diverse voices not being heard and art not being seen.

For this reason the FemLab invites creative professionals to host events that align with its transformative vision. Artists who are planning film screenings, exhibitions, small concerts or other events are all eligible to use the underground stage free of charge, thus enhancing the creative output of Nairobi's artistic community.

FemLab's Eventful Journey

The popularity of the FemLab and the constant influx of requests for its use underline the urgent need for such spaces in the creative sector. Since its inception the FemLab has hosted a wide range of events from music listening sessions to thought-provoking panel discussions. Gender-neutral fashion shows, live script readings and exhibitions bring attention to profound issues such as gender-based violence and queerness.

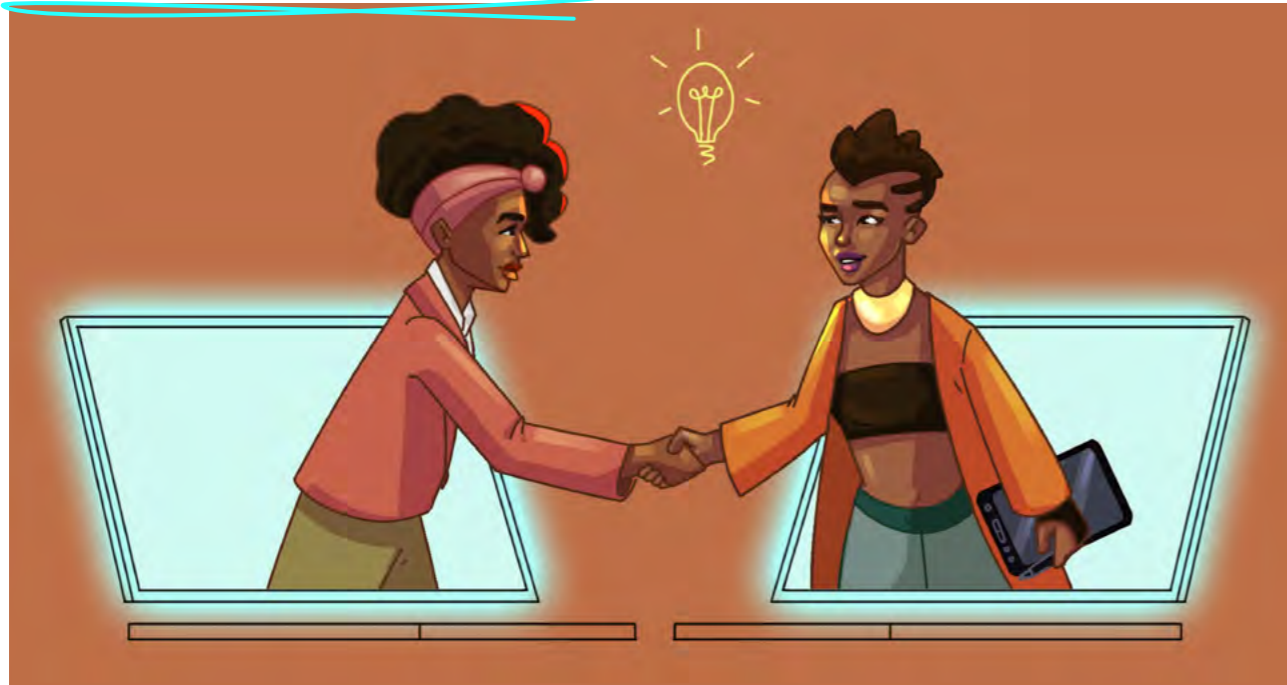
Although it is too early to determine the full extent of FemLab's success, one thing is clear, the creatives are making a meaningful contribution to social change by addressing important social issues in their art, such as LGBTQI+ acceptance in Kenya.

Safe Space

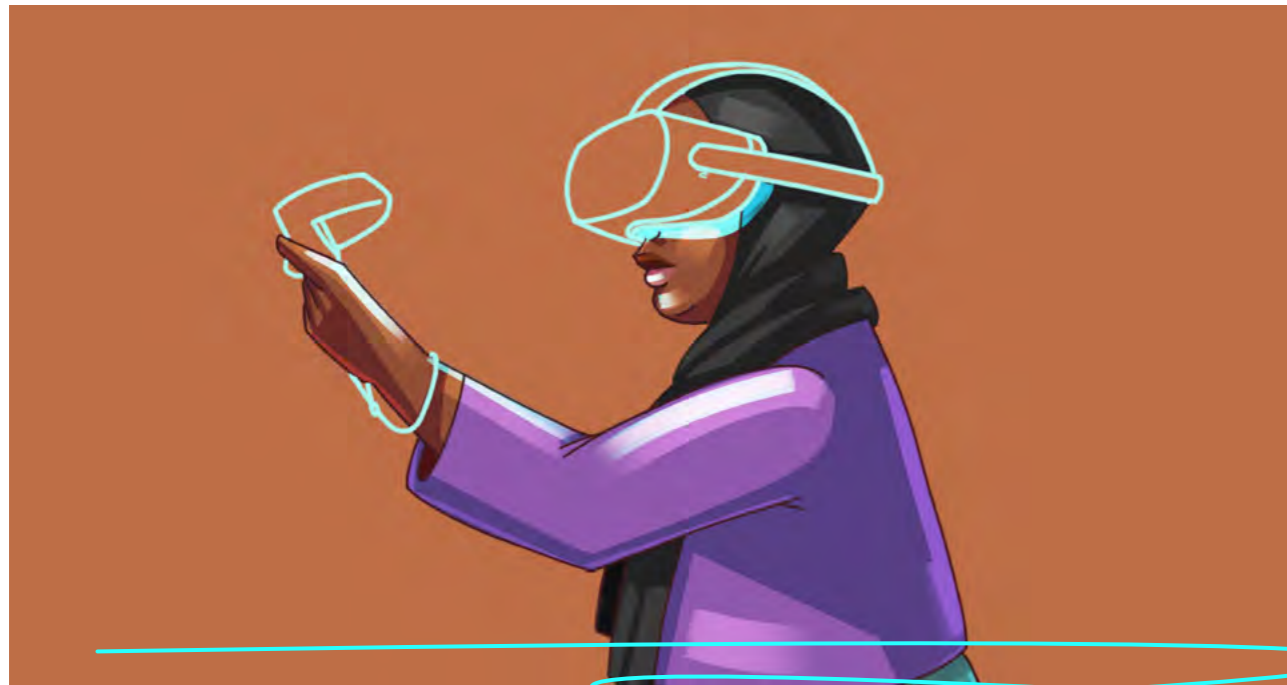


"Your belief in our mission to challenge gender norms through fashion and your willingness to provide the platform to do so have left an indelible mark on our journey. As we move forward, we look forward to the possibility of further collaboration and to exploring new avenues where our shared values can continue to make a positive impact on our community and society at large."

Androgenius Alpha, founder of gender-neutral fashion brand BELOWCLOUD97



FemBase connects! Beyond its physical presence, FemLab is developing the FemBase - a database currently hosting over 100 women creatives. This database has the potential to serve as an agency in the future, by connecting creative women and members of the LGBTQI+ community with job opportunities. Registered members of the FemBase can also attend mixer events or sign up for one-on-one business consultations.



fembase

FemLab's Highlights in 2023

July 2023

3D Rendering and Architectural Visualisation Masterclass

This workshop gave 40 women participants an insight into the world of 3D rendering, including a public exhibition and panel discussion on the role of women in architecture.

Gay and Lesbian Coalition of Kenya

A Pride Month celebration brought together the LGBTQI+ community at an event which included a panel debate and film screening.

August 2023

Diversity Training

Two workshops for creative entrepreneurs covered topics such as introduction to gender, as well as causes and effects of gender-based violence. The workshops explored on how positive masculinity and positive femininity can address gender-based violence and elaborated on how gender equality is manifested in policies relevant for cultural and creative industries.

Exhibition: FLUID

FLUID by Arrai Atlas was an immersive and interdisciplinary creative exhibition. It presented avant-garde and culturally provocative African fashion, art, music, and photography that showcased the fluid identities and iconoclastic aesthetics shaping culture in urban Africa. The exhibition was accompanied by a panel discussion on "How Art, Tech and Sex are Shaping Urban Culture".

September 2023

Runway Show

A runway show, celebrating Kenya's growing queer fashion community: Androgenius Alpha, founder of BELOWCLOUD97, is a fashion designer passionate about redefining Kenyan fashion through gender-neutral clothing, promoting inclusivity and diverse identities.

October 2023

Open Dialogues on Intellectual Property, Free Copyright Registration and One-on-One Legal Consultations

KECOBO and GIZ teamed up with Nairobi's FemLab and hosted open dialogue sessions that provided creatives with essential knowledge on how to protect their intellectual property. KECOBO further supported creatives with free on-the-spot copyright registration and re-registration services. Entertainment lawyers offered one-on-one consultations to discuss workable solutions for creatives' individual legal issues.

November 2023

Electronic Music Production Workshop

This workshop for musicians was held by Monrhea, a self-taught producer and underground DJ who recently graduated from the Santuri Electronic Music Academy (SEMA).

Solo-Theatre Performance: My Body Betrays Me, Again

"My Body Betrays Me, Again" is a solo autobiographical performance by Joseph Obel. Based on a true story written by Kenyan writer Ndegwa Nguru, it depicts the life of an androgynous, effeminate young queer man who has faced homophobia and violence in different spaces, both voluntary and involuntary. The story was presented as an experimental theatre piece integrating movement, sound and video art.

Exhibition: Stories of African Queers

This exhibition showcased art pieces that tell stories of Africa's queer history and was accompanied by talks from queer African activists. The exhibition was an initiative by the organisation Queer Helmut.

what's up

KIBERA'S

Declaring that social and economic barriers should not hinder creative education, a newly constructed arts centre in Kibera opened its doors in January 2024, providing easily accessible creative and artistic training to children and young adults.

GOT Talent

In the heart of Kibera, a densely populated informal settlement in Nairobi, an exceptional arts centre is flourishing. Its purpose is to address the pressing need for artistic and creative education among children and young people in this challenging region.

Kibera's young and vibrant community possesses immense creative talent, yet limited access to training and a safe space for artistic expression has prevented the pursuit of young people's passions, and limited personal growth.

A Safe Space for Creative Children and Young Adults

Born from a successful collaboration between the local community organisation Anno's One Fine Day (AOFD) and the German NGO One Fine Day e.V. (OFD), the Anno's One Fine Day Arts Centre is more than just a physical space. It is a unique source of inspiration for the community and a clear demonstration of the transformative power of culture and education. On behalf of the German Federal Ministry for Economic Cooperation and Development, the Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ) supported the construction of the Arts Centre. Along with the creation of an enabling environment for children in an underserved region, AOFD, OFD and GIZ decided to also offer training and workshops that cater to the needs of Kibera's aspiring young creatives wanting to take the first steps in pursuing an artistic career.

"Kibera is a challenging environment, especially for young people – but it also holds a lot of opportunities for young creatives to contribute to East Africa's dynamic and innovative creative industries. The Anno's One Fine Day Arts Centre in Kibera provides young people with access to skills and training to enable them to set foot in the creative sector and to tap into its immense potential for economic, social and digital transformation. This is why Germany supports the construction of the Arts Centre as well as several of its training programmes."

Sebastian Groth, German Ambassador to Kenya

These trainings and workshops cover diverse areas such as podcasting, fashion, web design, and music. Headed up by professionals, they offer the young individuals in Kibera an avenue to nurture their creative skills and enhance their expertise. Until the opening in January 2024, the workshops were held at external venues. Currently, 75 young adults (53% of whom are girls or young women) have taken part in five podcast workshops, creating a total of 20 podcasts. Additionally, 12 Kenyan youths broadened their understanding of the fashion industry in a workshop, and three trainees were taught website design. OFD and AOFD also organised a music production residency in partnership with Decimal Studios Nairobi. The residency gave 12 talented participants the opportunity to learn how to produce songs using various music production programs.

The close collaboration with local partners and architects is a crucial aspect of this project, demonstrating a sincere dedication to sustainability and community engagement. Such partnerships are vital to ensuring the ongoing impact and empowerment of Kibera's young people.





In March 2023, the foundation laying ceremony in Olympic, Kibera celebrated the Kenyan-German project.



From left to right: Marie Steinmann, Sebastian Groth, Krysteen Savane

"After 15 years of intensive collaboration in Kenya, the Anno's One Fine Day Arts Centre represents a sustainable home for our projects. One Fine Day e.V. firmly believes that children and young adults can shape their lives more freely, creatively, and independently through the encounter with different artistic disciplines."

Marie Steinmann, Founder and Director of One Fine Day e.V.

Based in Nairobi, **Anno's One Fine Day (AOFD)** is a community-based organisation with the goal to enable disadvantaged children and young adults to access creative spaces of art, strengthen their self-esteem and thus improve their professional opportunities. By engaging with art and crafts, children and young adults can explore and develop their individual skills. This strengthens their self-confidence, awakens ambitions, opens their eyes to new possibilities and perspectives, and promotes self-reliance. More than 1,000 students take part in weekly creative classes in categories such as Visual Arts, Dance, Ballet, Drama, Music, Acrobatics and Creative Writing/Storytelling.

The Berlin-based charitable organisation **One Fine Day e.V. (OFD)** was founded in 2008 by Marie Steinmann and her husband Tom Tykwer, the renowned German film director. Since its establishment, this organisation has continuously contributed to the advancement of Kenya's artistic landscape.

CREATIVE



Photo: Anno's One Fine Day

"With awareness that arts and culture are the fourth pillar of sustainable development, increasing access to the arts is integral. Here at Anno's One Fine Day, we strive to provide this access to children at the grassroots levels like Kibera and Mathare as we believe that every child has something to say. We provide an enabling environment for them to express this in their own creative way. We ignite artistic dreams; these dreams, our children's dreams are our nation's future."

Krysteen Savane, Founder and Director of Anno's One Fine Day

CULTURE

The Pursuit of Creativity

The Anno's One Fine Day Arts Centre in Kibera is responding to an identified need for arts and cultural education for children and young people.

Targeted Training Offers

The project considered the unique interests and abilities of the community and provides training in podcasting, fashion, web design and music. The sessions are led by experienced and reputable instructors who are influential figures in the Kenyan creative industry.

Empowerment Through Skill-building

The initiative offers not only a physical space for children, but also a focus on teaching skills that improve employability and income-generating abilities of adolescent creatives.

Collaboration With Local Experts

With the help of a Kenyan architectural firm, the Anno's One Fine Day Arts Centre's design and construction were made functional and sustainable, taking into account the social environment at hand.

Photo: GIZ/Anchor Bay Productions



Accessibility and Inclusivity

The Anno's One Fine Day Arts Centre is strategically situated in Kibera, making it easily accessible to children and young adults. Factors such as proximity to the community, transport links and security played a crucial role in the choice of location. This helps to minimise barriers to participation and ultimately provides training opportunities for an underserved community.

A Secure Haven

In Kibera, an area where young people often grapple with challenges such as crime and violence, the Anno's One Fine Day Arts Centre is a bastion of safety and security. It provides a secure haven in which children and young people can unleash their creativity without anxiety, encouraging personal development and artistic expression. The Arts Centre emerges not simply as a reaction to present difficulties, but as a step towards a more secure, empowered future for the youth of Kibera.

Long-term Vision

The longevity of the Anno's One Fine Day Arts Centre guarantees that Kibera's children and young adults will continue to benefit from the initiative. The centre will serve as an enduring resource for the community, providing ongoing opportunities for personal and professional development.





don't miss the video!

Leakings

Think Beyond Urban Communities: When moving to underserved areas, targeted safe spaces like the Anno's One Fine Day Arts Centre serve as gateways for young people, promoting decentralisation and easy access to the creative and cultural industries beyond elite communities.



Be Prepared: Ample time should be allocated to allow for construction delays and redos.



Turn up the volume

Whether it's music, podcasts, or animation – audiences are consuming creative content through digital platforms such as YouTube, Spotify, and many others. How can creative professionals in Kenya best use these digital platforms to market their original products and increase their income?

The six-month Connecting Creatives to Market incubator addressed this question and supported 60 individuals working in music, sound engineering, podcasting, and animation, to create and distribute their art online.

for kenyan creatives



The [Africa Digital Media Institute](#) (ADMI) is Kenya's leading creative media and technology training institution. To provide emerging artists with market-oriented training, ADMI has partnered with the Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ) and the [Goethe-Institut](#). Together they developed the Connecting Creatives to Market incubator as part of the [Cultural and Creative Industries](#) project.

Artistry Amplified

Creatives across four professions – 2D animators, music artists, sound engineers, and podcasters – equipped themselves with skills to develop market-ready cultural products for a global audience. In addition to theoretical and practical sessions, one-on-one sessions and peer mentoring, the training included visits to recording studios where participants refined their output. As a grand finale, the creatives presented their finished work in an online show and concert.

Financial Support for Creatives: While GIZ supported the development of the incubator and its implementation, the Goethe-Institut provided participating creatives with financial support in the form of scholarships. This allowed them to continue their business activities and make time for their studies during COVID-19.



The podcasters gained the technical skills to produce episodes for their individual podcasts.

Don't miss the music performances!



Photos: GIZ/Anchor Bay Productions

collaborate

podcast



Photo: GIZ/Anchor Bay Productions

The Africa Digital Media Institute (ADMI), based in Nairobi, Kenya, is East Africa's leading creative media and technology training institution. ADMI's innovative incubator helps creatives and techies to turn their passion into a career.

Interdisciplinary Synergy

A valuable aspect of the programme was fostering interdisciplinary collaboration.

Sound Engineers

The selected sound engineers supported the animators, music artists, and podcasters with recording, mixing, and producing according to the needs of each group. They further collaborated with the music artists to ensure the quality of their performances at the concert.

Music Artists

Working closely with the sound engineers, 15 musicians completed an artist development programme in which each artist recorded a single track.

Podcasters

15 podcasters learned how to develop and refine their ideas and gained the technical skills to produce episodes for their individual podcasts.

Animators

Working in groups of three, 15 animators produced five animation projects. At the end of the incubator programme, they presented a three-minute teaser of each project.

sound

animation

Photo: Africa Digital Media Institute



Creatives across all professions have enhanced their creative-technical skills, leading to increased resilience during COVID-19 and self-confidence in their professional endeavours.

40% of participants found **new employment**

40% of participants accessed **new markets**

26% of participants secured **higher income** after the training

Don't miss the video!

What do cultural and creative industries in Kenya need? Kenyan creatives spill it all.



Photo: GIZ/Anchor Bay Productions



"A lot of artists do not understand the music business. You can perform somewhere, but you don't really understand how to market yourself as an artist, how to brand yourself as an artist. Here, you learn from people who are professionals in the field, people who can tell you exactly what happens in the music industry and how to protect yourself and your art. The benefits go even deeper: You become more accepting of yourself as an artist, because currently being an artist is not fully accepted on our continent."

Diana K., singer and songwriter

music

learnings



Create Marketable Content: 15 songs, 5 short animations and 15 podcasts were produced, distributed, and marketed online.

Collaborate: Co-creation was a key aspect of the creative process, with creatives from different disciplines, such as musicians and sound engineers, working harmoniously together to produce the final results.

Be Sustainable: The incubator's affiliation with an international academic institute gives aspiring creatives the ongoing opportunity to access training both within Kenya and beyond.

Be Holistic: A valuable aspect of the programme lies in its holistic approach, which encompasses training, mentoring, content development and the distribution and marketing of the final product.

no
business



Photo: GIZ/Anchor Bay Productions

as usual

invaluable

"We need more of these opportunities where there's no bias, whether it's gender, race or the number of years you've been in the industry."

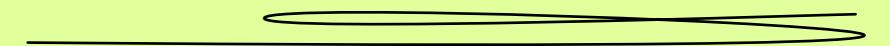
Carey N., artist and painter

What is needed to enable sustainable success for women entrepreneurs in Kenya's creative economy? A harsh truth has been revealed in a study commissioned by the Cultural and Creative Industries project which is run by the Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ) in co-operation with the Goethe-Institut.

In Kenya and beyond, creatives crave essential knowledge for promoting sustainable business growth. Notably, women entrepreneurs encounter distinctive obstacles when seeking access to business resources and support within the creative economy.

Business Skills Training for Creatives: In response to this pressing challenge, the [HEVA Fund](#), in partnership with the [Cultural and Creative Industries](#) project, has developed a 12-week training programme that is tailored to address these issues. This programme is designed to tackle the obstacles encountered by women entrepreneurs in Kenya, by furnishing them with bespoke backing that empowers them to realise their utmost potential as resourceful business owners.

The Creative Industries Business Skills training programme excelled in its methodical approach to meet the precise requirements of creative entrepreneurs. It covered an extensive range of topics vital for successful operation within the creative industry, such as acquiring comprehensive knowledge about operating a creative business, maximising digital integration, researching financing possibilities, practising financial management, and developing practical marketing and branding strategies. Training content, specific to Kenya, covered business registration and the protection of intellectual property.



Gender-responsive Training Setup

Recognising the gender disparity within the cultural and creative industries, HEVA Fund and GIZ have made strides to bridge the gap. To ensure equal opportunities for all, the application process was thoughtfully designed to promote inclusivity and diversity. Research has shown that social barriers and age limitations act as a deterrent for women applying for training. Consequently, to combat this issue, the HEVA Fund has removed age limitations for women applicants and established an all-women training group.

This led to a broader range of applications from women candidates. Additionally, the women-only training offered a secure environment for personal and professional development.

Online Training and Scholarships

Given the demands some participants face juggling multiple responsibilities, the training was delivered through online platforms. The versatility and convenience of this medium proved particularly beneficial for women entrepreneurs, who often have additional domestic and caregiving responsibilities. To support the participating talents, the Goethe-Institut provided financial aid in the form of scholarships. This enabled the continuation of business operations during the COVID-19 pandemic and provided creatives with the opportunity to dedicate time to the training programme while mitigating the risk of income loss.

A Collaborative Approach for Lasting Impact

The Creative Industries Business Skills training programme resulted from a cooperative undertaking between various key partners. The HEVA Fund, which is focused on providing financing and knowledge support for Africa's creative industries, spearheaded the development of the curriculum and implementation of the training, with support from GIZ. The Goethe-Institut had a crucial role in selecting participants and awarding scholarships to guarantee a diverse and skilled group could profit from the programme. Additionally, three experienced instructors contributed to the training's efficacy, thanks to the Kenya Industrial Estates, known for its competence in providing support and business incubation services to small and medium-sized businesses.

From Nairobi, Kampala, Kigali, Arusha, Lamu to Dar es Salaam, the HEVA Fund, since 2013, has been actively involved in generating insights, rolling out investments and innovating financial models to facilitate the growth of the creative economy in East Africa.

Their investments have benefitted over 100 creative businesses and projects, while more than 8,000 practitioners in fashion, digital media, television, live music, and gaming have received direct support.

women



Photos: GIZ/Anchor Bay Productions



training

In the world of creative entrepreneurship, a relentless pursuit of knowledge, progress, and practical expertise is apparent. With this in mind, we present this interview with Sylvia Omina, the founder of the sustainable jewellery brand, Omina Otsieno, to gain insight into her personal quest for proficiency and understanding.



Photo: Sylvia Omina

Sylvia Omina, founder of the sustainable jewellery brand Omina Otsieno

Omina

Sylvia, what was your experience with the HEVA Fund Business Skills Training?

Participating in the HEVA Fund Business Skills Training was an enriching experience for me. The programme provided a comprehensive and structured curriculum that catered specifically to my needs. The modules, particularly Understanding Creative Entrepreneurship and Knowing Where my Money Is, were instrumental in shaping my approach towards running a sustainable creative business.

What impact did the training have on you personally and on your business?

Personally, the training instilled in me a new-found confidence and a deeper understanding of the business aspects of the creative industry. It helped me clarify complex financial concepts and provided practical tools to manage my finances effectively.

As for my business, I observed higher growth in terms of revenue as compared to other years and a more streamlined operational structure. The training empowered me to make informed decisions that positively influenced my business path.

Are there specific skills or competencies that you were able to improve?

One of the most impactful skills I acquired was financial literacy. Before the training, I found it challenging to navigate financial statements and budgeting effectively.

However, with the knowledge and templates gained from the Knowing Where Your Money Is module, I was able to develop a financial strategy for my business. This led to an increase in profitability and better resource allocation.

How did you experience the women-only training?

The women-only training provided a unique and empowering environment. It created a safe space for open discussions about challenges faced by women in the creative industry. A tangible result was a WhatsApp group which was formed that exists to date and is still active and beneficial to us. The training content was tailored to address gender-specific issues and encouraged networking and collaboration among female entrepreneurs. This environment cultivated a strong sense of friendship amongst us and provided and still provides invaluable mutual support, which I deeply appreciated.

Are there any successes that took place in your business after the training that you want to share?

Since completing the training, my business has experienced remarkable growth. I was able to secure partnerships with local suppliers and expand my product line, leading to increased market visibility and customer engagement. Additionally, the financial management skills I acquired paved a way for me to secure funding, which is dedicated towards a new capsule collection and will be released later in the year. I've had the privilege of experiencing significant milestones and successes in my business journey.

For example, being chosen as one of the two African designers for the Fashion Impact Fund's #FASHIONGIVES campaign was a true honour. These successes have not only elevated my business but have also reinforced my dedication to creating positive change within the fashion industry and beyond. I am excited about the future and remain committed to continuing this journey of empowerment and innovation. This coming October I am officially starting to practically learn about organic dyes which I intend to feature in the upcoming capsule collection.

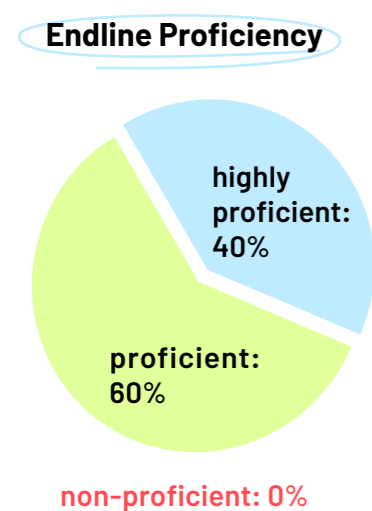
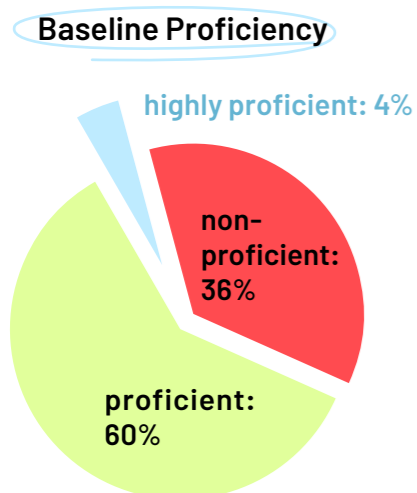
interview

Participants were asked about the impact of the training.

They reported that their entrepreneurial and soft skills had improved the most.

As part of an endline survey, **40%** of the participants rated their proficiency in Creative Entrepreneurship Business Strategy as "highly proficient", whereas at the baseline only **4%** of the participants indicated this.

The number of participants who had no proficiency dropped from **36%** to **0%**.



Photos: GIZ/Anchor Bay Productions

What do Cultural and Creative Industries in Kenya need? Kenyan creatives spill it all!

Curious about the project's positive impact? In this video, several trainees share their experiences and aspirations as creatives in Kenya.



creativity



Learnings

A Gender-responsive Training Setup: To address the gender gap in cultural and creative industries, the submission process for applications should be designed to promote inclusion and diversity. For instance, consider eliminating age limitations for women and provide flexible schedules.

Flexible Online Delivery: An online training programme can help creatives balance their workloads. The participants appreciated the availability of training session recordings. The recordings were shared immediately at the end of each week and allowed participants to review their newly gained knowledge.

Practical Days: Integrate a few practical and in-person training sessions to the programme. These can range from inviting established creative professionals as guest speakers, to site visits or guided working sessions. In-person sessions can be beneficial to the collaborative learning process through peer-to-peer knowledge sharing and network building.

Financial Support: Financial support in the form of scholarships allows participants to continue their businesses and make time for their studies.



Photos: Goethe-Institut/Humphrey Gateri

These projects are turning up the volume on women's creative potential: *Holla Systems* and *Wana Wake* are giving women in Kenya the backing track they deserve. Through hands-on training and live gigs, they're changing the tempo of gender equality.

Women



The Kenyan music industry lacks opportunities for women, particularly in technical roles such as sound engineering. To address this issue, the Goethe-Institut initiated the Holla Systems programme as part of the Cultural and Creative Industries project. They invited the all-women SoundSystems Collective from Berlin to Kenya, to deliver a 4-week training programme, in sound engineering, to 40 women.

The highly in demand training programme attracted more than 150 applicants, underscoring the eagerness of women to follow artistic pursuits that have long been male-dominated. The programme focused on technical skills, such as equipment operation and sound mixing, and included practical experience in sound management at local music establishments. Trainees attained hands-on experience and facilitated the sound for live performances at an open air concert.



Photos: Goethe-Institut/Humphrey Gateri

Inspired by their tutors from the Berlin-based SoundSystems collective, the trainees formed their own collective: **SoundSystems Kenya**. They are now part of the SoundSystems movement and benefit from international networking opportunities.



Hands-On: At least 4 trainees now work full-time in sound technology roles, with one at a recording studio. Others continue freelancing.



Did you know that ... women make up only **2.6%** of music producers and represent less than a third of artists globally?

Source: USC Annenberg (2021), Inclusion in the Recording Studio? Gender and Race/Ethnicity of Artists, Songwriters and Producers across 900 Popular Songs from 2012-2020

Photo: Goethe-Institut/Humphrey Gateri



Welcome to an interview with **Antto Logy**, one of the members of SoundSystems Berlin. Established in 2013, SoundSystems was initiated as a sound project to inspire, teach and empower FLINTA* individuals (Female, Lesbian, Intersex, Non-binary, Trans and Agender).

Today, SoundSystems Berlin has a network of 15 proficient sound engineers. With over a decade of experience in music production and live sound, Antto Logy is an indispensable member of SoundSystems. Antto offers support and Public Address system (PA) workshops to fellow members. In this interview, we explore Antto Logy's experiences, the SoundSystems activities in Kenya and their influence on the FLINTA* sound engineering community.

What inspired you to form the SoundSystems Collective?

We were inspired by the dream of seeing more FLINTA* people in a field dominated by men. We wanted to give tools and knowledge to minorities, to women, to non-binary and to trans people, and show the world that we are capable to do all kind of jobs. We also wanted to raise awareness for equal payment in sound engineering.

Who forms part of the collective?

FLINTA* people interested in sound or working in the field, as well as FLINTA* people based in Berlin with the curiosity and power to move in favour of sound and feminism.

Why is it important to motivate FLINTA* people to pursue a career in sound engineering?

Because we can do it! Sexism and discrimination are barriers that FLINTA* music producers and technicians frequently face in the music industry. It's imperative that we actively challenge gender stereotypes and biases and create role models

that can inspire future generations. Having more FLINTA* sound professionals will enrich the entire music scene. It is an important step towards equality and diversity. We need to create new and safe spaces that are inclusive and non-judgemental.

What challenges do FLINTA* people face in the industry?

Many. From underrepresentation in music production to deeply rooted sexism and discrimination that continues to hinder their progress, hostile work environments, harassment, dismissive attitudes, condescension to disparities ... The list goes on.

You recently trained 40 women in Nairobi, Kenya, in sound engineering. Tell us about the 4-week programme. What does a typical training day look like?

We start with grounding work in order to let all

problems out of the room and to connect with the innerself. This is followed by dynamic games for the participants to feel integrated and in relation with each other. Then we dive directly into the content for a few hours, mostly theory and reviewing the topic of the past day. We plan time for questions. The second part of the day focuses on practical aspects and makes room for practicing: how to solder or connect a complete PA system, how to route signals, how to mic, mix, play instruments, make sound checks, practicing in general. We finish with a feedback round.

How did you experience the time in Nairobi?

It was amazing to see the high interest in audio topics and the skills of our Kenyan sound engineers. At the same time, I was shocked by how patriarchal the environment is, to see how women in the industry are held back in their development, how society submits them to certain expectations, how little access to resources women have. It was also very sad to witness homosexual people having to hide

It was beautiful to generate interest and to transfer the power of knowledge on technical issues – to make it clear that women can work in this field just as well.


all the time, having to simulate heteronormativity. Still, it has been a very encouraging experience! The people who attended our workshop gained strength, hope, motivation and above all,

security in music production – an industry usually dominated by men. The ease with which they were able to play instruments, to understand rhythms and sing was impressive. Despite their challenges, the participants were extremely friendly, just extraordinary human beings with so much curiosity, generosity, and love to give. They are the best people I have met in my life.

After the training, the Kenyan participants founded their own collective: SoundSystems Kenya. How does the collaboration between SoundSystems Berlin and SoundSystems Kenya look?

SoundSystems Berlin will always remain in contact with our sisters in Kenya! We help each other, we talk, we invite them here, we advise them, we support them in all the processes. We know and acknowledge that it's tougher for them than for us and that they have to find their own way, navigating the political context in their country, step by step. But we believe blindly in their skills and capacities!

Interview

Sisters in Sound!
Check out the SoundSystems on Instagram 



Photos: Goethe-Institut/Humphrey Gateri

amplify
your
life

Femcee Night at The Mist Nightclub



Valuable Industry Connections: Understanding that technical knowledge alone does not guarantee access to market for the trained sound engineers, the Goethe-Institut designed a follow-up programme: Wana Wake. This all-women music performance series was hosted at various established venues in Kenya's buzzing capital of Nairobi.

The Wana Wake performance series allowed trainees to build a network of potential clients while demonstrating and practicing their acquired sound engineering skills. In September 2023, Wana Wake organised the Femcee Night, at The Mist nightclub, which featured rap and hip-hop artists. The all-women line up was backed by an all-women technical team of trained sound engineers. The event had an audience of 200 attendees, showing positive audience endorsement.

Soundartist

learnings

Practice is Paramount: Holla Systems recognised that hands-on experience is crucial for skills development in the field of sound engineering. By incorporating practical components, like live gigs, into the training and providing ongoing support through Wana Wake gigs, participants gained invaluable experience that strengthened newly learned techniques.

Mentorship Maximizes Momentum: To sustain training impact, Wana Wake engaged an experienced mentor to offer ongoing guidance and refresher courses. This helped to ensure that the women not only had skills but could thrive independently, reinforcing lessons learned. Continued mentorship has kept their momentum going.





IRAO



In **Iraq, Jordan, and Lebanon**, professions in **creative and cultural industries** have long been regarded as non-serious jobs by society, government authorities, and economic players. However, with the ever-increasing demand for digital design professionals, especially in the field of **User Experience/ User Interface (UX/UI) design**, the domestic supply cannot keep up with the needs of the market.



[Re:Coded](#) and the Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ) teamed up to change this perception. As part of the [Cultural and Creative Industries](#) project, they jointly developed a two-phased advocacy campaign to promote the UX/UI design profession.

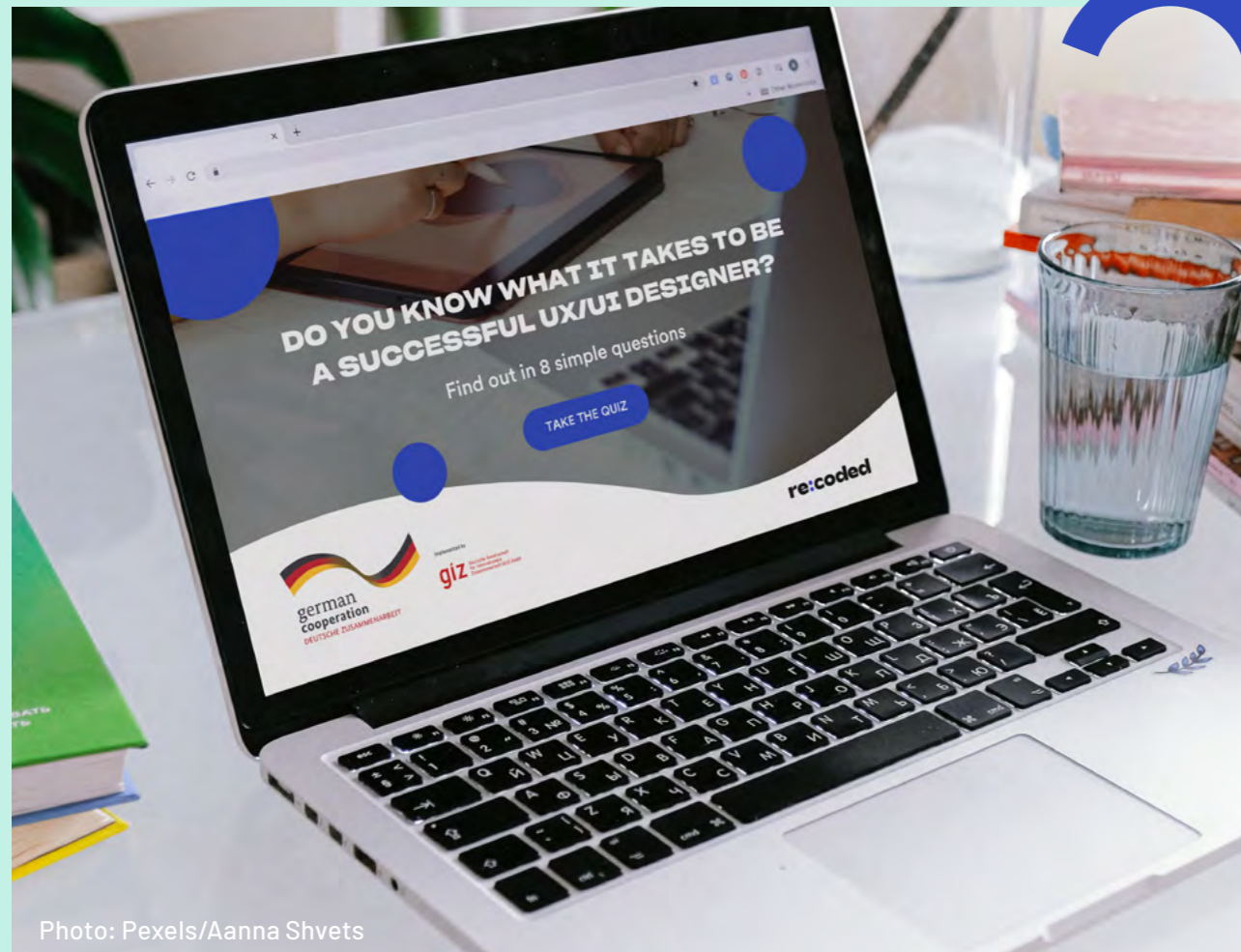


Photo: Pexels/Aanna Shvets

Re:Coded was founded in 2016 with the belief that talent is universal, but opportunity is not. Their aim is to empower students with not only digital skills, but also a critical mindset to thrive in the job market and become lifelong learners and leaders.

Phase 1 : Kickstart Your Career in UX/UI

The goal of phase one was to **introduce UX/UI** as a **viable, income-generating, and sustainable career option** and **trigger curiosity**. The campaign aimed to reach as many creative professionals in the design sector as possible. Social media ads directed interested users to a landing page with valuable and interactive content.

9 captivating blog articles explored the fascinating world of UX and UI Design

13 inspiring YouTube videos presented remarkable role models

1 engaging quiz
Is there a UX/UI designer in you?

1 download link to
The Ultimate List of Free UX/UI Resources

Phase 2 : Get Hired in UX/UI

In phase two, the primary goal was to **guide digital designers** early in their careers to find work, by understanding the needs of employers. Since video content performed particularly well in the first phase, video productions became an important part of the second phase and were most effective in reach. This campaign was based around a landing page that hosted multiple content pieces and culminated in an event. This phase included:

12 compelling videos, including
How can I stand out as a UX/UI designer?

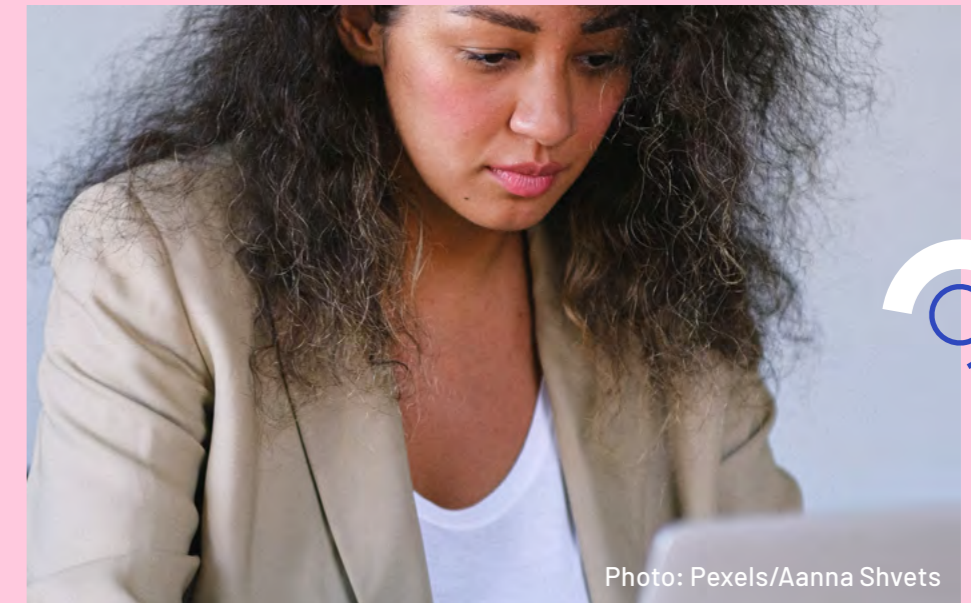
4 blog articles with content such as
Create a stellar UX/UI design portfolio in 5 steps

1 exclusive feedback event for
upcoming UX/UI designers and their portfolios

USER EXPERIENCE

Bridging the Gender Gap in Tech

To encourage women's participation in tech-related fields such as UX/UI, the advocacy campaign featured women role models and used search engine keywords that particularly appeal to women.



How to set up an advocacy campaign

Step 1



Identify the target group in order to reach all those affected.

Have open discussions with the target group to identify possible enabling or discouraging factors.



Step 2

Step 3



Produce the campaign content such as landing page, blog articles and social media content, based on the results.

Plan the social media outreach and define keywords for search engine optimisation (SEO) in an iterative process.



Step 4

Step 5



Spread the campaign content with the support of partners.

A Success Story

Campaign #1: Garnered **2,113,984** impressions and **108,276** YouTube views, while attracting **5,393** unique visitors to its content.

Campaign #2: Surpassed expectations with **5,296,884** impressions and a remarkable **1,401,719** YouTube views, accompanied by **13,905** unique visitors to its content.

High Engagement

The organic campaign* generated a noteworthy **+9%** engagement rate, which does not include the engagement rate of paid advertising. This indicates a significant interest in the topic area. The audience not only viewed the content but also actively engaged with it by clicking, liking, sharing, and saving it.

This level of engagement is relatively high, particularly given the low conversion rates from impressions to engagement that are common on business accounts, and typically fall between **0.1%** and **4%**.

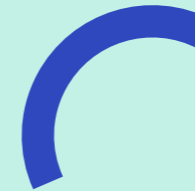
**Organic content refers to any type of content that is created and distributed without paid promotion or advertising.*



Photos: Pexels/Thirdman

"The bootcamp gave me a solid foundation in UX/UI design and the confidence to pursue my ambitions. I now proudly proclaim my status as a UX/UI graduate wherever I go."

Ajer I. shared, an Erbil-born graduate of the Re:Coded bootcamp. She is now a successful UX/UI designer and an ardent advocate of the profession.

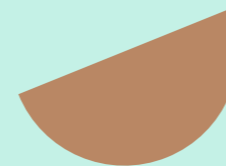


Alongside the advocacy campaign, Re:Coded organised two UX/UI design bootcamps in Iraq and Lebanon with the support of GIZ. The concerted efforts to promote women's participation in UX/UI design yielded noteworthy results.

At Re:Coded's first UX/UI design bootcamp, an encouraging **34%** of applicants were women. The build-up continued at the second bootcamp, attracting an even higher percentage of women applicants, namely **43%**.

During the bootcamp, trainers guided a selected group of students, over **60%** of whom were women, through a comprehensive curriculum that included more than 86 hours of online UX/UI design lessons over 18 weeks. In addition to the online lessons, students received valuable soft skill training that included time management, agile management, teamwork and business communication. These skills were taught through self-study courses and face-to-face mentoring sessions, all aimed at improving the students' readiness for a successful career.

Upon completion of the bootcamp, a significant number of graduates were actively seeking employment, and within six months of completing the programme, an impressive **91%** of them had found jobs. Most notably, **73%** of the employed graduates were women.





Lars Højholt, Re:Coded



Richard Epstein, GIZ Jordan



Interview

Why is it so important to raise awareness for digital design disciplines in the Middle East?

Lars Højholt (Re:Coded):

First of all, it is worth taking a step back here to look at the global economic situation as a whole and where jobs are going to come from in the future. The digital economy has grown 2.5 times faster than global GDP in recent years, and even despite the pandemic, it continues to grow.

With this in mind, it makes a lot of sense to focus on job creation and job opportunities in the digital economy if we want to create more modern and sustainable economies. While global demand is high, the local tech and digital design industry is in its early stages. But in a study from 2021, creative digital skills were cited among the top 5 skills employers required in the Kurdistan Region of Iraq and this data is also validated by our own experiences, as we have a 91% employment rate of job-seeking graduates from our UX/UI Design Bootcamps.

So, we know that there is both a global potential and a local demand for digital design skills, and that is the message we wanted to spread.

We wanted to get youth interested in this field by showcasing the viability of pursuing a career as a UX/UI designer in Iraq, Lebanon and Jordan and started a campaign to bring more awareness towards this new pathway.

For the campaign, we worked with a core message: Ask the right questions to unlock your creative potential. Our target audience for this first campaign were young people in the current design community across all sub-fields of creative industries. The challenge is that they often struggle to build sustainable careers for themselves in the industry. We showed them how they might upskill themselves, to apply their know-how in the digital field and what opportunities they could find here.

Throughout the campaign, we have interviewed people working as UX/UI designers in Iraq, Lebanon, and Jordan to help young creatives see others as role models. We used the campaign to connect everyday skills to UX/UI design. We tried to inspire our audiences with examples that show how impactful UX/UI is in the tech space and give them clear pathways into this profession.

Richard Epstein (GIZ Jordan):

It is crucial to identify career paths that are and will be in demand, not only within a country, but also in other countries. UX/UI design, as a digital design discipline, does not necessarily need the physical presence of designers but can be delivered online and therefore easily exported to other countries as a service. The country in which the designer is based also benefits from these service exports, as its trade balance shows. Advocacy campaigns are the first step in raising awareness and building knowledge in this new field.

Following the media campaign, Re:Coded uses immersive courses and UX/UI design bootcamps to actively empower youth from untapped communities, to build careers in technology.

How do these courses and bootcamps ensure that young students learn the critical skills they need for scoring decent and stable jobs in the tech industry?

Lars Højholt:

Our bootcamps are basically designed for people with little or no skills to join and be, at the end, ready to apply for and get their first job in the digital economy. To get them that far in just 3-5 months requires **two things**:

First of all, an intensive high-quality programme that teaches not only the right technical skills but also the soft skills needed to work and collaborate with others to solve complex digital design problems.

Secondly, it requires a group of highly motivated students who are ready to work hard, are eager to make a difference, and excited to build a sustainable career for themselves in the digital economy. As for the training, our UX/UI design bootcamp takes our students through 250 hours of content, where they learn through live online classes for 10 hours per week and do self-study through our learning platform for 15-25 hours per week. The curriculum is provided and certified by Flatiron School, voted the best coding and design school in the world in 2021, and adapted by Re:Coded to make sure that it fits market demands.

The programme teaches students to think and build like designers, by solving user-centred assignments and working on real-life projects. We believe the best way to learn is by doing, which is why the final four weeks of the bootcamp are all about applying everything our students have learnt in a final project.

The skills they will learn within the project will ultimately prepare them for a role in the tech industry.

As for the students in our programmes, Re:Coded has a four-phased selection process, for intensive bootcamps, that we use to ensure participant interest, motivation, and determination. We often get over 600-1,000 applicants for a programme and from that pool of applicants, we select 25-50 students. Frequently, they already have some experience or interest in design from one field or another, but in essence, the bootcamp teaches them everything they need to know to land that first job.

Not only regional industries benefit from a skilled workforce in UX/UI Design. COVID-19 has accelerated the shift towards international digital trade.

What potential brings a skilled workforce in UX/UI design to a global level?

Lars Højholt:

Great design is not only a huge added value for any product. In the digital economy in which you are typically competing in a much larger market, whether nationally or globally, and in which the attention span of users is minimal, design and user experience is absolutely critical to the success of your business.

Businesses realise this and that is why the demand for UX/UI designers is on the rise and salary levels are higher than in other design fields.

However, this is not just an argument for digital design in general. It is also an argument for educating local designers to enter in the global digital economy.

Understanding the audience is such a critical aspect of design, so we need greater diversity in digital design and in the tech industry as a whole, in order to build solutions that fit and attract a wider audience.

Which challenges must be met to reap this potential?

Richard Epstein:

The most important step is to make the skilled workforce visible to international potential employers so that they can find and hire them. However, for many countries this is not enough: The rules governing international trade in services are not yet as harmonised as those governing goods. Locally, designers may face difficulties with tax regulations. Employers may also encounter difficulties with customs and other issues.

Sometimes the banking system is a huge burden for an individual person to cope with, with high charges for international transactions and tailor-made rather for the big companies. Another challenge is to create conditions which enable fair working conditions.

In design, form follows function. For this reason, one of the most crucial questions a UX/UI designer could ask is: What is the problem that we are solving?

If Re:Coded could ask global policy makers to solve one problem of your industry, what would that problem be?

Lars Højholt:

There is plenty of work ahead, on a structural level, to support the development of the digital design field that goes well beyond education. From ensuring stable high-speed internet or investing in the digital economy on a national level, to creating networks or platforms for designers to meet and push each other forward, or to help encourage greater diversity within the field.

One thing that stands out, however, would be ensuring stable digital banking capacities so that digital designers can work remotely and still get paid easily. This is often a stumbling block to a lot of designers in the tech industry and as we are seeing an increase in and appetite for remote work, this is an opportunity missed.

It would allow designers to work outside of their local economies, while still bringing that money back into the country.

“Understanding the audience is such a critical aspect of design, so we need greater diversity in digital design and in the tech industry as a whole, in order to build solutions that fit and attract a wider audience.”

Lars Højholt, Re:Coded

DIVERSITY

Key Learnings

Co-creation is Key: The co-creation process of the advocacy campaign involved a participatory approach that included focus group discussions with the target group and educational institutions. The discussions helped to identify enabling and discouraging factors.

Scalable Video Styles Work: The first campaign involved managing professional videographers in each country, which was challenging. However, the second campaign used an online meeting tool for recording and editing, resulting in better performance, lower costs, and less coordination time.

Be Aligned With Your Target Audience: The campaign was set up completely digitally to target an audience with interest in UX/UI design. Utilising the same campaign audience was beneficial for the second campaign's paid outreach. The audience's prior exposure to the first campaign's content increased their engagement with the second campaign, leading to improved results.

Less is More: The second campaign demonstrated that focus on the topic rather than sheer quantity can yield better results. Despite producing slightly less content, the reach of the second campaign surpassed expectations, proving that quality and relevance are key factors in achieving broader engagement.

Including Regional Brands is Helpful: Collaborating with renowned regional employers allowed access to their audiences and engaged individuals interested in opportunities with these reputable companies. This partnership expanded reach and facilitated content sharing.

Focus on Effective Outcomes: The second campaign's employability-centric call to action resonated better with the audience, driving stronger engagement compared to the exploration of new career paths.

UX/UI Alumni Networks: Alumni networks can help graduates get hired. Alumni who are now working in the industry can spread the word about job vacancies and receive recommendations for qualified candidates.

SULGAIMANI MEETS

Photo: Pexels/Anete Lusina

BREMEN

Photo: Goethe-Institut/Sherko Abdulla



Amidst the heart of a region renowned for its splendid cultural heritage and compelling history, a movement in the creative scene is emerging. In recent years, a burgeoning enthusiasm towards designing has arisen amongst the Iraqi youth, despite the restricted availability of formal education and professional training in this domain. The desire to create and invent has sparked an outburst of imaginative talent.



Although formal education and training opportunities in design disciplines are scarce, many young Iraqis burn with creative fervour. Few academic programmes or structured design courses exist, and the emphasis is often on technical aspects rather than fundamental design principles. To address the need for academic design education in the country, the Goethe-Institut initiated the founding of the Design Academy Iraq as part of the Cultural and Creative Industries project.

International Collaboration to Promote Academic Design Studies

The Design Academy Iraq is a programme developed by the Goethe-Institut to initiate co-operation between the University of Sulaimani and the University of the Arts Bremen (HfK Bremen). The Goethe-Institut facilitated the establishment of the Design Academy by brokering partnerships and coordinating the collaboration between the German and Iraqi universities. The aim is

to equip emerging Iraqi designers with the necessary skills for today's competitive market. This academy offers previously unavailable opportunities for young people to gain an academic understanding of design. Together, the three partners worked towards a long-term goal: the establishment of a new design department at the University of Sulaimani.

The successful collaboration between the University of Sulaimani and the University of the Arts Bremen has paved the way for aspiring design professionals to join the new design department at the University of Sulaimani, starting in September 2023 for the 2023-2024 academic year.

The Evolution of Design Academy Iraq

In 2021, the Design Academy Iraq launched its academic curriculum at the University of Sulaimani in co-operation with the HfK Bremen. Over a period of three years, a total of 73 emerging designers underwent extensive training in typography, graphic design, and illustration. The training was facilitated by design mentors from both regional and international backgrounds.

The programme commenced with a three-week summer course held at the University of Sulaimani, led by a lecturer from HfK Bremen. In the second year, the programme was expanded to a semester-based system, and in the third year, it was further extended to include designers from Jordan, Lebanon, and Germany. It concentrated not solely on design principles, but also on entrepreneurial thinking and practical experience.

Designing Success: Among the 73 design students, **37 were women**. Notably, **33%** of all design students accessed new markets or sales channels, while **55%** successfully secured new employment or embarked on self-employment ventures. An impressive **77%** reported enhanced income and improved employment prospects.



Did you know that the new design department at the University of Sulaimani is the first academic design faculty in Iraq?

DESIGN ACADEMY



Key Findings

Needs-Based Training Content is Key: Conducting a needs assessment with relevant stakeholders is important and helps in creating needs-based training content.

Partnerships are Vital: Partnerships with other institutions and the promotion of academic exchange are essential for success.

Fostering Global Design Exchange: Involving more creatives from the region (Jordan and Lebanon) and international experts can facilitate a broader exchange within the design scene.

Internships: Internship opportunities could create additional value for design students. To provide these opportunities, partnerships with local design companies should be considered.



LeBANON

bridge



the gap

Photos: GIZ/Bridge the Gap



Colouring Career Canvases: A severe economic crisis in Lebanon is causing an exodus of skilled professionals in all sectors, including cultural and creative industries. Whilst this situation provides opportunities for graphic design graduates, they face intense international competition for jobs in a globalised economy. A gap between academic studies and the needs of the corporate world adds to the struggle, leaving aspiring graphic designers without essential skills to advance their careers.

To address this challenge, the Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ) teamed up with Lebanese industry experts and developed the [Bridge-the-Gap Training Centre](#). Implemented as part of the [Cultural and Creative Industries](#) project, the training provides graphic design students, graduates, and young professionals with valuable skills to help them break into the industry.

Bridge the Gap Between Where You Are and Where You Want To Be

At the Bridge-the-Gap Training Centre, renowned industry experts teach graphic designers how to build their personal brands, boldly communicate their own stories, and professionally represent themselves in a work-related context. Over a two-week period, participants also learn how to leverage professional networking sites and establish an online presence that will help them generate additional revenue streams.



Photo: GIZ/Bridge the Gap

Teaching methods include hands-on workshops, real-life case studies and intensive role-playing. Guest speakers from well-established and internationally active communication agencies enrich the study content with valuable industry insights. All classes are taught in English.

"I encourage every graphic designer to extend their horizons and learn new professional skills."
Jessica N., Bridge-the-Gap student

The Bridge-the-Gap Training Centre is the first of its kind in Lebanon and gives aspiring graphic designers the opportunity to interact and network with influential leaders in the advertising industry.

Learn how to ...

- ... create your personal brand
- ... present and market yourself in front of future employers and clients
- ... pitch and propose
- ... negotiate and persuade
- ... manage time

On the last day of the training, the participating graphic designers present themselves in front of top industry professionals from renowned agencies at the Bridge-the-Gap Internship Award.

In May 2023, 32 out of 72 participants secured a paid internship with well-known communication agencies in Lebanon. Depending on their performance, these internships may lead to future employment opportunities.

Women Leading the Way

In Lebanon, the graphic design industry holds great potential to promote women's equal economic participation. The high percentage of women professionals working in Lebanese graphic design was reflected in those trained.

The young graphic designers were notably inspired by predominantly women tutors and guest speakers, two of whom were leaders in the advertising industry.

[Explore the Bridge-the-Gap Training Centre and delve into the inspiring narratives of its students](#)

[Get to know all the tutors and their classes here:](#)

[Meet Matt Rajeh, the guest lecturer of the Career Blueprint for Graphic Designers course:](#)

A graphic design

Game

Photo: GIZ/Bridge the Gap



changer

"I have understood where I am now and where I want to be. Thanks to the training, I know all the steps I need to take and all the thinking I need to do to get there." Christy C., Bridge-the-Gap student

How to establish long-term training opportunities for creatives

To create a lasting and successful training offer for graphic designers, the GIZ took several important steps:

1. Participatory Research: Through interviews with professionals from the graphic design industry in Lebanon, the GIZ team Lebanon discovered a significant gap between university studies and job market demands.

2. Consultancy: To fill this gap, GIZ worked with industry experts and developed the Bridge-the-Gap Training Centre.

3. Curriculum: An academic expert designed the Bridge-the-Gap curriculum based on the needs of the graphic design labour market.

4. Branding and Communication: Building a strong brand was essential to ensure the training was recognised by students and the industry. Thus, the team hired communication experts. They created the Bridge-the-Gap brand and established a strong online presence, including website, social media pages and video content to promote the training. The team also contacted universities to share the news and entice students to join the training. As a result, more students became aware of the training through word of mouth.

5. Implementation: Three groups of 24 students each were the first to complete the training. During this time, GIZ and the experts collected valuable insights to further improve the training.

6. Handover: To ensure that students can sign up for training for years to come, GIZ chose the local non-profit organization MUSHAREK to run the Bridge-the-Gap Training Centre on a not-for-profit basis. Building on the learnings from the pilot implementation, MUSHAREK will continue to offer the training and develop it further.



Learnings

Individual Support: Aim for study groups of 15 to 20 participants to make sure students receive the support and attention they need to improve their skills.

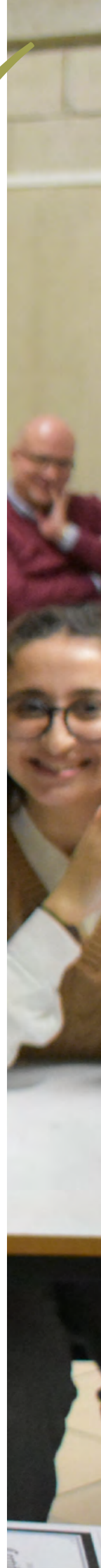
Participant Selection: To ensure that students benefit from the business-focused purpose of the training, they should be in their final year of studies.

Credibility: Creating a brand for the training centre was immensely helpful to convince universities and students of its high-quality educational offer.

Partnerships: Winning over universities to promote the training was the most effective approach to attract graphic design students.

Industry Trends: To make sure the curriculum reflects current industry trends, review and update it on a regular basis with the help of experts.

Longevity: Try to find a trustworthy non-profit organisation that is equipped to run the training in the future. However, bear in mind the time and organisational resources required for the handover.





SENEGAL

Photos: Khalil Pro



a team UP for talents



In partnership with Senegal Talents Campus and Africulturban, the Cultural and Creative Industries project has established a three-to-six-month state-recognised training programme for sound engineers, that supports creative talents to form a promising future.

"The training is excellent, because we don't just learn the technique but important modules for the job such as communication, mathematics, electricity. This training will improve the quality of my work." Saloum F., participant from Bignona



"I am a sound technician. When I started this training, I realised that I was missing a lot of knowledge. Now I am learning the job professionally. It is very important to have a diploma. If you don't have it, the market won't recognise you."
Abdou S., participant from Ziguinchor

Whether traditional, hip-hop or electronical music: the music scene in Senegal is very diverse and vibrant. Although the music sector is a promising source of income, the musicians and sound engineers are mostly self-taught. In Senegal, the event and music sectors lack vocational education and training offers. As a result, the quality of products or services within the music industry often lag behind international standards and professionals in the industry do not receive national recognition.

Senegal Talents Campus: The first certified training centre for event technology and cultural management, in West Africa

As a response to these challenges, the Goethe-Institut implemented a pilot training centre in 2018/2019. The successful pilot formed part of the Cultural and Creative Industries project and led to the initiation of the Senegal Talents Campus in 2020. With financial support from Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ) and expertise from the Goethe-Institut, the Senegal Talents Campus has established state-recognised degrees in audio/sound engineering, lighting technology, cultural administration, and production. Since 2020, over 1,000 young people have been trained in these three creative professions.

The training is of high quality and brings autodidacts to a professional level. This increases the participants' chances of finding a job or leads to an increase in their hourly salary and customer base. The state-recognised certificate is respected by employers, adds value to a resume, and is a proof of competence.

So far, **82 participants** have been trained as sound engineers in various modules that cover more than just sound engineering and equipment installation. In addition to modules such as IT, Communication in a Professional Environment and Leadership, modules on personal development are also part of the curriculum. National experts, international professionals, members of Africulturban and the Goethe-Institut jointly developed the training.

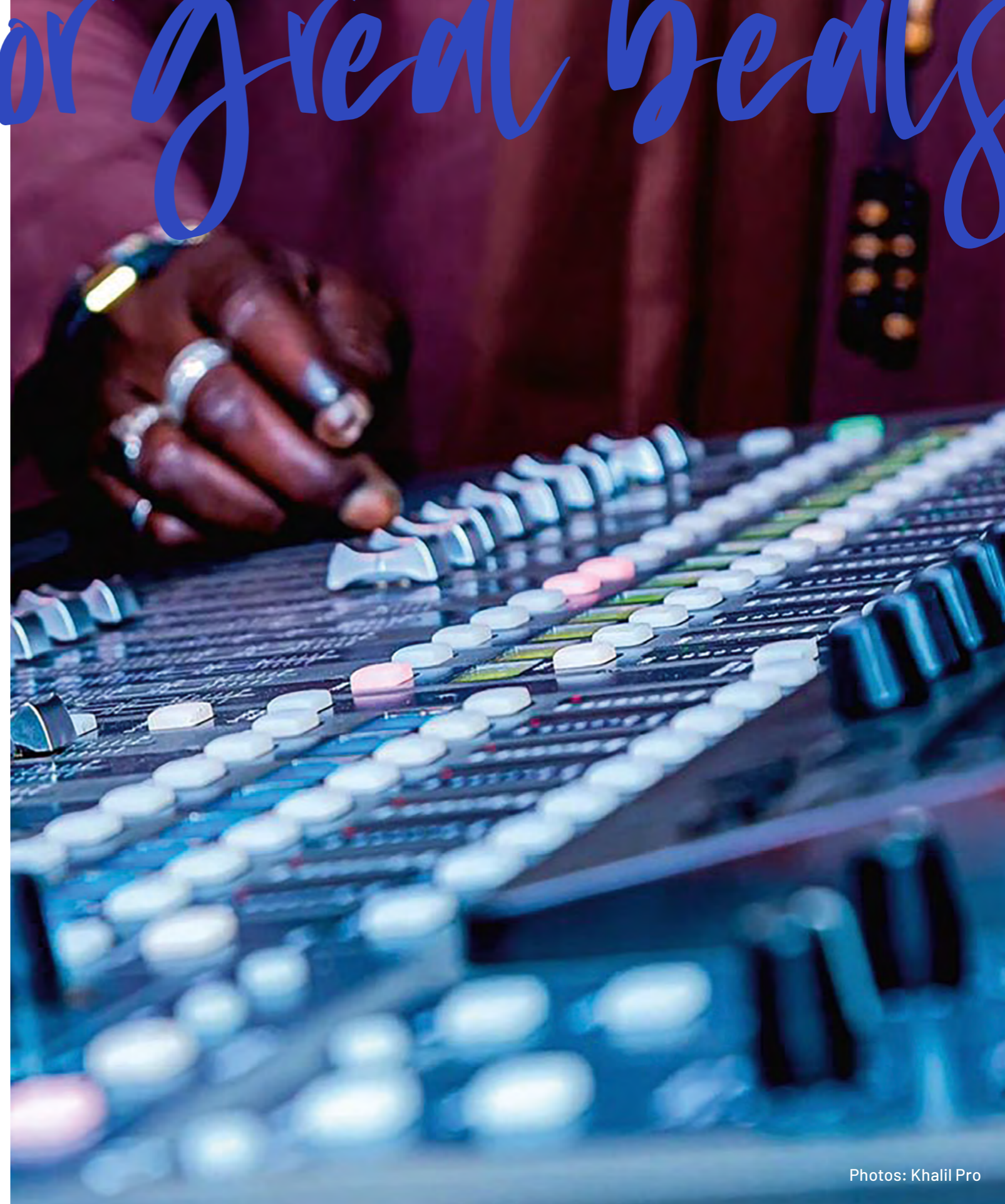
The Senegalese music industry now has a state-recognised training centre for creative professions that provides solid training and thus contributes to the formalisation and professionalisation of the sector.



Great need for great deals



82 people participated in sound engineering training across Senegal. 60 of them in regions where there are no other training opportunities.



Photos: Khalil Pro

Sound engineers are not only needed at the many festivals and concerts in Senegal. There is a great need for professional sound engineers – especially in Dakar, the country’s capital for conferences, meetings and symposia. There is little technical equipment available in the regions besides that of Dakar. Therefore, the **training centres are equipped with sound systems**. This enables the sound engineers to continue using their talents at festivals and concerts.

Creative



Since its creation in 2006, **Africulturban** has been an advocate for urban cultures, especially promoting hip-hop through several venues.

"Offering professional training in different regions of Senegal is very important. Not everyone is lucky enough to go to Dakar for training. There are many young people who want to become sound technicians, but either they don't have the means to go to the capital or they can't leave their town."
Kounahi D., participant from Oussouye

Packed with talent: Since Senegal is full of talent, the programme offers training not only in the capital, Dakar, but also in urban centres of the country: Ziguinchor and Kaolack. The creative potential in these regions is enormous, however, training opportunities in these provinces are even more scarce than in Dakar.



What makes the training programme valuable (according to the participants):
64% of the participants improved their income
57% of the participants gained more customers



Senegal

Learnings

Experiment: The pilot phase allowed experimentation with the curriculum and its implementation. This was the first important step towards a successful and state-recognised training in Senegal.

Collaborate: In order for creatives to benefit from a state-recognised training, it was important to bring together different kinds of expertise. In the case of the Senegal Talents Campus, the Senegalese organisation, Africulturban, worked together with the Ministry of Employment, Training and Apprenticeship and was supported by the German Development Cooperation. During a one-year process Africulturban was able to win further stakeholders as sponsors for the training centre.

Adaptability: Class times were adapted to the participants' professional circumstances. Since a Monday-to-Friday morning-to-evening programme was not realistic, the Senegal Talents Campus offered courses only on some weekdays, so that the participants could pursue their usual work.

Infrastructure: Technology-heavy courses like the one for sound engineers require appropriate equipment. Therefore, it was essential to supply the training centres with sound equipment.

Gender Equality: In cultural and creative industries, sound engineering is one of the domains with the lowest percentage of women. The sound engineering profession is often difficult to combine with family life (e.g. months of touring, night shifts, irregular working hours). Social stereotypes make it difficult for many women to gain a foothold in a male-dominated domain. Therefore, it is important to advertise training to women by using role models, hold open-door days for families and schools, establish family-friendly training formats and ensure the women's safety during training.



Senegalese



Fashioning a Stronger Future. The COVID-19 pandemic has served as a wake-up call for the Senegalese fashion industry. With limited access to international products during this time, local brands and products bearing the **Made in Senegal** and **Made in Africa** label have become increasingly popular.

style soars

EGSINA



Photo: EGSINA Collective

The EGSINA collective consists of 13 talented Senegalese designers specialising in women's and men's fashion, leather goods, and jewellery.

West African designers currently have immense opportunities to expand their customer base on a regional level through, for example, African trade fairs. However, one of the main hurdles that brands face in expanding regionally is the high cost of travel and exporting to neighbouring markets.

To tackle this issue, **EGSINA** has taken the lead and, with the support of the Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ), is organising fashion trips for designers enabling them to gain access to new markets.

One of the collective's main activities is fashion tours, where designers travel to neighbouring countries to showcase their collections in pop-up shops and attract new customers.

In 2021, the designers visited five countries, including the Democratic Republic of Congo, Côte d'Ivoire, the United Arab Emirates, Guinea, and Nigeria.

Think Locally Sell Globally

With the support of the Cultural and Creative Industries project, more fashion tours were organised in 2022, with 22 designers showcasing their products in Nigeria, Côte d'Ivoire, and Guinea.

These tours generated a turnover of over 77 million CFA francs (EUR 116,000) – an increase of 8.4 % compared to the previous year.

In addition to expanding the customer base and increasing sales, the fashion tours enabled designers to discover new African markets and make useful contacts for future participation in regional events.

Some designers had the opportunity to present their collection in high-profile fashion shows, such as Lagos Fashion Week, collaborate with other African brands, and market their products in concept stores.

collective

discovering

That's got style! 73 % Women Participation

EGSINA, which means **I have arrived**, is a **collective of designers** that have joined forces to organise tours promoting local **Senegalese fashion** across multiple countries. Their mission is a powerful one, shining a light on the value of **Made in Senegal** within Africa, and showcasing the incredible cultural and economic potential of the region.

EGSINA's innovative approach demonstrates how a collective of designers can help develop and promote the national fashion industry. With organisational development support from **GIZ**, to date **EGSINA** generates enough revenue to self-finance its tours.



Photos: EGSINA Collective

new markets

senegalese

fashion



Photo: EGSINA Collective

Rosario Dawson purchased **EGSINA** products

Hollywood actress Rosario Dawson (known from The Mandalorian, Wonder Woman, Sin City and many others) attended the pop-up shop in Lagos and purchased **EGSINA** products. And she knows fashion: besides her accomplished career as an actress, Rosario Dawson also co-founded a fashion label.

for
hollywood

Learnings



Communication: Secure good communication among collective members by defining roles, responsibilities, and communication channels for effective information flow.

Organisational Development: Providing organisational development support to collectives can enable them to establish themselves as a robust advocacy body for the sector and thereby also benefit individual designers.

Photo: Jigeen Ñi Academie Musique



WOMEN
TAKE

centre
stage

Jigeen Ñi Academie Musique

Despite women's historical influence in Senegal's socio-economic and cultural development, they remain underrepresented in the country's cultural sector, particularly in music. Limited access to education, training, and economic resources are among the factors that have hindered women's involvement. However, the Jigeen Ñi Academie Musique (JAM) is a ground-breaking project dedicated to the professional development of women.

Along with practical music skills, the academy provides training in leadership and cultural entrepreneurship to enhance income and employment opportunities for women in the music industry. The Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ) supported the academy as part of the Cultural and Creative Industries project.

REVOlUTIONISING

In Senegal, the Jigeen Ñi Music Orchestra has been making waves as a successful all-women music group. Their impact does not end with their powerful performances, however.

Driven by a desire to empower women in the music industry, the orchestra has taken a bold step in establishing the Jigeen Ñi Academie Musique (JAM) - the first professional music academy for women only.

JAMming for Equality

The all-women academy was set up in collaboration with the National School of Arts, the first state-recognised public art school in Senegal.

The partnership has been critical to the academy's success, as its training is now certified by the Ministry of Culture and Higher Education. This recognition brings with it a level of prestige that can help graduates improve their chances of finding a job.

The curriculum for the training was developed jointly with the National School of Arts.

In 2022, a group of 15 women musicians, including 10 women from the Jigeen Ñi Music Orchestra, were trained to become trainers.

Today, the academy offers training in music practice, leadership and cultural entrepreneurship to 25 women students each year.

At the end of the six-month training programme, the students receive certificates from the National School of Arts.

New Instruments, New Opportunities

GIZ supported the academy in the training of trainers and the purchase of new musical instruments to ensure that students have adequate practise equipment.

Public interest in the academy and its graduates has been high.

To further raise awareness of **gender equality** in music, the academy, with the support of GIZ, organised three roundtables with industry professionals.



What sets the JAM approach apart is its sustainability: the partnership with a public institution allows for a broader and lasting impact. Involving the Jigeen Ñi Music Orchestra as teachers also boosted morale and gave students role models to look up to.

MUSIC EDUCATION

Learnings



Advocacy: Empowering women in music changes mindsets. Before the academy was founded, people doubted that an all-women music school could work.

Equipment: Access to instruments remains a challenge, despite project support and partnership with the National School of Arts. Delays in procurement exacerbate the problem.



JORDAN

Artisanal craftwork forms part of the very essence of Jordan's ancient traditions. Masterpieces, crafted through generations of skill and dedication, have mainly remained confined to the domestic market. Yet, a programme seeks to bridge the gap between local craft and international recognition. All the while preserving Jordan's cultural heritage.

Contemporary Designers meet Artisans: Turquoise Mountain and the Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ) worked together towards unleashing Jordan's artisanal crafts to a worldwide audience, and thus enhancing export and income opportunities for designers and artisans. As part of the Cultural and Creative Industries project, they developed a programme that connected national and international designers with craftworkers and artisans, through a series of workshops. The workshops provided a platform for collaboration for more than 340 participants, allowing mutual exchange of expertise.



CO-CREATE!



Photos: Turquoise Mountain

The collaboration focused on the design of contemporary jewellery and furniture using traditional skills. In the workshops, designers proposed ideas for products meant for global markets, while artisans imparted their knowledge of craftsmanship. Both parties played a role in shaping the outcome; designers introduced concepts, while artisans explored creative possibilities within the limits of the materials and skills available. This initiative aimed to support the development of high-quality, sustainable products based on traditional craftwork, while fostering creative design innovation.

Exposure at International Trade Fairs

The pinnacle of this collaboration was the matchmaking at annual trade fairs like Bazaar Berlin, a business-to-consumer (B2C) event for jewellery, and Maison et Objet Paris, a business-to-business (B2B) event for furniture. These events showcased the designed products and provided opportunities for business networking and growth.

Jordan's Artisans Shine Thanks to Mentorship

One of the partnership's most riveting components was the Jewellery Design Mentorship Course, which imparted expert design mentoring and training for five up-and-coming women jewellery designers. Throughout the four-month programme, mentees received advanced support to conceive, design, produce, showcase, and sell their collections with studio visits from two British experts, Jinks McGrath, a highly skilled master craftswomen and designer, and Katherine Andrews, an experienced jewellery designer.

Overcoming Societal Norms


The women design mentees had the opportunity to showcase their work at global exhibitions. Thanks to Turquoise Mountain's assistance, they overcame societal norms and travelled overseas without a male family member. Their pieces are now sold through global retailers, providing access to international markets, and exposing Jordanian design to the world.

E-Learning Course Spreads Knowledge to a Wide Audience


To allow more designers to benefit from the educational content developed, Turquoise Mountain has created an e-learning course entitled "Product Design in the World of Traditional Crafts". The e-learning course, which is based on the in-person workshops, aims to attract a wider audience. The course is hosted on edraak, a prominent pan-Arabic education platform, and within 5 months received over 9,000 registrations, highlighting the strong demand for knowledge in contemporary craft development.

Showroom Sales and Wholesale Activities Secure Long-term Training for Creatives

The income generated by Turquoise Mountain through trade fair leads, local showroom sales, and wholesale activities in the Gulf region guarantee self-sustainability of the institution. This ensures that future creative minds can profit from these relevant courses. Turquoise Mountain has shown that by combining cultural heritage with modern design, the possibilities are limitless for those with bold aspirations.

Discover the e-learning course ["Product Design in the World of Traditional Crafts"](#) 



Inspired by local and regional cultural heritage [Take a look at the design collections](#) 



Photos: Turquoise Mountain

341 individuals, including talented designers and skilled artisans, underwent practical training via in-person workshops.

74 % of these attendees were **women**, indicating a significant representation.



Turquoise Mountain was founded in 2006 with the aim of reviving historic areas and traditional crafts for the benefit of the community, focusing primarily on creating employment opportunities, teaching skills, and instilling a sense of pride. In 2017, Turquoise Mountain expanded its operations from Afghanistan, Saudi Arabia, and Myanmar to Jordan, in order to support the artisans, their families and the broader community.

The work in Jordan celebrates and safeguards the heritage of the Middle East, enhancing people's lives with employment, expertise, and opportunities.

Learnings

Co-Creation: Collaboration between designers and artisans results in the creation of innovative products.

Mentors are Vital: With the support of an experienced mentor, creative professionals can improve their product design and their ability to innovate.

Find the Right Markets: Attending international B2B trade fairs can provide valuable contacts for long-term business relationships.

nam gating

A Candid Conversation with Lara Assi and Natalie Lama: The emergence of Web3 represents a groundbreaking development in the constantly evolving internet landscape, challenging traditional norms and transforming the distribution and protection of artists' works. In an exclusive interview, **Natalie Lama**, a Web3 pioneer from Jordan, and **Lara Assi**, a passionate Web3 consultant and educator from Lebanon, share their experiences and provide insights into the advantages of **NFTs** in the global art market, particularly for women.



NFTs by Natalie Lama



web 3 and NFTs

natalie lama

Photo: Lara Assi



lara assi

Lara and Natalie, thank you both for finding the time for our interview. Lara, as a passionate Web3 consultant and educator, could you briefly demystify Web3 for those who haven't encountered it yet?

Lara Assi: If you ask 10 experts to explain what Web3 is, they will give you 10 different answers. My explanation is that Web3, in simple terms, is the evolution of the internet as we know it today. Think of the current internet as a place where you visit websites and interact with applications owned by big companies. Web3, on the other hand, is a whole new digital landscape where ownership and control are in the hands of the end user, thanks to blockchain technology.

In Web3, you are not just a user; you are a participant. You have the power to own digital assets like non-fungible tokens (NFTs), interact with other participants without intermediaries, and ensure that your activities are kept private and secure. In short, you have the freedom to explore, trade, and create in a way that was never possible before. You are in the driver's seat.

What is the hype surrounding NFTs in Web3, and how do they transform art into digital assets of high value?

Lara Assi: NFTs are like digital certificates of ownership for unique items on the internet, stored on a blockchain. It is as if you are buying a digital Picasso painting, and everyone can see you own it. When it comes to art, NFTs are a game changer. Artists can now create digital art, attach it to an NFT, and sell it directly to collectors. This means that artists get paid fairly for their work, and collectors have proof of ownership which can make the art more valuable over time. NFTs are like the new currency of the digital art world, making it easier and more profitable for artists to monetise their work through a global portal.

What makes Web3 a game changer for the creative economy?

Lara Assi: Web3 plays a pivotal role in the creative economy by introducing unprecedented opportunities for artists and creators. It offers a decentralised structure where creators can directly monetise their art and engage with their audience, cutting out intermediaries. Creators shifting to Web3 are being empowered by more

control over their content and finances, fostering a more equitable and sustainable ecosystem for the creative economy.

Natalie, please share your experience of how you became a Web3 artist and what NFTs mean to you.

Natalie Lama: My journey as a Web3 artist has been an exciting evolution. First, I was trying to sell my photography prints here in Jordan. However, my artwork challenges the social norms of the Arab world, resulting in several local galleries and exhibitions declining to display my work. In

2021, I discovered Web3 through a friend, which enabled me to share my work as NFTs without being censored or judged. Web3 gave me access to meet international collectors and artists that I would not have met in the traditional art market. Since then, I have sold 2 collections, participated in Kuwait's First NFT art exhibition, NFT NYC, and various Metaverse exhibitions.

What does it mean to be Web3 consultant, Lara? Can you tell us about your journey as a Web3 educator and what the NFTs mean to you on a personal level?

Lara Assi: A few months pre-Covid, I had this unexplainable rage and was fed up with the current capitalistic and centralised world. I felt that humans have become the product of tech giants. Any interaction between us and the internet is somehow monetised – and not by us. At that time, I had a friend who was deep into cryptocurrencies and he tried multiple times to explain to me what digital currencies and blockchain are. I couldn't fathom a word he was saying. It was gibberish to me, and the tech jargon was very intimidating, as I come from a non-technical background. After a while, the Web3 ecosystem began materialising. I was intrigued and I fell down the Web3 rabbit hole (still falling). I started doing my research and reached out to people in the space. I took baby steps, trying to tackle each Web3 vertical at a time.

I took free online courses and had great mentors who took me in. I landed a job in a Web3 company and after a while I decided that I wanted to give back and help other people enter the space. I started mentoring a small group of people, translating the tech jargon into simple terms, and shedding light on the added value that Web3 technologies will bring to their lives. Today, I give workshops and courses across Europe, the UK, and most recently the Middle East.

What fascinates you personally in Web3?

Lara Assi: I think what fascinates me are the capabilities that Web3 brings to the table and the global doors that it opens to marginalised people around the world. People who rely on governments and organisations to sustain themselves. Unbanked women; unbanked people in general. I keep saying that Web3 is a movement that has sprung from the people to the people. In Web3, fairness and equality are embedded through the system (thanks to blockchain technology). Web3 serves as an opportunity or gateway to achieve financial independence, and that is something very dear to my heart.

What is your opinion regarding the NFT controversy? Additionally, what do you perceive as the primary obstacles for individuals interested in entering the Web3 realm?

Lara Assi: Yes, the scepticism is definitely there. If we look closer we realise that it springs from crypto scepticism and misinformation. I can assure you that the Web3 fight is much more than societal perception but rather with tech giants. We have been the product for so long that tech giants and the people in power are actively working on tarnishing Web3's decentralisation aspect by linking it to illegal activities. All sectors are prone to corruption and illegal practices, as we humans dictate the desired output of technology. I would tell people to DYOR (do your own research) and not be swayed by general sentiments.

I believe that the main pain point for people to enter Web3 is the technical barrier that they are faced with. Setting up digital wallets, understanding how to trade or mint NFTs, and understanding the Web3 ecosystem are enough to overwhelm newcomers. That is why I am passionate about Web3 education.

How does the emergence of Web3 affect the participation of women in the international art market, and what cultural challenges do they encounter?

Lara Assi: Web3 has democratised the global art market by lowering barriers to entry. Because of Web3's global reach, women artists can access a global audience without geographical limitations traditionally associated with the art market. For so long, women from where I come from, had to always play nice and never cross any line that might upset the paternal patriarchal system.

Natalie, could you please describe your experience of being an NFT artist in Jordan?

Natalie Lama: Being an NFT artist in Jordan carries a unique significance. I'm proud to be part of a growing community of digital creators in my country. It implies breaking new ground, pushing the boundaries of what's possible in the art scene here. It also means I have the responsibility, as an artist, to introduce NFTs to my community, as it is the future and opens doors to job opportunities that people still do not know about.

What are your aspirations for the NFT communities within your country and region?

Natalie Lama: My aspiration is to foster a vibrant and supportive NFT community both in Jordan and the wider region. By connecting with fellow artists and enthusiasts, we can collectively propel this movement forward. I hope to see more local talent emerge and thrive in the NFT space.

Lara, is the sense of community in Web3 different from that experienced in other aspects of life?

Lara Assi: In the realm of Web3, the idea of a community transcends the boundaries of time, space, and culture. Community is the underlying infrastructure. Without community, there is no Web3. The whole concept of decentralisation lies behind empowering individuals (not corporations) to have a say in things. To participate and get rewarded. To transform from a passive consumer to an active stakeholder. This is incredibly empowering, especially for those who feel left out or marginalised.

How do Web3 communities for women support aspiring artists?

Lara Assi: Women in Web3 are big on onboarding more women into the space. Seasoned artists and industry leaders willingly, and eagerly, share their knowledge and experience. I for one have been mentored by great women in this space. In Web3 women communities you find this unprecedented dynamic exchange of ideas that propels women's talents to a new height. These communities are safe and welcoming, inviting women to freely express themselves and seek guidance. These communities are working collectively to break down barriers, shatter stereotypes, and provide a nurturing environment for aspiring women artists to flourish.

In your opinion, how can political organisations, international institutions, and Web3 communities collaborate to enhance creative capabilities, provide financial accessibility, and foster conducive conditions for artists and innovators?

Lara Assi: We need to see more partnerships between political institutions, international organisations, and Web3 communities to create skill-building programmes for creatives. We need to see joint incubators and accelerator programmes that provide Web3 startups with the resources, mentorship, and access to networks needed, for them to thrive in the Web3 space. We need collabora-

tions on advocacy efforts to shape policies that support the integration of Web3 technologies in the creative economy, working together to ensure regulatory frameworks both conducive to innovation and protective of artists' rights. Web3 is here to stay, but it will only thrive and get adopted, when all of these entities join forces for the greater good.

Natalie, as the forerunner of Jordan's inaugural NFT art exhibit, could you elaborate on your encounter, obstacles faced, and the reception by your audience?

Natalie Lama: Initiating the first NFT art exhibition in Jordan was a groundbreaking experience. The NFT exhibition was tailored to artists from the MENA region. However, several artists from around the world participated in the open call. We faced some challenges, such as navigating the artwork on the screen (they were very large screens). It was refreshing to also have support from Web3 experts from Lebanon that have done NFT exhibitions before. The resonance and interest we received after the exhibition was incredibly positive.

How will the future of NFTs affect your artistic career?

Natalie Lama: NFTs play, and undoubtedly will continue to play, a significant role in my career as an artist. So far it has given me access to a global platform for my work in the art scene. The first NFT collection I sold out was in March 2022. The total volume was 0.72 ETH for 8 artwork pieces. However, I must say that as an NFT artist I do not experience NFTs as a sustainable income source that I can depend on - especially because we are in a bear market right now. Bear markets are defined as a period of time where supply is greater than demand, confidence is low, and prices are falling.



Photo: I-Dare

Jordanian-born **Natalie Lama** is an up-and-coming NFT artist. Her latest compilation, "My Escapism", has received international acclaim. Her pieces effortlessly depict the concept of detaching oneself from reality, expertly capturing this dissociation through her evocative photographs of Jordan's natural environment. This results in a vivid and captivating personal reality, that she can escape to from the mundane world.

Lara Assi is a seasoned Web3 consultant and educator hailing from Beirut, Lebanon. Her expertise in Web3 began with immersive technologies, and she later transitioned to digital assets and decentralised applications. After her upbringing in Saudi Arabia, she has gained diverse experiences through living in the Ivory Coast and London. Lara is committed to empowering women in tech, promoting financial independence, and fostering diversity in the Web3 realm.

What were the key points to take away from your participation in the Cultural and Creative Industries Conference in Amman, Jordan in September 2023, which included your attendance at the NFT art exhibition and panel discussion/workshop?

Lara Assi: What an experience! I cannot even explain how heart-warming it was to see the Jordanian youth's thirst for Web3 knowledge. I enjoyed steering the panel. We ended up going 15 minutes over the time limit to be able to answer all the audience's questions. We tried to go easy on the technicalities as much as we could, only to find out that the attendees wanted to know more. Also, we might have initiated the first Web3 community in Jordan. The exhibition's turnout was beyond our expectations. My personal highlight of the whole exhibition, was seeing the proud faces of Jordanian NFT artists and how eager they were to share their digital art with their friends and families.

Natalie, is there anything else you would like to add?

Natalie Lama: I'd like to express my gratitude to the entire GIZ Team, I-Dare, and the NFT community for their support and encouragement. This journey has been remarkable and I'm excited to see where it takes us. I hope we can keep pushing the boundaries of art and technology together.

Thank you for the exciting conversation.

The opinions expressed in this interview are the sole responsibility of the interviewees and do not necessarily represent the official position of the GIZ.



NFT by Hamzeh Osama Othman Aljabr

With the support of the Cultural and Creative Industries project, **Lara Assi**, **Natalie Lama** and **Dada Boipelo**, an experienced Kenyan NFT artist, shared their knowledge with 25 aspiring women NFT artists. In two webinar sessions, the three experts guided the women through the process of minting their first NFTs. For the ongoing empowerment of women in Web3, Lara, Natalie and Dada founded a learning community and continue to support interested women artists on their journey.

Have you ever wondered how Web3 and NFTs impact the future of art? Find out and listen to a series of exciting discussions about Web3 and the creative economy on our [YouTube](#) channel.

Do you want to learn how to mint your first NFT? Meet Lara, Natalie and Dada and watch our webinar recording on [YouTube](#).

the artists

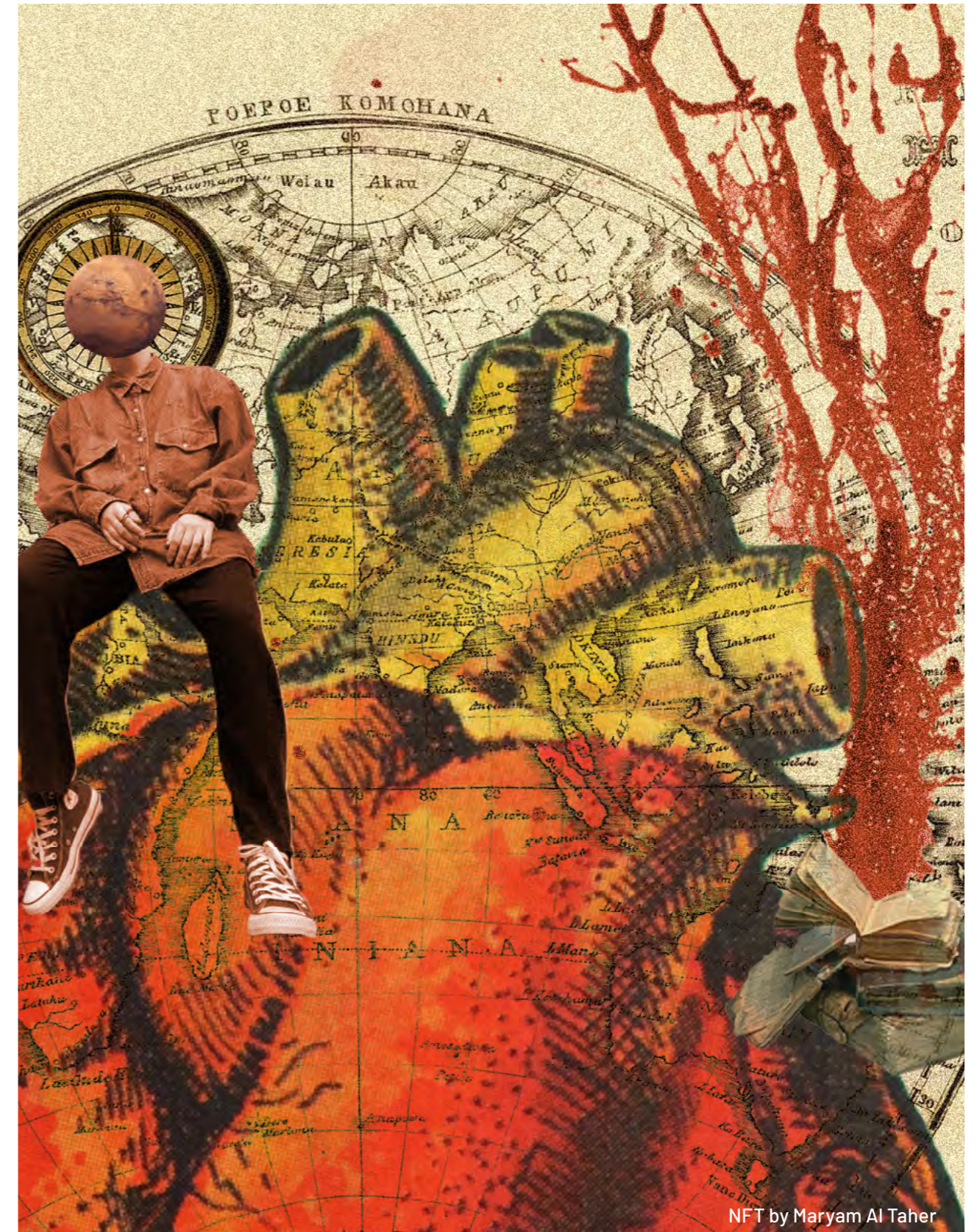
Jordan's First NFT Exhibition

A Forum for Creativity: From 4 to 6 September 2023, the "Future is Now" forum brought together Jordan's creative scene, government, public and private actors, and educational institutions in Amman. **I-Dare for Sustainable Development** organised the event with the support of the Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ). The forum had a central focus on the global, regional, and national significance of the creative industries. Throughout each day, 150 to 200 participants discussed numerous topics, including the promotion policy of the sector, the role of women in the creative industries, youth employment and funding strategies.



Photos: I-Dare

The forum concluded with a captivating NFT exhibition, located at the Jordanian National Gallery of Fine Arts, which united local and global NFT artisans to encourage more widespread recognition and innovation. The exhibition generated substantial impact and advantages for the regional arts and technology sphere, as well as beyond.



NFT by Maryam Al Taher



Learnings

by I-Dare for Sustainable Development

Emerging Art Form: NFTs represent a relatively new and innovative art form. Hosting the NFT exhibition introduced the local audience to the latest developments in art and technology, fostering an environment of curiosity and learning.

Economic Opportunities: NFTs have the potential to create economic opportunities for artists and creators.

Education and Awareness: NFT exhibitions can serve an educational purpose by helping the public understand the technology behind NFTs, blockchain, and cryptocurrencies. This increased awareness can lead to more informed discussions and decisions related to these technologies. Panels and workshops not only made the tech jargon understandable, but also raised the potential and risk of NFTs in the fields of art, design, music and film, whilst also discussing the various possible usage models of NFTs.

Community Building: NFT exhibitions often bring together artists, collectors, enthusiasts, and technologists. These events can foster a sense of community and collaboration among individuals who share a passion for digital art and blockchain technology.

Cross-Industry Impact: NFTs have applications beyond art, including gaming, music, fashion, and more. By exploring NFTs in art, Jordan can open doors to broader discussions about how this technology can impact various industries.

Diversity and Inclusion: Participation from artists in the region, including Lebanon, Kuwait, and the UAE, promotes diversity and inclusion in the NFT space. It showcases the region's talent and encourages cross-cultural exchange.

FROM WASTE

Did you know that a light bulb, palm fronds, and ceramics have something in common? They can all be used in a sustainable manner to minimise waste in **Iraq, Lebanon, and Jordan**. These countries are facing waste management challenges and are heavily reliant on imported raw materials, due to limited resources. However, there are many **locally available biomaterials and upcycled materials** that remain untapped.

TO WEALTH

Implemented as part of the [Cultural and Creative Industries](#) project, the takween Circular Design training was the first of its kind in the region.



To address this, the [Goethe-Institut Jordan](#) established the [takween Circular Design](#) training programme to provide an opportunity for aspiring designers, creatives, and entrepreneurs from diverse fields, such as architecture, fashion, as well as product and packaging design, to develop sustainable product ideas that promote a cleaner planet.

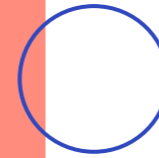


Photo: Goethe-Institut/Ali Annan

One-of-a-kind Learning Experiences: Over 30 regional and international experts provided input in workshops and experience talks, making the takween Circular Design programme an enriching and diverse experience for the 30 creatives who were selected to participate. Field trips were especially valuable, allowing participants to connect with one another and exchange knowledge while visiting relevant production sites in their country.

By including mentorship and individual project support, the programme created a space for exploring new approaches to material innovation and entrepreneurship, building regional and international networks, and developing prototypes for products and business models that could lead to revenue streams in the future.

EXPERIENCE

#1 Unlearn

In the initial stage of the programme, participants challenged their existing knowledge and assumptions about materials through a process of unlearning. This phase facilitated a deep exploration of various aspects related to material innovation, with the aim of expanding participants' understanding and inspiring new ways of thinking.

#2 Relearn

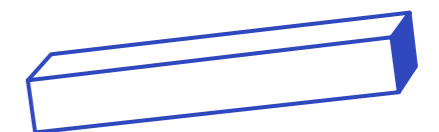
During the programme's second phase, participants applied the knowledge gained in the first phase to their personal design practice, adopting a new perspective and using new tools to rethink their approach to materials. Through this process of relearning, they defined their personal design projects while also developing an entrepreneurial outlook.

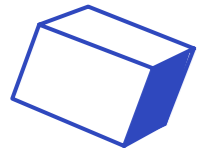
#3 Develop

In the programme's third phase, participants received the framework to develop their design projects into working prototypes and products. With the support of two facilitators and expert mentors, participants worked independently to achieve their goals and present their work at the final exhibition.

#4 Final Projects and Exhibition

The **takween Circular Design** programme culminated in a public exhibition of the final products at **Fantasmeem SilSal exhibition**, held at the Ballroom Blitz in Beirut. Programme participants had the unique opportunity to showcase their work, engage in knowledge exchange and idea sharing with peers, and network with industry stakeholders from the wider region. This exhibition served as a platform for participants to highlight their achievements and establish valuable connections within the industry.





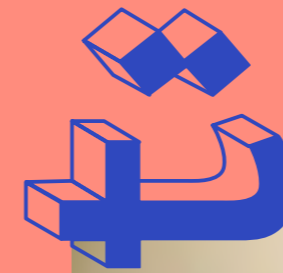
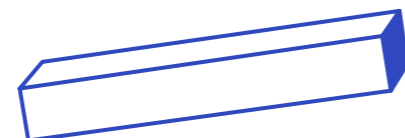
takween supports designers and creative entrepreneurs through learning opportunities and community-building initiatives, including mentorship, grants, and exhibitions.



The design project LightPulp uses recycled paper and rice glue to make paper clay that is used to produce eco-friendly lampshades ...



... while the project OR-TRAY designs organic waste products such as cups and plates for use in air travel to avoid plastic waste.



[Find out more about the projects](#)

takween



Photos: Goethe-Institut/Ali Annan

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All projects are developed with an unwavering commitment to sustainability and a conscious effort to minimise negative impacts on the environment. They showcase the tremendous creativity of the participants and represent a broad spectrum; ranging from innovative building materials made from lime and chicken feathers, to sustainable alternatives for products such as sponges and food packaging, that would normally end up in the trash.

Two industry experts, Bassam Huneidi from Jordan and Annette Fauvel from Germany, developed the takween Circular Design programme. They were commissioned by the Goethe-Institut Jordan to create a cutting-edge curriculum and facilitate the entire programme with expert input. Combining their regional and international knowledge, the programme reflected the latest global trends while remaining locally relevant.



Learnings

Networking: A hybrid format strengthened regional and international networks among participants and experts, benefiting both parties.

A Broad Sector Focus: The wider focus on the design sector encouraged participants from diverse backgrounds to apply. This enriched the knowledge exchange and mutual learning.

Relevance: Commissioning a local and German expert in tandem, ensured that the programme covered recent trends in the field and remained applicable to respective local contexts.

Holistic Learning: Combining diverse expert inputs, experience talks, and field trips, provided a rich learning experience that covered important topics and showed hands-on examples of businesses in the field.

Application: The development of individual design projects allowed participants to apply their newly gained knowledge in practice.

Follow-up: Creating a follow-up programme with seed-funding and individual mentorship for the young designers, would be crucial to ensure the implementation of developed prototypes and business models.

Gender Equality: A high number of women applicants showed that the field is accessible and attractive to women.

FROM IDEAS TO

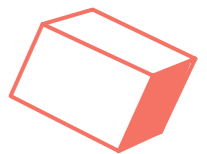
The programme offers a hands-on training for product designers and digital designers to enhance their skills and develop innovative ideas for the modern market.

Innovative design tackles the challenges of our time. Whether it's creating interior design objects from recycled paper waste or revitalizing the local pottery industry with indigenous clay. The solutions are just as intricate as the problems they aim to solve.

The COVID-19 pandemic has brought several problems to the fore, exacerbating them in the process. Disruptions in value chains have led to a shift towards local and sustainable production, creating a soaring demand for green products and digital goods and services. However, how to develop these is often not covered by local education and training institutions ...



... that's why the [Goethe-Institut Jordan](#) initiated the [takween Product Design Fellowship](#) programme as part of the [Cultural and Creative Industries](#) project.



INNOVATIONS

Digital Design

Individual Design Projects

Hands-on Experience in Product Design

In the second phase, the participants put their newly gained knowledge into practice. They completed internships with local design companies, while simultaneously working on individual design projects. Examples include an online platform that supports and highlights up-and-coming artists through monthly art auctions, and an application which offers pre-set lighting design setups for theatres and galleries.

Networking With Industry Experts

The internship allowed participants to network with industry experts and gain practical experience in a real work environment. While the digital design students had the chance to use software to design better user interfaces for websites or applications, the product design students used 3D printers to create prototypes made from environmentally friendly materials. The outcome was a diverse array of design solutions, including captivating, 3D-printed jewellery pieces made of biomaterials that drew inspiration from wheat grains, lampshades made of recycled paper waste, and multi-use and space-saving furniture pieces.

Advancing Prototypes Through Mentoring

To guide the students in their individual design projects, they received mentorship from industry experts. Even the exciting project, Holo Experience, which offers a device to create 3D holograms for companies, developed a promising prototype with the help of the experts. As a grand finale, the young designers showcased their products in an exhibition. Here they networked to cultivate deeper collaborations with local design companies and to gain support for their future endeavours.

The programme met the needs of young designers by offering a hands-on approach to product development, a possibility to make use of current technologies, a mentorship component and industry connections. Additionally, each designer received a monthly stipend to ensure equal access to learning opportunities.




Photo: Goethe-Institut/Baha Suleiman

30 young and mid-career designers started their journey to upskill in either product design or digital design. In the initial phase of the training programme, local and international experts shared their knowledge. Modules covered Design Research, Human-Centred Design, Service Design, Sustainability in Design, Social Innovation, Design for Resilience, but also Entrepreneurship and Storytelling among others.

Product Design





Find out more about the designers
and their projects 

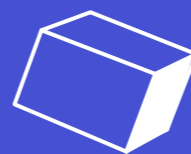
takween



takween supports designers and creative entrepreneurs through learning opportunities and community-building initiatives, including mentorship, grants, and exhibitions.

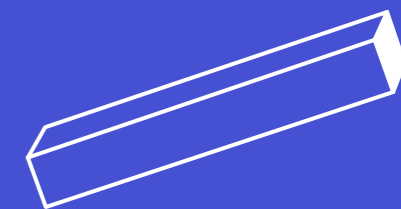


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Unlocking the Potential of Future Designers: The takween Product Design Fellowship programme had an impact on the employment situation of participants. Thanks to the acquisition of new skills, 16 % of participants were offered a job after their internship, while 33 % of participants were promoted in their current role. Another 33 % of participants were able to start their own small business as a result of the programme.

Through the programme, students and partners were able to reconsider and reshape their understanding of the future of the design industry. In the long term, the programme aims to cooperate with schools and universities to make the developed curricula available to even more students.



Learnings

Business Skills: To advance design careers beyond technical design abilities, include business skills, research methods, as well as communication and presentation skills, in the curriculum.

Meet the Needs: To make sure the training content meets the needs of participants, conduct a survey at the beginning of the programme. The training can then build on the students' existing skills and provide greater insights.

Distinguish Between Juniors and Seniors: Create separate junior and senior programmes to benefit designers at different career stages. A junior programme can cater to up-and-coming designers, while a senior programme can target young designers already established in the industry. This approach ensures that each group receives training that is precisely tailored to their specific needs, resulting in more effective and impactful outcomes.



SOUTH AFRICA

we are



Photos: Goethe-Institut/Tree House Film



Drone Divas is a women-only drone training programme that empowers young **women** from townships to become successful in South Africa's male-dominated drone industry.



drone divas

training

As part of the Cultural and Creative Industries project, the Goethe-Institut and **Africa Beyond 4IR (AB4IR)**, a non-profit organisation that aims to bridge the **digital and gender gaps** in access to technology in **South African townships**, co-developed **Drone Divas**.

"We have learnt so much from this programme. Now we can literally stand on our own two feet." Veronica N.

The four-to-six-week Drone Divas training is a very successful collaboration between the training organisation and the private sector, as internships form an integral part of the programme.

First, women learn how to operate drones, used in many creative fields including photography, cinematography, and architecture, but also agriculture, tourism, research and science.

The curriculum provides hands-on training in drone operation, programming, filming, 3D modelling, and an introduction to entrepreneurship, including the modules Design Thinking and Business Model Canvas.

The top ten participants then complete a three-month internship with a company specialising in drone operation services.

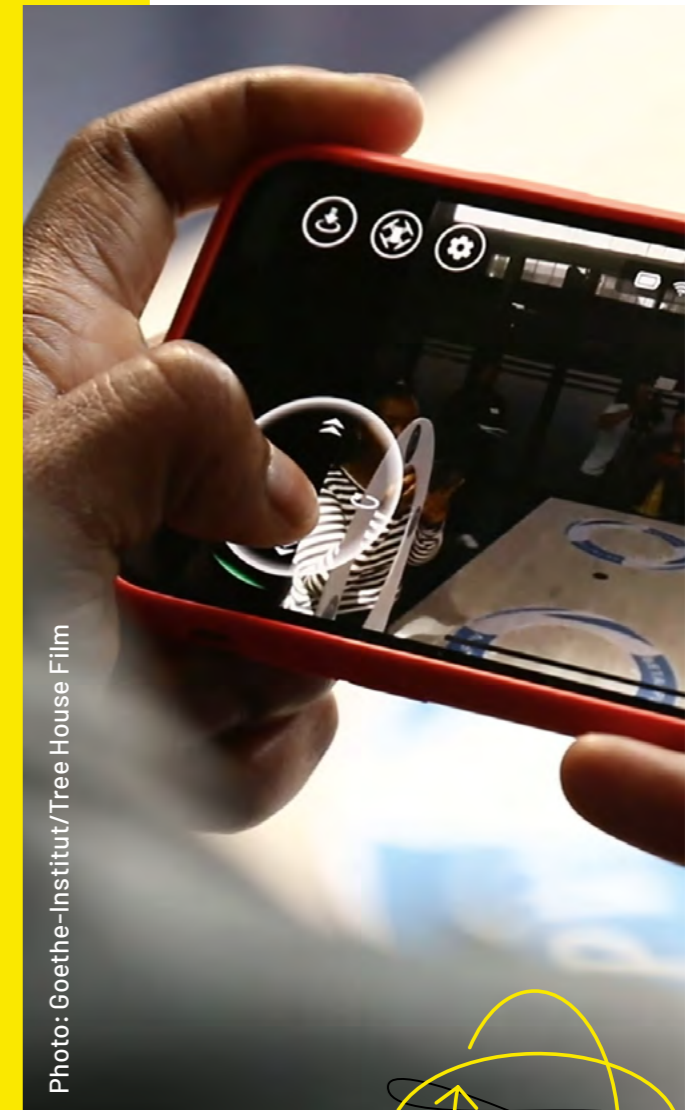


Photo: Goethe-Institut/Tree House Film

programme

experiment learn



Photo: Goethe-Institut/Tree House Film

"My goal has always been to build a career in the drone industry. After the programme we were initially hired as interns, but then became permanent employees." Ontiretse M.

The dream of flying: With 1,100 applications for 20 places in 2021, Drone Divas has received extraordinary interest. Two years later, more than **90 young women** have successfully completed the training. And there is potential for more women to follow. **Africa Beyond 4IR (AB4IR)** estimates that the South African drone industry could employ up to 80 interns at a time.

Did you know that ... out of ten participants who completed their internship in 2021, five received offers of permanent employment. This demonstrates the success of incorporating an internship into the training programme. For participants who aim to start drone-related businesses after the training, AB4IR offers business incubation opportunities.

repeat succeeded

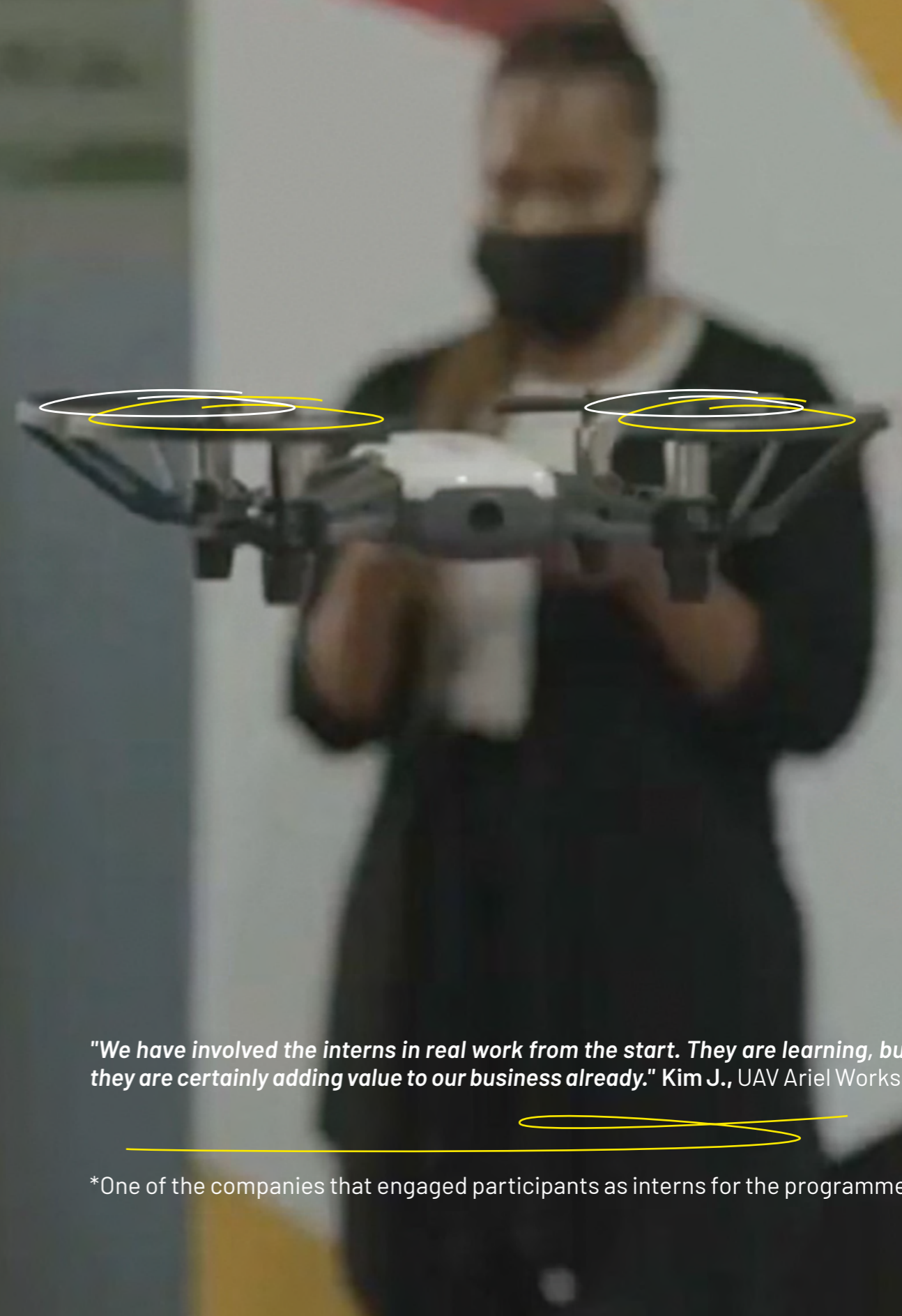
Learnings

Co-operation: In a highly technological and rapidly developing sector, it is important that the curriculum is developed together with private partners to match the demands of the market. In addition, private companies can finance the costs of internships.

Qualification: Remote Pilot Licences (RPLs) should be awarded at the end of the course. Employers prefer candidates with RPLs, therefore, this gives women the confidence to pursue a career in this male-dominated industry.

Think Regionally: In digital creative disciplines, rural regions are often not as well-connected to training opportunities as the urban areas. To bridge this gap, it is advisable to offer training in lesser-served provinces in South Africa.

Future Generations: Women in digital creative industries can become role models. Making their success visible can encourage other interested young women to follow in their footsteps.



*"We have involved the interns in real work from the start. They are learning, but they are certainly adding value to our business already." Kim J., UAV Ariel Works **

**One of the companies that engaged participants as interns for the programme.*

Animation

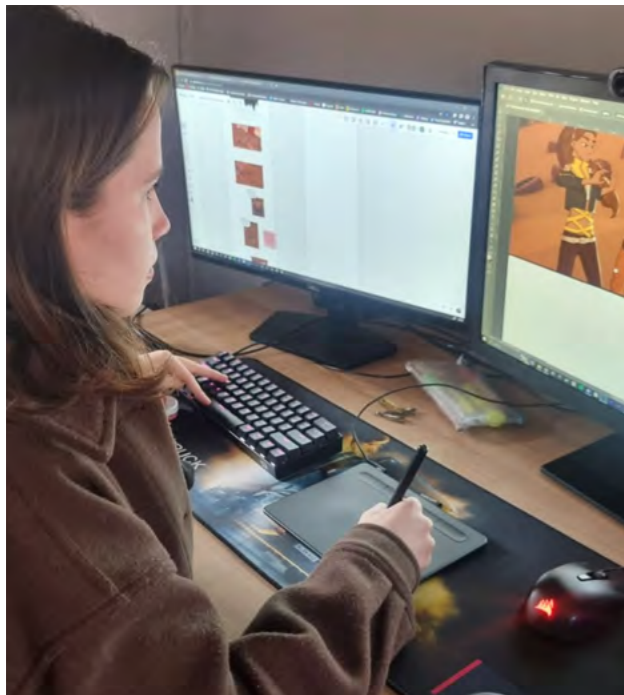
“Grow your business from four to twenty employees in one year during the pandemic”. This became an impressive reality for the Katanimate Animation Studio that participated in the Covid Relief Programme, which was co-developed by the industry association Animation SA and the Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ).

The programme connected unemployed young professionals with animation companies in need of extra staff during COVID-19. It aimed to provide valuable on-the-job training while helping struggling businesses stabilise, increase production capacity, and develop intellectual property to provide more resilient revenue streams. This is where the success story of Katanimate Animation Studio starts ...

SOUTH AFRICA



"We are still recovering from the pandemic but the team has started to grow again. Thanks to the programme we were able to publish our apps, much faster than before. We have seen a real impact on our operations." Mbangiso M., CEO of one of the participating animation studios



"It was a relief to have employment after COVID-19. I have developed new skills and workflows." Hazel R., one of the participating animation artists

Learning on the Job

(No) fun fact: Educational institutions are seldom able to keep up with the demand for skills in the animation, gaming and visual effects (VFX) industries, where technology is rapidly developing. By the time an education training programme is accredited, course material is most likely to be out of date. The most useful training, therefore, happens on the job and a proven track record of practical work experience is often worth more than a formal degree. Small companies bear the costs of training and salaries of junior staff, regardless of their education, until they become productive staff members.

COVID-19 Exposes Education Hurdles

Due to the global health crisis, smaller South African animation companies working as service providers, in particular lost significant revenue, as marketing budgets were cut in the face of a collapsing retail sector. Government systems and supporting work experience programmes in South Africa were unable to keep up with the demand. Newly graduated students and junior employees missed out on valuable work experience opportunities due to budget cuts and last-in-first-out workplace policies.

A Relief Programme for the New Normal

In light of these challenges, Animation SA and the Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ) co-developed the Covid Relief Programme as part of the [Cultural and Creative Industries](#) project. The relief programme piloted the placement of unemployed young professionals with animation companies that needed additional support staff. Following a call for applications, the Animation SA board and GIZ, established a rigorous needs-based selection process.

"Animation SA assisted us to recruit and appoint five interns who were remunerated with industry-aligned stipends. During the past months, the interns have delivered high-quality work on several gaming projects." Sinno M., a representative of one of the participating animation studios

The professionals, freelancers and graduates were matched with micro, small and medium sized enterprises who required specific skilled support for their projects.

Animation SA was successful in placing 59 unemployed, skilled workers with 23 animation studios in the provinces of Gauteng, Western Cape and KwaZulu-Natal.

To minimise the administrative burden of the recruitment process for the mostly small companies, Animation SA supported them in selecting and onboarding their new staff. Animation SA also provided the companies with information on fair working conditions and contracting, as well as inclusive recruitment practices.

MATCH

A Win-Win Situation for Companies and Workers

In addition to professional HR counselling, Animation SA offered participating companies and employees a web portal to share knowledge and resources. For the duration of the programme, Animation SA managed the grant funds and the participants in the programme, proving to the overburdened industry training authorities, that it is now empowered to manage such funds on their behalf.

Mission Possible!

Within a very short implementation period, the Animation SA Covid Relief Programme was able to support 59 young professionals and helped 23 businesses survive during times of crisis. At the end of the programme, more than 50% of the young professionals were retained.

The programme was particularly successful because it responded quickly to community needs and intervened where necessary. One year on, it was discovered that one of the animation studios (Katanimate) has created 16 jobs as a direct result of the Covid Relief Programme, with two of the juniors who participated in the programme now in team lead positions.

The Covid Relief Programme combined skills and enterprise development with fostering a conducive business environment. It demonstrated that a multi-faceted approach is not only possible, but can be effective too.

Creation of Intellectual Property

The additional resources enabled a few companies to develop intellectual property (IP) that they took to market, raising funds to scale up their operations.

Collaborate for New Job Opportunities

Local government training authorities responded well to the support programme reports, were impressed by the results and are now interested in investigating solutions for this sector.



"Small and medium-sized enterprise and graduate development is critical to the growth and transformation of the industry."

Isabelle Rorke, Head of Social Impact and Human Capital Innovation, Animation SA

Established in 2006, Animation SA is South Africa's animation industry association. Animation SA represents the interests of animation, gaming and VFX professionals and provides a range of value-added services to its members.

MAKkma

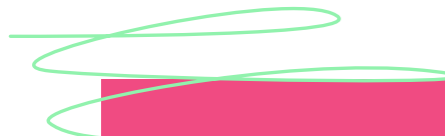


Illustration: Fiverr/leooaart

"Buyers of animation products abroad are interested in sourcing distinctive stories from foreign countries, in the hopes of finding ideas with universal appeal from a novel point of view."

Nick Cloete, Head of Policy and Lobbying, Animation SA



The creative economy was disproportionately hit by the negative effects of the pandemic. In the animation industry small, medium and micro-sized enterprises (SMMEs) suffered especially.

With the help of funding from GIZ, Animation SA launched a Covid Relief Programme.

Nick, you are Head of Policy and Lobbying at Animation SA. Tell us about the programme and your learnings from it. How did it help your members to cope with the challenging times of a global pandemic? What can global policy makers learn from the programme?

Nick Cloete:

The animation, gaming and VFX industries took their fair share of knocks during the COVID-19 pandemic, leaving most of the small and medium-sized studios cash-strapped and short-staffed. Budget cuts meant that animation students and graduates lost out on essential work experience and the vital connection to the industry.

Our Covid Relief Programme was designed to answer the question: *"How would the South African animation industry benefit if we could step in and temporarily subsidise labour costs for the most vulnerable SMMEs in this sector, who have been adversely affected by the COVID-19 crisis?"*

We designed a programme that matched young animation professionals, freelancers, and graduates with animation studios in need.

The idea was that SMMEs would have additional staff to assist with production deficits, taking on new work or developing new intellectual property for the company, at very low cost.

Our initial goal was to raise the productivity level

of vulnerable SMMEs by at least 20 %, with this intervention.

Due to COVID-19, the studios have seen their productivity levels decrease by an average of 50 %. We are pleased to report that our programme has helped at least half of the participating SMMEs to increase their productivity by 75%.

We learned that the animation industry has great potential for job creation with minimal intervention.

Global policy makers should be encouraged to invest in more programmes like this – it is a great success story – and we should be able to offer more than just a stopgap measure in times of crisis.

Victoria, as a senior advisor at GIZ South Africa and a team member of the Cultural and Creative Industries project, can you assess the scalability of the programme? Do you think it would be viable for GIZ to implement similar programmes in other countries?

Victoria Kathleen Gillam:

We found the Covid Relief Programme to be a great success because it is two-fold in nature. With the help of additional staff, the SMMEs were able to get back on their feet, work on their business model, and increase productivity. At the same time, the participating young professionals, freelancers, and graduates gained critical work experience in the animation industry, which is needed to further develop their career paths.

We learned that practical programmes like ours also help to raise awareness for potential industry support within local government structures.

Interview

Representing the Interests of Animation Professionals

As a result of the successful programme implementation, the South African, state-run, Sector Education and Training Authority (SETA) is currently examining how to include the animation sector within their support mechanisms.

Our lessons learned, for example, the selection criteria for young professionals and animation studios, and the development of suitable HR processes, can deliver valuable insights for the implementation of similar programmes in other countries.

In contrast to the SMMEs, leading animation studios in South Africa have been growing, even during the pandemic, due to a rising demand of big industry players like Netflix and Disney.

How is Animation SA supporting aspiring animation practitioners and smaller studios to successfully enter international productions as well?

Nick Cloete:

As an industry association, Animation South Africa is committed to representing the interests of animation professionals and to advocate for conditions which will lead to inclusive growth within our sector. In other words, making trading conditions more conducive to creating work opportunities for our member studios and professionals.

Aspiring animation practitioners and smaller studios also benefit from initiatives designed to enable access to key content markets to increase commercial activity, including the export of South African animation products and services.

In June 2022 for example, we sent a delegation of 60 animation practitioners from South Africa to the Annecy Animation Festival in France. Enabling South Africans access to these world renowned markets, leads to buyers commissioning and buying original South African works. For example, Disney Channel ordered the animated series "Kiff" from South African creators.

On the one hand market access and opportunities that create success stories are important and on the other hand, our studios need the critical skills to meet the international demand for original African content. Animation SA, therefore, also provides skills development through training and mentoring.

Angelika, as the former head of GIZ's Cultural and Creative Industries project, why is it important to strengthen industry associations like Animation SA during a growth phase of a sector?

Angelika Frei-Oldenburg:

To reap the sector's potential for job creation and economic growth, we see the need for strong linkages between the private sector and government institutions.

Favourable framework conditions and government support mechanisms play a crucial role to further develop the ecosystem of the African animation industry. Simultaneously, SMMEs need services that support their growth.

Therefore, on behalf of the German Federal Ministry for Economic Cooperation and Development (BMZ), the GIZ Cultural and Creative Industries project provides support to broaden Animation SA's role and capacity for advocacy and lobbying work. In addition, the project supports Animation SA to further develop services for mem-

bers. Throughout our collaboration with Animation SA we have seen a voluntary, non-profit organisation become increasingly recognised in its role as a lobbyist for the sector.

For example, due to the consultancy services provided by Animation SA, the government-funded South African Cultural Observatory took up research on the economic potential of the animation sector. Government organisations are consulting with the industry to introduce incentives that are better suited to the animation industry, and educational institutions are revising their curricula.

Opportunities for African Studios

According to the Durban Film Mart, the production of one animation film with a small to medium-sized budget creates 70-100 jobs for 3 to 5 years.

Nick, why does it seem that the industry is finally meeting global interest and what has hampered the industry's growth before?

Nick Cloete:

There are pockets of excellence in South Africa which have met global interests and standards for a long time, especially television commercials and corporate videos with which the collective industry has the most experience. There have also been a handful of animation and visual effects (VFX) studios involved in film and television and those are the projects which bring the most media attention. A few studios have managed to establish themselves in the entertainment space, both in terms of servicing commissioned work, as well as in creating and producing original work.

With many new content platforms entering the market recently, buyers abroad are interested in sourcing distinctive stories from foreign countries, in the hopes of finding ideas with universal appeal from a novel point of view, as well as appealing to regional audiences. This means there have been more opportunities for African studios than ever before.

There are myriad reasons why our growth has been hampered: trading conditions, financial incentives which have been developed for live action film and not for the animation industry, and economic policies that have inadvertently deterred international investment. The animation sector is still often treated as a sub-sector of the live action film industry, yet the value chain and requirements often differ.

The way in which financial instruments for the animation industry work needs to be further explored at the level of government decision-makers, in order to ensure that structures and services are provided that meet the specific needs of the sector.

Why should the animation industry be considered for international development co-operation?

Angelika Frei-Oldenburg and Victoria Kathleen Gillam:

We see animation as an exciting industry to support for a number of reasons. The industry offers careers that appeal to a large group of young professionals, combining creative skills with highly technical skills. There are also links to many other sectors, such as architecture and education.

In addition to its potential to create jobs for Africa's youth, animation, as a communication medium, has the potential to tell stories from an African perspective to a global audience. As a result, it can help to create a greater awareness of what the continent has to offer.

Nick, let's talk about your vision for the South African animation industry.

Nick Cloete:

To realise the growth potential of this relatively new sector, we need to work with government economists to develop appropriate financial levers. We want to align policy, regulatory and legal frameworks with the needs of the industry, to create a business environment that is conducive to growth. We would also like to introduce an animation sub-programme to South Africa's film incentive.

Last but not least, we would like to design fit-for-purpose financial incentives to encourage private investment in the sector.

"To reap the sector's potential for job creation and economic growth, we see the need for strong linkages between the private sector and government institutions."

Angelika Frei-Oldenburg



don't miss the video!

Key Findings

Work Experience is Crucial for Young Animators: Based on the response to the call out, there are a lot of qualified or semi-qualified young people who need work experience in this field, to get a job.

With only a few months of practical experience behind them, young animators are far more employable. An ideal time frame for practical experience is 8 to 12 months.

Breaking Barriers with Accessible Hardware and Software: Many micro and small-sized animation studios don't have the resources to procure the hardware and software for trainee positions and this is a barrier to industry growth. Support to make hardware and software accessible for the studios should be considered.

The Beginning of an Industry Revolution!

WOMEN ANIMATION PIONEERS

How can the gender gap in South Africa's growing animation industry be closed? Equipping women with the relevant skills to thrive in a predominantly male industry is one step towards a more gender-balanced animation workforce. Therefore, the six-month Animation Production Pipeline training provides women graduates with an in-depth exploration of the world of animation technology.

The industry association [Animation SA](#) and the [Goethe-Institut](#) designed this comprehensive training programme as part of the [Cultural and Creative Industries](#) project. **27 participating young women** improved their technical skills and learned how to master software applications such as Blender, Mocap and Gaming Engine. These skills are crucial to break into the industry, but often not covered by animation training institutions. With industry requested skills at hand, the trainees become desirable professionals and can evolve in their careers.



CONTENT

Aligned internships with up-and-coming animation studios enabled the trainees to directly make use of their newly acquired skills. Here, they also concentrated on content creation and production. The young animation studios also received support from Animation SA through a distinct studio incubator programme. The merge of the association's programmes, for studios and university graduates, provided additional staff for the studios and allowed the trainees to gain practical experience, creating a win-win situation for both.



Photo: Animation SA

"The class solidified my career aspirations." Shameegah R.

CREATION

Animation

The animation production pipeline outlines the process or workflow necessary to generate animated content. This procedure entails a series of steps and techniques, including the usage of software applications that convert an animation idea or concept into the final animated sequence. A structured animation pipeline enhances the organisation, quality, collaboration, and efficiency of the animation process, all of which are crucial in animation projects.

PRODUCTION PIPELINE

Established in 2006, Animation SA is South Africa's animation industry association. Animation SA represents the interests of animation, gaming and VFX professionals and provides a range of value-added services to its members.

**Mastering Animation:
A Six-Month Journey to Professional Expertise**

Over a period of six months, participating women gain all the necessary skills to start their first job in animation.

First month



Industry specialists teach the fundamentals of using animation software to align the knowledge of participants.

The trainees receive an introduction to different areas of specialisation in animation. Each trainee gets the chance to assess their aptitude for their further specialisation. This decision is crucial, as it will impact their career progression.



Second month

Third month



With guidance from experienced trainers, the trainees are qualified in their chosen specialisation and prepared to work in the industry.

In the last three months of the programme, trainees work on a project within the workflow of an animation production pipeline, encompassing 3D and 2D techniques. While using their newly gained technical skills to master the project, the women receive further training in areas such as production management. Additional soft skills training strengthens the confidence of participating women to succeed in a male-dominated industry.



Fourth to sixth month



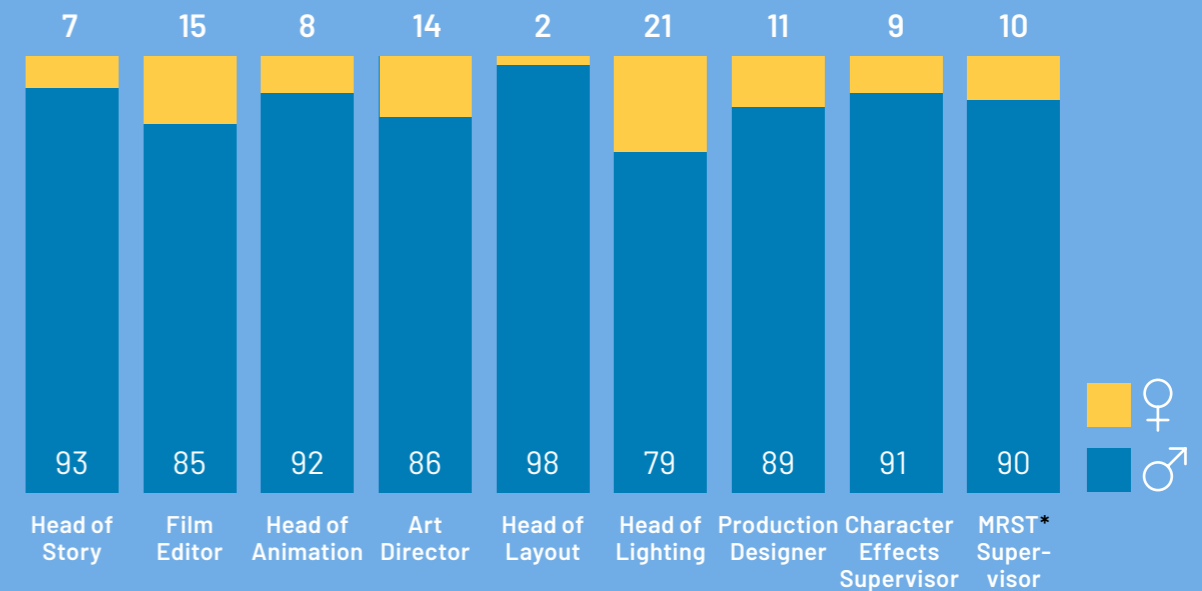
“The training has improved my work. Now I have more tools at hand.”

Micayla M.

The gender gap in new media is a global phenomenon. According to UNESCO, in 2018 only 26.3% of workers in audio-visual and interactive media were women.¹ In 2019, the United States non-profit advocacy group, Women in Animation, and the USC Annenberg School for Communication and Journalism, examined the ecosystem of animation for gender inclusion. They discovered that from 2014 to 2018, only 3% of directors of animated movies were women, with just one woman of colour holding this role. They explained that the lack of women working as directors was due to the limited number of women working in pipeline roles. For example, from 2014 to 2018, less than 10% of heads of story positions went to women in animated feature films.²

Gender Gaps in Film Production:

Key Roles by Gender across 52 Top Animated Films from 2014 - 2018 in percentages



*Note: MRST refers to Modeling, Rigging, Surfacing, Texturing or character composition.

South Africa’s game development industry is fundamentally white male-dominated, with only 14% of professionals being women, and only 13% being people of colour, in 2016.³ Although there is no quantitative data on the inclusion of women in the animation industry in South Africa, its strong linkage to the game development industry suggests a similar picture. Qualitative data from the South African Cultural Observatory indicates that gender stereotypes prevent women from advancing in their careers, and that pay inequality in the animation industry is an issue.⁴

¹ UNESCO (2022), *Reshaping Policies for Creativity: Addressing culture as a global public good.*

² Women in Animation, USC Annenberg (2019), *Increasing Inclusion in Animation: Investigating Opportunities, Challenges, and the Classroom to the C-Suite Pipeline.*

³ Hall, N. (2017), *Serious about Games.*

⁴ South African Cultural Observatory (2022), *South Africa’s Animation Industry: Ecosystem Analysis*

creative

Global demand for African content is growing. Netflix is adding more African products to its programme and the African video-on-demand platform, Showmax, is successfully focusing on locally produced films and series. International investors are looking for diverse stories, told by filmmakers and content producers, from varying backgrounds. Creative talents from marginalised communities often have the most compelling stories to share. However, they do not typically have the necessary access to training and mentoring to effectively participate in international markets and acquire funding for their projects.

The Durban FilmMart Institute (DFMI) hosts an annual pan-African film finance and co-production market, that connects broadcasters and financiers with African content producers, some of whom, have not previously had the opportunity to pitch their projects to international and African financiers. The DFMI helps these producers to prepare their pitches to meet global standards, enabling them to maximise their chances of raising funds for their film projects. Some African producers have founded their own companies after launching their careers at the annual Durban FilmMart event.



talents

perfect your pitch



Photo: Durban FilmMart Institute/GIZ

In recent years, DFMI has noted more animation content producers showing interest in participating in the event. To make the Durban FilmMart and funds more accessible for animation industry professionals, the DFMI and Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ) have joined forces. Through the [Cultural and Creative Industries](#) project, they explored the expansion of DFMI's portfolio.

energy



Photos: Durban FilmMart Institute/GIZ

A New Animation Programme at the Durban FilmMart: Recognising the growth, skills, and energy of the animation industry and the value it brings to the creative economy, DFMI, with the support of the GIZ, expanded the FilmMart offering to include animation programming, that was relevant for the emerging sector.



Since the DFMI has had years of expertise in the live action film industry, but initially had limited experience in the animation industry, getting to know the animation ecosystem as well as meeting industry representatives was essential to designing relevant, high-quality animation programming. Besides visiting the Cape Town International Animation Festival (CTIAF), the DFMI also attended the internationally renowned Annecy Animation Festival in France, to identify and invite financiers, distributors and broadcasters, who were specialists in animation products, to Durban.

Recognising that they were newcomers to the animation scene, DFMI did not want to compete with local festivals that focus on exhibition, professional excellence, and service work. Instead, they took an approach to complement existing offerings.

The DFMI team played to their strengths in convening international financiers and broadcasters interested in original African intellectual property (IP), to attend the FilmMart. The DFMI team has further created an event circuit for animation content producers, optimising their opportunities to pitch for finance at other events and increase their chances of success.

Pitch Training for African Animation Content Producers

To ensure that African animation content producers meet the expectations of international investors, distributors, and broadcasters, the DFMI designed a pitch training and mentorship programme for producers and directors, with a particular focus on women and underrepresented genders. Following a call for applications, an expert jury selected promising projects whose producers had the chance to participate in a series of nine masterclasses and one-on-one mentoring sessions, to hone their pitching skills.

*To date, the **34 pitch and finance forum participants** at Durban FilmMart 2022 and 2023, represent **18 projects** from across the continent. They raised US\$ 1,738,084 collectively. **Over half of them (53%), are women.***

Visibility for the African Animation Industry

The establishment of animation as a stream, at the Durban FilmMart, has given more visibility to a sector largely overlooked by African governments. Through pitching their projects to investors at both local and international festivals, African animation producers have been able to raise awareness of the quality of African content on a global stage.

Simultaneously, DFMI shows impressive results of their support, mentorship, and networking of film financiers, which can successfully create new ways for African animation producers to access the finance and audiences that they need to create longer-term business sustainability, and jobs in the process. The FilmMart's newly established position as an event for African animation producers to raise finance, sets the stage for ongoing support, and showcases the potential of this expanded offering.

skills

african

The Durban FilmMart Institute (DFMI) is a non-profit company that facilitates local and international trade and investment in African film content. It is supported by the City of Ethekeweni (Durban) and South Africa's National Film and Video Foundation.

Global Recognition: DFMI has been recognised as 'the best film market on the continent' in the 2021 Film Trends in Africa Report published by UNESCO.

International Engagement: The market's strong reputation and extensive network attract returning international financiers and offer quality opportunities to African animation producers.

Inclusive Outreach: DFMI proactively cultivates partnerships throughout Africa, with a specific emphasis on engaging filmmakers from historically marginalised communities, particularly women and underrepresented genders.



Did you know that DFMI's inclusivity approach aims for gender parity, with equal representation in market panels and engaged experts, such as pitch trainers?

"Over the last few years there has been an exponential increase of animation productions in Africa. Despite the scarcity of training and development opportunities for animation professionals, there has been notable interest by international networks and broadcasters to purchase African animation content, as they see the huge potential of unlocking African consumer markets."

Magdalene Reddy, Director of the Durban FilmMart Institute



Photos: Durban FilmMart Institute/GIZ

animation

Learnings



Masterclasses and Mentorship: Pitching an animation project to investors can be quite a challenge, especially for emerging producers who have had limited opportunities to do so in the past. It is therefore vital that animation producers are prepared to present well developed pitches with confidence, in order to secure the funding they need to produce their content and build their businesses.

Time and Space: Two factors proved to be important in supporting the development of successful animation pitches: expert input will provide producers with guidance and space to develop their pitches, and sufficient time is needed to revise and perfect their pitches.

Increase Exposure: Once pitches are developed, consider collaborating with other events to create additional pitching opportunities. This will increase producers' chances of securing funding and distribution partners.

Collaborate with Other Platforms: It is a good idea to discuss existing offerings to the animation community with other animation festival directors, to identify service gaps and then design programmes that speak to those gaps. This will ensure improved services to the animation community and collaboration, rather than competition, between festivals.

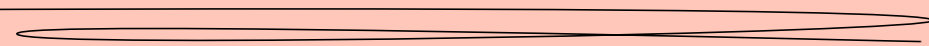


Future



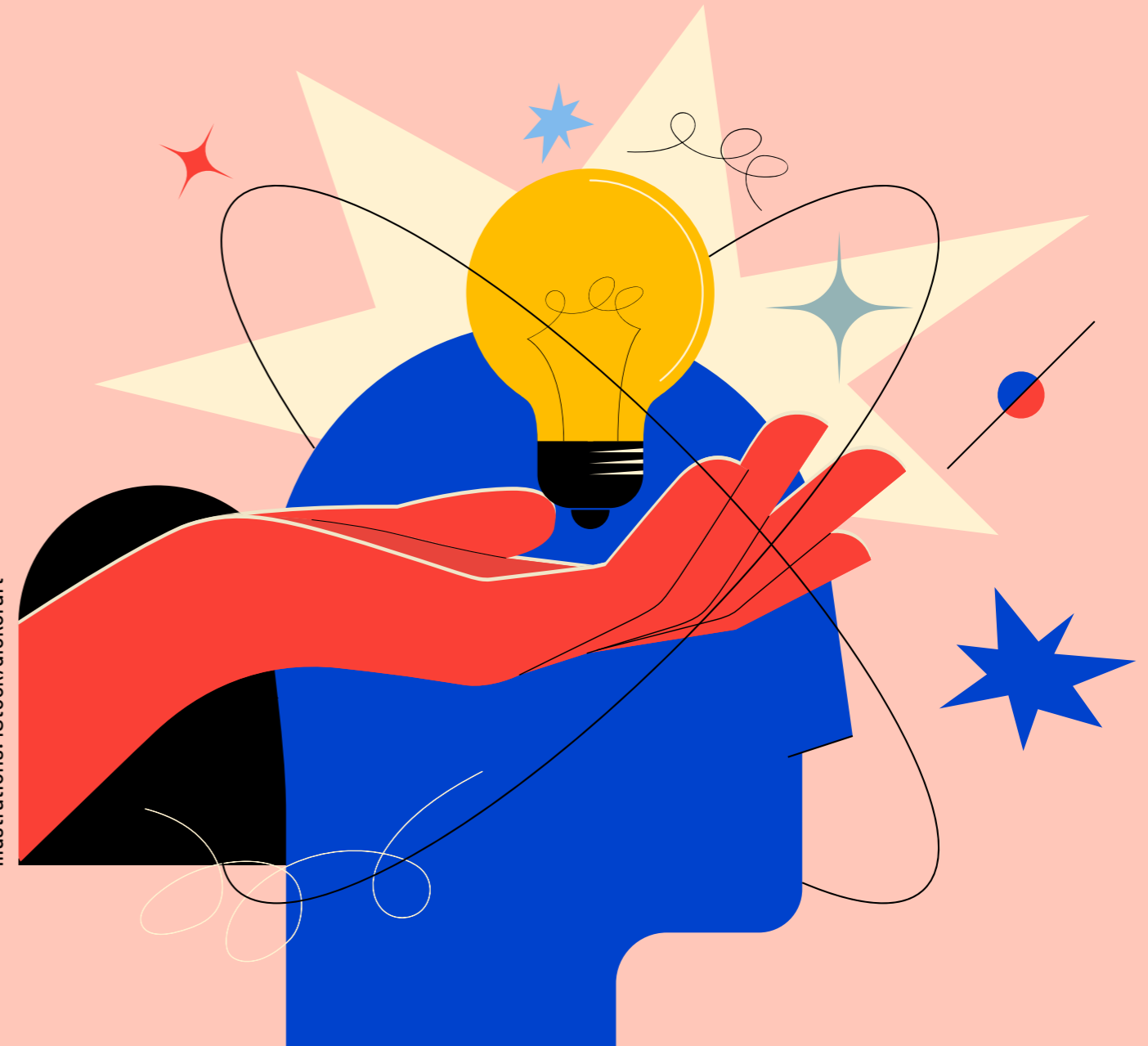
The COVID-19 crisis had a major impact on the cultural and creative sectors across the globe. One trend, particularly, was accelerated by the pandemic: creatives' need for training in digital technologies and business practices.

In today's world, where digital technology plays a crucial role in creative work, the **Future-Proof Monetisation Lab** equipped small and micro-sized creative businesses with the expertise necessary to navigate the digital terrain.



Monetise

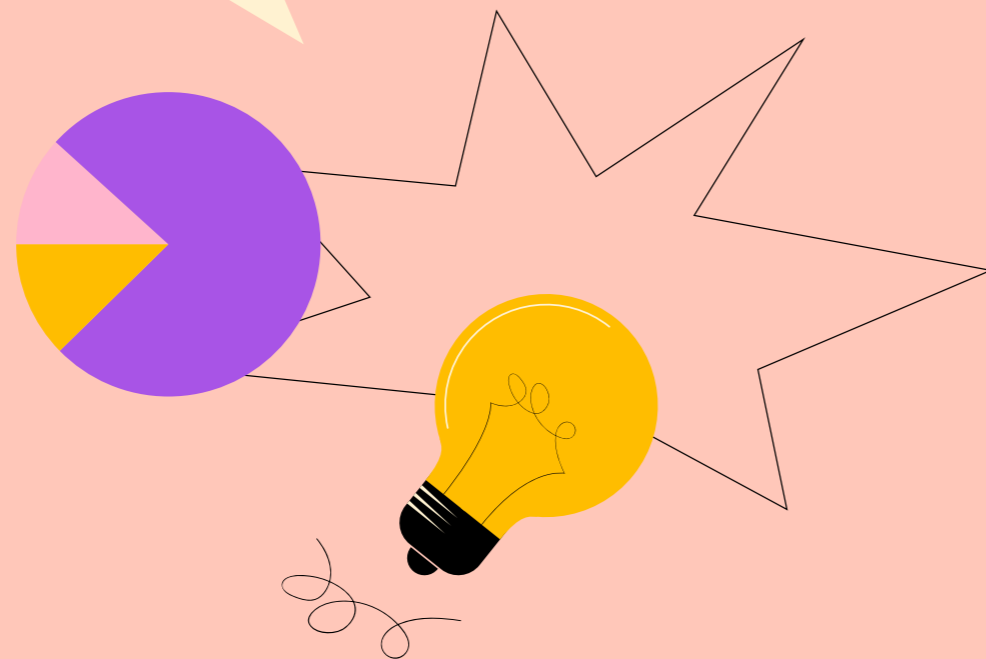
Illustrations: iStock/dickcraft



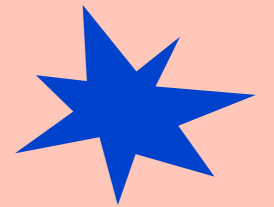
“Participating in the programme was a truly insightful and empowering journey for me. I acquired valuable knowledge on how to align my business with digital technology. Learning how to effectively monetise digital content and to use AI for marketing strategies has had a significant impact on my business.

I am thrilled to share that the programme boosted my confidence in essential business skills and improved my time management. As a result, I now have a clearer branding, a well-defined business plan, and actionable strategies to drive my business forward.”

Sodam L.



In 2023, the [South African Creative Industries Incubator \(SACII\)](#) and the [Goethe-Institut](#) created the **Future-Proof Monetisation Lab (the Lab)**, as a part of the [Cultural and Creative Industries](#) project. Its objective is to enhance the crisis resilience of creative businesses and help them establish future-proof business models. In order to thrive in the digital age, women business owners are often confronted with hindrances in acquiring digital resources, that need to be overcome. Thus, the Lab solely supported companies led by women.



60 creative women in graphic design, photography, videography, and fashion design learned how to use digital technology to ensure a successful future. The eight-week virtual training covered essential topics such as establishing a strong online presence and exploring cutting-edge advancements, including Web3 technologies.

Individual Coaching

In addition to imparting theoretical knowledge, the Lab integrated a powerful coaching and mentoring element. Experienced mentors worked closely with creative talents to tailor technological solutions to their specific challenges. This personalised advice helped the women to address key factors essential to growing their business.



The Power of Partnership



The SACII has developed an innovative training curriculum that includes an in-depth exploration of trends in the digital economy, e-commerce for creative businesses, monetisation of digital content, blockchain technology and NFTs, as well as an understanding of the metaverse and its implications for the creative industries.

Choosing SACII as a partner was vital to the success of this project. SACII's exclusive focus on supporting creative businesses was a perfect match for the Future-Proof Monetisation Lab. In addition, SACII's presence in Pretoria, Johannesburg, and Cape Town extended the Lab's reach to a country-wide level. This led to an incredible response, with more than 160 applications flooding in for the highly sought-after training spots. Recognising creatives' strong demand for digital skills, SACII will offer developed training components in its future activities.

Learnings



Theory Before Practice: Providing theoretical knowledge and skills on digital technologies, before the mentoring started, has proven useful. It has allowed the creatives to better understand how to integrate digital solutions into their business, before delving into the specifics with their individual mentors.

Illustrations: iStock/dickcraft



Photos: Fak'ugesesi Festival/Zivanai Matangi

A transformative movement is emerging that is set to reshape the landscape of Africa's creative industries. This is the story of intermediaries, the unseen heroes driving the rise of Africa's Digital Creative Industries (DCI). But who exactly are they, and what is their impact in this rapidly evolving landscape?



Did you know that intermediaries consist of publishers, distributors, content and talent aggregators, incubators, festivals, and professional training organisations?

Progress

interme-

Intermediaries in the Cultural and Creative Industries Are the Often Unrecognised Professionals that Support Creative Endeavours

These individuals and organisations work to facilitate all processes involved in the production, development, distribution, aggregation, and monetisation of creative works. However, they are few and far between and there aren't nearly enough people or organisations working to ensure that African Digital Creative Industries (DCI) meet market potential and demand. Consequently, the value chain, from preproduction to distribution, is not reaching its full potential.

As the African DCI gather international recognition and pace, intermediaries have become even more crucial in linking cultural and creative practitioners, professionals, and businesses to market. However, intermediaries currently still receive little recognition and support.

Fak'ugesi Festival Supports Intermediaries

To strengthen intermediaries in their role in the DCI, the University of Witwatersrand (Wits) and the Fak'ugesi Festival at the Tshimologong Precinct in South Africa, partnered with the Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ). To find out what was really happening with intermediaries in the fields of digital animation, digital games, and immersive media (VR, XR, AR), they jointly designed various support activities, all of which formed part of the Cultural and Creative Industries project.

Starting in 2021, university researchers and the Fak'ugesi Festival team organised a bootcamp. This bootcamp offered training and support to intermediaries in the field of digital arts and provided them with an opportunity to pitch for funding. Insights gained during the bootcamp played a key role in the development of further support activities for intermediaries by both Wits School of Arts and the Fak'ugesi Festival.

In-Depth Academic Research

Equipped with knowledge from the bootcamp, academics at the Wits School of Arts' Digital Arts Department began to take an in-depth look at the scope of intermediaries' work on the continent. They analysed who was engaged in the work and which process they followed. In the course of this research, the academics benefited from the festival's extensive network and connections in Africa's DCIs.

The researchers identified 300 intermediaries and interviewed more than 160 intermediaries across the continent. They collected data on their services throughout the digital arts value chain and assessed their needs. The study confirmed the importance of supporting intermediaries, as they are the driving force behind the growth of the sector. The study also found that intermediaries in Africa's DCIs currently work predominantly in production services. The researchers suggested areas where the skills of intermediaries could be developed to provide services across the digital arts value chain.

diarries



Photos: Fak'ugesi Festival / Zivanai Matangi



conference

academic



Moving the Compass

The university's research led the Fak'ugesi Festival to adapt its festival programme and add a focus on supporting intermediaries in the digital arts space. In 2022, the festival's mission was to further understand the intermediaries' needs. At the festival's "Moving the compass" forum, intermediaries had stimulating conversations around relevant topics, such as best practices to support the sector's growth. Speakers included representatives from industry bodies, the private sector and government agencies, drawn together by their passion and commitment to see the DCI thrive. Keynote speeches, round table discussions and breakout sessions focused on the roles, contributions and needs of intermediaries in animation, digital gaming, and immersive media.

The Fak'ugesi team also invited intermediaries from Ethiopia, Kenya, South Africa, Uganda, Senegal, Zambia, and Nigeria to engage in a two-day workshop. The aim of this workshop was to co-create a roadmap to promote the expansion of the creative industries on the continent. Participants discussed how to identify monetisation opportunities, while supporting creators in their efforts to bring their products and services to relevant markets. Working together face-to-face also allowed for the creation of a new network that actively discusses challenges and opportunities.

The Intermediary Platform

To provide a practical tool that improves the visibility of intermediaries' products and services, the Fak'ugesi Festival and GIZ worked together to develop the Intermediary Connect Platform. This digital platform allows intermediaries across the African continent to showcase their product and service portfolios and enhances their ability to access regional and international markets. Creative professionals and businesses can now easily find the support they need. This creates opportunities for their creative businesses to grow.

Spreading the Word

To strengthen the pan-African network of intermediaries, the Fak'ugesi team cultivated regional professional relationships and hosted events in Southern and East Africa, to raise awareness of the research findings and promote their digital platform.

A Rising Force in the Digital Arts Sector

As a result of the lessons learned from the 2021 bootcamp, the academic research and the 2022 festival, a clear training need for emerging intermediaries has been identified. As part of the Cultural and Creative Industries project, the Wits School of Arts' Digital Arts Department and the Goethe-Institut have piloted an academic course that equips students with the skills to succeed as intermediaries in the creative industries. The long-term goal is to establish this course as a permanent offering for a wide range of creative professionals. The journey of intermediaries within Africa's digital creative industries is only starting. As the sector develops further, these art-championing industries will have an increasingly significant influence on shaping the future of digital artists on the continent and beyond.

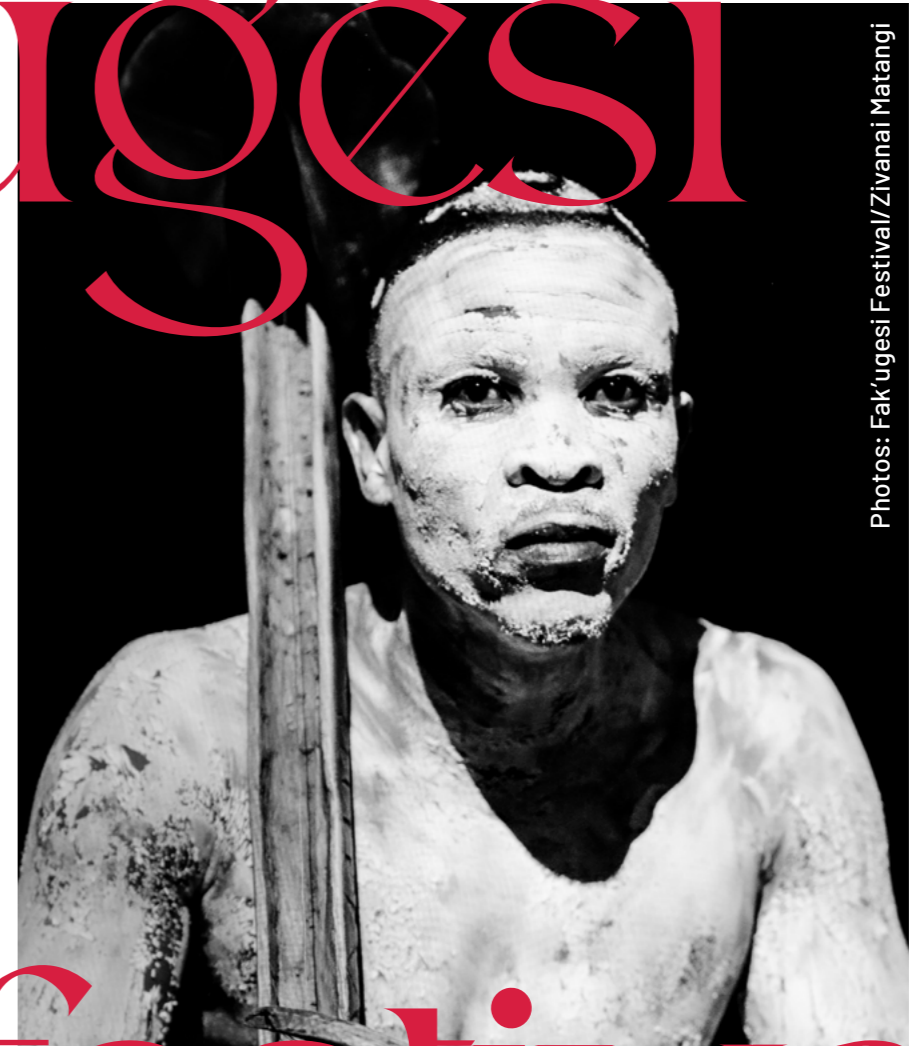
research



The Fak'ugesi Festival is rooted in showcasing and developing skills in technology, art and culture in Africa. Launched in 2014 through a partnership between the Tshimologong Precinct and the Wits School of Arts' Digital Arts Department, it embodies the belief that for technological progress to flourish, it must be supported by strong ties to African cultural traditions and creative experiences.



fak' ugesi



Photos: Fak'ugesi Festival / Zivanai Matangi

festival



Discover insights into the needs of African digital creative intermediaries. [Watch this video](#) for recommendations and findings by Dr Tegan Bristow of the Wits School of Arts, or explore [Fak'ugesi's website](#).



discover

Learnings



Be Flexible: Flexible partnerships start with an idea, that develops through a process with sufficient timelines, rather than focusing on achieving a pre-defined outcome.

Find the Right Partners: A suitable partner for industry-wide research should possess established credentials, be well-trusted by industry stakeholders and demonstrate a keen interest in innovation. Bringing different partners together and building on their core strengths, for a complementary approach, is what brings real value to the sector. In this case, an academic institution (Wits School of Arts), an industry festival (Fak'ugesi) and a business incubator (Tshimologong Precinct) formed an ecosystem that connects and supports a growing number of like-minded organisations on the continent, all committed to the growth of the digital creative industries in Africa.

Collaboration: To address the challenges posed by the many gaps in the digital arts value chain, it is crucial that intermediaries come together to find ways to collaborate, learn from each other and share resources. This can strengthen the digital arts value chain and ensure its resilience and growth in the future.

Filling the Void: It can be very difficult to talk about something that doesn't exist, except in terms of a gap. Creating language and knowledge around what could potentially fill the void is just as important as analysing what is already there.

INTERNATIONAL



the power of the crowd

Accessing finance and startup funding remains a significant challenge, particularly for creative entrepreneurs, as they are frequently deemed ineligible for funding or lack sufficient collateral for loans. However, financial support from peers and like-minded communities is common among creative individuals, thus making a valuable contribution to the execution of creative projects. Crowdfunding has become an increasingly popular option.



What's missing is knowledge about how to prepare, launch and run a crowdfunding campaign successfully. That is why the Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ) has developed Crowdfunding for Creatives, an e-learning course specifically designed for professionals working in the creative economy.

The free self-study course provides guidance on how crowdfunding works, how to choose a platform and how to tailor a campaign to a local context. Hosted on the e-learning platform [atingi](#), Crowdfunding for Creatives is publicly accessible worldwide.

Through the [Cultural and Creative Industries](#) project, the GIZ teamed up with a consultancy, who in turn collaborated with Kenyan, South African, Senegalese, Jordanian and Lebanese crowdfunding experts. Jointly they created new educational content. To ensure the relevance of the e-learning course, it was essential to obtain feedback from actual users. Nineteen creative entrepreneurs from Kenya, South Africa, Senegal, Jordan, Lebanon, and Iraq, tested the developed course modules in a tutored pilot phase.

During this time, the tutors gained valuable insights into how to improve the learning experience. Feedback and success stories from participants were incorporated to enrich the course with practical examples. The result was an improved second edition of Crowdfunding for Creatives.

Success Stories

Neha, a photographer from Nairobi, completed the Crowdfunding for Creatives course in its pivotal phase. Using her new skills she launched a crowdfunding campaign, to raise money for a photography project on evolving Kenyan South Asian identities. She managed to raise KES311,176 (Kenyan shilling), surpassing her initial goal of KES300,000. The benefits of crowdfunding can go even beyond raising money. After completing the course, Lynn, a film director from Nairobi, crowd-funded for a documentary short film about traditional medicine in Kenya. In addition to raising funds, she also grew her network of filmmakers and supporters. This in turn pushed her to start the production of her very first documentary film.

"Realising that other people support you and want to see your project succeed is a huge motivation. You cannot fail because there is a whole crowd behind you pushing you to do well." Neha, photographer from Nairobi, about the impact of her crowdfunding campaign

finance



art



Spreading the Word

To raise awareness for the course among the creative community, atingi ran a social media and micro-influencer campaign, consisting of targeted Facebook posts and a challenge for learners to participate in. Over the course of five weeks, the campaign introduced the new course to audiences in Kenya, South Africa, Senegal, Jordan, Lebanon, and Iraq, and inspired creatives to enrol. Within three months, more than 2300 creatives completed the course and received a certificate. Creatives from Kenya and South Africa in particular displayed strong engagement in the digital education initiative.

Acknowledging the benefits of the e-learning course the Kenyan crowdfunding platform Thundafund, plans to integrate the course into its website making it accesible to all users.

The course has been created as an Open Educational Resource (OER) under the Creative Common CC BY-NC License, which allows institutions and organisations to share and adapt the material, under certain conditions. If you are interested in hosting or further developing the e-learning course, please contact GIZ.

Learnings

Community Engagement and Partnerships: Foster collaborations with local educational institutions, community organisations and crowdfunding platforms, to increase awareness for the course.

Student Engagement: Offering a tutored learning module, in addition to the self-study modules, can result in deeper student engagement and potentially generate greater impact.

Ensure Relevance: Involving the target audience in the course development proved to be very helpful. Establish feedback loops to collect input from learners in all regions. Use this feedback to continuously improve the quality, relevance, and accessibility of the digital education resources.

Stand Out from the Crowd: Define the unique value proposition compared to other crowdfunding offerings, to strengthen positioning and promotion.

Regional Promotion Strategies: When promoting e-learning courses, prioritise the creation of social media content that resonates with the local population, reflecting their needs, culture, and language.

Influencer Marketing: It is recommended to expand the promotion strategy of a new e-learning course by incorporating influencer marketing. By identifying influential figures in the creative space and engaging them to create compelling content, the initiative can harness their platforms and credibility, to promote the benefits of digital education on crowdfunding.



Mastering fashion management

Photo: Sari for Change



Photo: GIZ/Anchor Bay Productions

Want to turbocharge women's entrepreneurial development in the textile industry? Look no further than the [ITC SheTrades Accelerator Programme](#). This initiative, by the International Trade Centre, packs a punch when it comes to strengthening women-led businesses in the apparel, accessories and home décor sectors.

Though women make up the backbone of the fashion industry, their representation in leadership roles remains low. Those who succeed in founding their own fashion business face volatile markets, which are exacerbated by the vagaries of political crises, rising inflation, disrupted supply chains, and reduced purchasing power. This vulnerability is further heightened by lower levels of digital literacy and access to digital technology.

The International Trade Centre (ITC) and the Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ) teamed up to create a more supportive ecosystem for women entrepreneurs in fashion. As part of the Cultural and Creative Industries project, they designed the ITC SheTrades Accelerator Programme (STAP), which adopted a holistic, two-pronged approach: on the one hand, STAP aimed to increase the competitiveness of women-led businesses (WLBs) in the textile industry; on the other hand, it undertook a training of trainers methodology to equip local business support organisations with the right knowledge and tools to improve and expand their service offerings for women entrepreneurs.

Photo: Elixir



fashion

Increasing the Competitiveness of Women-led Businesses in the Textile Industry

Through a combination of webinars, in-person workshops and one-on-one mentoring, women entrepreneurs acquired knowledge and skills to navigate the complex landscape of the apparel, accessories and home décor sector. STAP's training programme focused on improving WLBs' overall capacities through modules such as Shift to Digital, Digital Branding, Access to Market, and Social and Ecological Sustainability

While the webinars were open to staff members and supply chain partners, the workshops and one-on-one mentoring specifically targeted women entrepreneurs. Industry experts provided hands-on guidance and supported the women individually in adapting their business strategies. STAP's mentoring programme also generated significant positive spillover effects, with several mentees reporting having imparted the newly acquired skills with others in their communities.

ITC SheTrades graduates have created over 300 new jobs and established new business relationships with almost 100 (mostly women-led) suppliers.

In the development of the curriculum, STAP infused regional examples to make the content more relatable. Learning materials were also made compatible with mobile devices, allowing the programme's participants the freedom to review the training content at their own convenience.

The programme's experts also played an integral role in ensuring that the curriculum reflects the latest industry trends. Over the course of the training, women entrepreneurs had direct access to STAP experts and were able to consult them on both business and technical queries.

For most of STAP's participants, the programme offered them the platform to collaborate and learn from one another. By connecting like-minded women from the same sector, the programme has indirectly facilitated the founding of new women's collectives, business partnerships, and cost-sharing mechanisms, among its participants.

businesses

Support

ITC SheTrades Accelerator Created Over 300 New Jobs

The impact of the ITC SheTrades Accelerator Programme spans six countries (South Africa, Kenya, Senegal, Jordan, Lebanon, and Iraq), with almost 500 women-led businesses trained and over 300 new jobs created (most of which have gone to women). Almost all of the women-led fashion businesses made tangible improvements, such as optimising their e-commerce strategy. This boosted sales and helped secure new investment for their businesses. As a result of participating in the ITC SheTrades Accelerator Programme, women-led businesses reported that they received \$40,000 in grants, and have generated an additional \$268,000 in investment and \$855,000 in sales.

Ripple Effects Create Long-Term Change

Participation in the ITC SheTrades Accelerator Programme has not only generated monetary success - graduates have also imparted their knowledge and skills to other women in their communities. For instance, in Iraq, Elixir Jewelry has provided handicraft and design training for young women at the Illiteracy Centre for Women. Similarly, Sari for Change, who employs women in Johannesburg's vulnerable communities, has trained 65 women in upcycling.

"We believe that teaching women a specialised skill can move them towards self-sufficiency and help them to achieve their full potential."

Sari for Change, South Africa

Illuminating the Path for Business Support Organisations

Business support organisations are the unsung heroes behind the scenes. They range from local incubators, associations, and collectives, to trade promotion organisations and youth organisations. ITC SheTrades guided them through a transformative journey and enabled them to establish tailored services for women entrepreneurs. Webinars and both virtual and in-person workshops provided the management staff of those organisations with an in-depth understanding of the apparel, accessories and home décor sector. With the help of ITC's experts, they adapted their support activities to meet the needs of women entrepreneurs in the industry.

In Kenya for example, the Ubunifu Association has made notable progress in assisting its members to participate in promising trade fairs. They supported a delegation to attend the East Africa Textiles and Leather Week, enabling them to access new markets.

A Masterclass Takes BSO Management and Operations to New Heights

To promote a sustainable support system for women-led businesses, ITC SheTrades and GIZ developed a customised masterclass for business support organisations. In this masterclass, ITC SheTrades guided participating organisations through an in-depth self-assessment, which revealed strengths and areas for growth, while also measuring their performance against international standards. ITC's global learning platform amplified the journey, encouraging knowledge exchange, adaptation, and evolution. The final touch was the individual coaching, where experts inspired BSOs to develop action plans that ignite change, whether through services that promote gender equality or strategies to enhance funding for women entrepreneurs.



Photo: ITC SheTrades

Support

The Masterclass for Business Support Organisations (BSOs) Comprised of 7 Learning Stages



1. A masterclass on the ITC benchmarking methodology was provided in seven online sessions.



2. BSOs assessed their performance through an online self-assessment tool in areas such as leadership and direction, resources and processes, products and service delivery, and measurement and results.



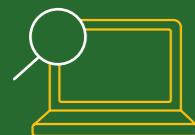
3. The self-assessment also included a sustainability performance diagnostic. Experts guided BSOs in assessing their sustainability performance in areas such as green growth, social responsibility, and youth and gender inclusiveness.



4. An assessment report helped BSOs to identify strengths and areas for improvement. The report also provided a comparison of the organisation's performance to international benchmarks, and delivered specific recommendations how to move forward.



5. In-person regional workshops in South Africa and Jordan, with expert talks and peer-to-peer exchange, facilitated networking and exchange of good practices on gender equality.

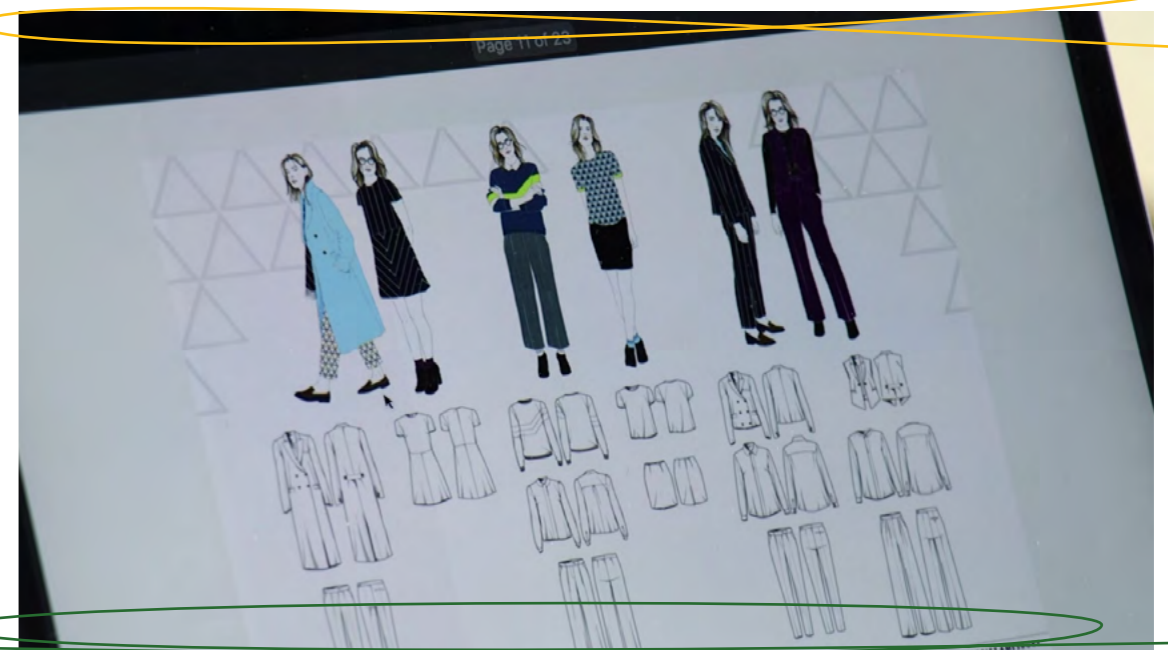


6. BSOs had the chance to access ITC's global learning platform to identify, compare and improve organisational processes.



7. ITC experts individually coached BSOs to develop an organisational action plan that ignites change.

The **International Trade Centre (ITC)** is the joint agency of the United Nations and the World Trade Organization. Established in 1964, ITC is a development agency that is fully dedicated to supporting small and medium-sized enterprises (SMEs), which are proven to be major job creators and engines of inclusive growth.



masterclass

Learnings

From Craft to Business: Particularly in craft and fashion sectors, women often perceive their work as a hobby or side activity and not as a business. Supporting women to take the steps to become a formal, registered business will give them access to resources for growth.

A Holistic Approach Works Best: For lasting impact, the ITC SheTrades Accelerator Programme targeted the entire ecosystem including fashion, apparel and home décor businesses led by women, their supply chains and organisations that offer business support services.

Accessible Industry Experts: Industry experts were responsible for developing and delivering the training sessions. Their accessibility to participants for questions and support proved to be extremely valuable.

Self-Assessments Ignite Change: Following their self-assessment, BSOs were motivated to make changes.



CULTURAL AND CREATIVE INDUSTRIES



The project Cultural and Creative Industries is jointly implemented by the Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ) GmbH and the Goethe-Institut on behalf of the German Federal Ministry for Economic Cooperation and Development (BMZ). It improves employment and income opportunities for creative professionals in six partner countries; Lebanon, Jordan, Iraq, Kenya, Senegal, and South Africa and operates mainly in the music, fashion, design and animation sectors. In addition to promoting the development of entrepreneurial, digital, creative and technical skills through training programmes, the project aims to strengthen the framework conditions and the ecosystem of the cultural and creative industries.



Implemented by

