



# EDGE

15TH ISSUE DECEMBER 2015

ECONOMIC DEVELOPMENT AND GROWTH IN ETHEKWINI

## CREATIVE INDUSTRIES



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# WELCOME TO THE EDGE

- ▶ ***Welcome to the 15th edition of The EDGE, a quarterly economic bulletin that looks at the eThekweni economy, with a brief overview of the global and national context.***

PUBLISHED BY THE ETHEKWINI ECONOMIC DEVELOPMENT AND INVESTMENT PROMOTION UNIT, THE EDGE AIMS TO INFORM STAKEHOLDERS OF THE LATEST DEVELOPMENTS AND TRENDS IN ETHEKWINI. THE THEME OF THIS EDITION CENTRES ON THE CREATIVE INDUSTRIES SECTOR WITHIN ETHEKWINI.



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## EDGE Contributors

Editor: Aurelia Albert      Policy, Strategy, Information and Research Department, eThekweni Municipality

### Contributors:

Ajiv Maharaj      Policy, Strategy, Information and Research Department, eThekweni Municipality

Denny Thaver      Policy, Strategy, Information and Research Department, eThekweni Municipality

Thobeka Ngcobo      Policy, Strategy, Information and Research Department, eThekweni Municipality

Shivani Singh      Policy, Strategy, Information and Research Dept, eThekweni Municipality

Pumla Jali      Policy, Strategy, Information and Research Department, eThekweni Municipality

Russel Hlongwane      KwaZulu-Natal Society of Arts Gallery

Sindi Shangase      Business Support Unit, eThekweni Municipality

Toni Monty      Durban Film Office, eThekweni Municipality

Sharon Ngcobo      Durban Film Office, eThekweni Municipality

# FOREWORD

## BY HER WORSHIP THE DEPUTY MAYOR, ETHEKWINI MUNICIPALITY, COUNCILLOR NOMVUZO SHABALALA



► **Welcome to the 15th edition of *The EDGE*, which examines the creative industries sector.**



The creative industries sector is an important part of the Durban economy and includes many jobs in sub-sectors, ranging from the more glamorous film industry, to people who weave grass into craft items, from high technology design, to buskers on street corners playing home-made instruments.

Our city must be able to provide a platform for all of these people to ply their trade and exercise their skills, whether to earn a living or simply to express the creative spirit of the collective of Durban's people.

Durban has a rich culture and this forms an ideal basis upon which creative industries may be built and can thrive. Whenever I visit foreign cities, I'm struck by the ingenuity of the local people to take their heritage and culture and turn it into craft, theatre, fashion, media, architecture, publishing and so forth. In Leeds, England, I was struck at how small creative businesses were able to manufacture creative spaces that contributed towards the urban regeneration of the inner city. In addition, the Light Night, held in Leeds, turns the whole city into a festive space of creative events after dark.

Durban is blessed with a rich heritage, which includes aspects of Zulu tradition, the Indian history, European influences, the Shembe following, maritime history, apartheid history, icons like John Langalibalele Dube, Mahatma Gandhi and Nelson Mandela, as well as more local stories and sites. This has created a rich local culture and together with the diversity of people and great natural beauty, creates a platform upon which the creative industries should be thriving. However, sadly, this is not the case. While there may be pockets of excellence and

some positive stories to tell, our creative industries sector remains a long way from where it should be. There is immense potential for the creative industries to foster entrepreneurship and benefit local people, particularly small businesses. Given the talent of our people in creative industries, this sector should be thriving and resulting in exports. Sadly though, many of our artists leave the city in order to pursue their dreams elsewhere, simply because the city does not have the right support to enable their growth in their chosen fields.

The Durban Film Office is working hard to change this, especially with regard to the film and media sector and has had many successes over the years. However, the creative industries sector has a number of different sub-sectors and much more needs to be done in these sub-sectors so that they, too, can play a meaningful role in people's lives.

We need to create awareness about the creative industries sector by, firstly, taking the heritage and culture out of isolated sites and museums and into the streets in different forms, from theatre and monuments to architecture and painting. I think that exposing it in this way will create interest in the sector and lead to other things, such as urban regeneration and job creation. This is a challenge to all those involved in this sector.

Lastly, I would like to wish all readers and stakeholders a safe and joyous holiday season and a prosperous 2016.

# MESSAGE FROM THE EDITOR

## ► ***This edition focuses on the Creative Industry sector within eThekweni.***

While this industry remains small within Durban, it has integrated itself within the economic landscape and its contribution to GDP has grown during the past several years.

eThekweni has become increasingly recognised as a creative centre in recent years, especially within the arts, culture, film and design fields, with innovation playing an intrinsic role in each sub-sector. The role of the City deals largely with creating an enabling environment and providing a support platform in order that the industry may grow and flourish. The creation of creative spaces, reflecting a vibrant urban culture of differing character, is an important way in which this sector may be enhanced.

This edition looks at the global, national and eThekweni economies, all of which

have performed relatively poorly. The South African economy, in particular, has been hard-hit by weak economic growth and eThekweni has not escaped either. In addition, the current drought constitutes a further negative impact on the Province in general.

The effect of a weakening Rand has also contributed to a rise in local exports, although the full extent of related opportunities have not been exploited.

This edition then delves into eThekweni's Creative Industry sector, tracing its steps and linkages to the mainstream economy and revealing how the industry is a growing contributor to job creation and poverty alleviation. The Creative Industry has also contributed to inner city revitalisation, given the number of organically-formed precincts and hubs of activity spurred by growing numbers of entrepreneurs entering the industry.

However, much of this industry operates independently within the private sector with little or no support from Government. Government could well play a vital role in supporting the creative industry, such as developing

more creative spaces within the City, where greater skills and talents will be identified and developed.

Key questions which are posed throughout this publication include:

- How can the challenges being experienced by the Creative Industry be alleviated by partnerships between Government and industry?
- What more can be done to support creative industries in eThekweni amidst the current economic climate?
- Is the current status-quo sufficient to meet economic growth and job creation targets?
- How might the Creative Industry be utilised as a sector to boost job creation through innovation and entrepreneurship?

This edition of the EDGE is designed to assist our readers think critically, through the provision of a balanced view of key issues. I hope that you enjoy the read!

The EDGE wishes all its readers a safe, joyous festive season and a prosperous New Year!



# ECONOMIC OVERVIEW

## ▶ Global Economic Outlook

Major global developments since the beginning of 2015 have included the unpredictable commodity prices which have influenced key decision-making processes, largely due to the supply of and demand for raw materials.

A key factor is the slowdown of China's economic growth, as well as an anticipated tightening of monetary policy in the USA. Global growth for 2015 is projected at 3,1%, which is 0,2 percentage points below July 2015 forecasts by the World Economic Outlook Update. The recovery in advanced economies is expected to improve slightly, while activity in emerging markets and developing economies is projected to slow for the fifth consecutive year.

## ▶ National Economic Outlook

The International Monetary Fund (IMF) has again lowered its 2015 growth outlook for South Africa, projecting in its October World Economic Outlook (WEO) Report that the economy would expand by only 1,4% this year and by 1,3% in 2016.

This is close to the downward revision by National Treasury of 1,5% in the Medium-Term Budget Policy Statement. This does not bode well for the country's goal of reaching the job target set in the National Development Plan, as the unemployment rate increased to 25,5% in the third quarter of 2015 from 25% in the previous period. The number of unemployed people rose by 3,6%, while employment increased at a slower rate of 1,1%. In the same quarter, the not economically active population declined by 1,3% to 14,87 million and discouraged work-seekers decreased by 8,5% to 2,2 million.

The 1,1% increase in employment

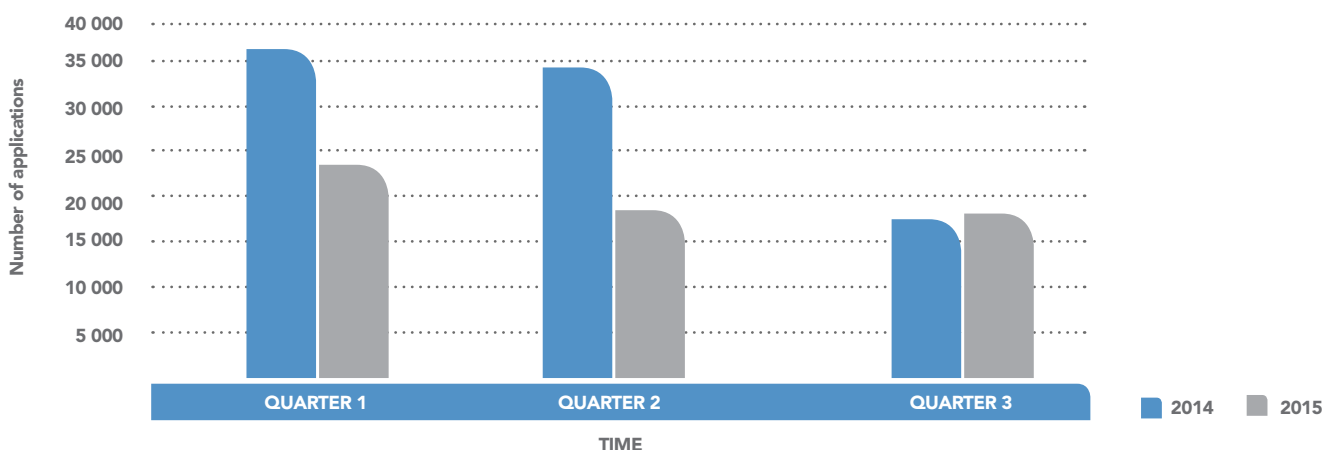
observed in trade was driven by (+2,6%), construction (+4,2%) and agriculture (+3,2%). In contrast, job losses were recorded in utilities (-6,7%) and transport (-2,6%). In the third quarter of 2015, the labour force participation rate increased to 58,8% from 58,1% recorded in the previous period. The expanded definition of unemployment, which includes people who have stopped looking for work, slowed to 34,4% from 34,9%.

El Nino, which causes flooding and warm weather, drought and torrential rains, has impacted on regional economies. Presently, its impacts are being severely felt in KwaZulu-Natal, which, together with the Free State, has been declared a disaster area by national Government. This will now provide relief to communities and the provincial economy. However, it has been noted that the province must use water sparingly because this is a global phenomenon that is said to prevail along with climate change and global warming.

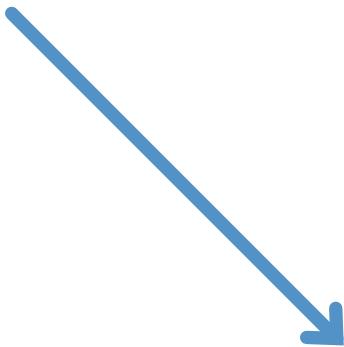
## EThekweni: Unemployment Insurance Fund

### UIF Applications Quarter 1 to 3: 2014 vs 2015

Source: Department of Labour



▶ **UIF applications were much higher in 2014 than in 2015 for the first two quarters, but this has changed in the third quarter, where the 2015 level is slightly higher than in 2014.**



There is also a decline in the third quarter for both years, which is a common finding for the third quarter in any given year.

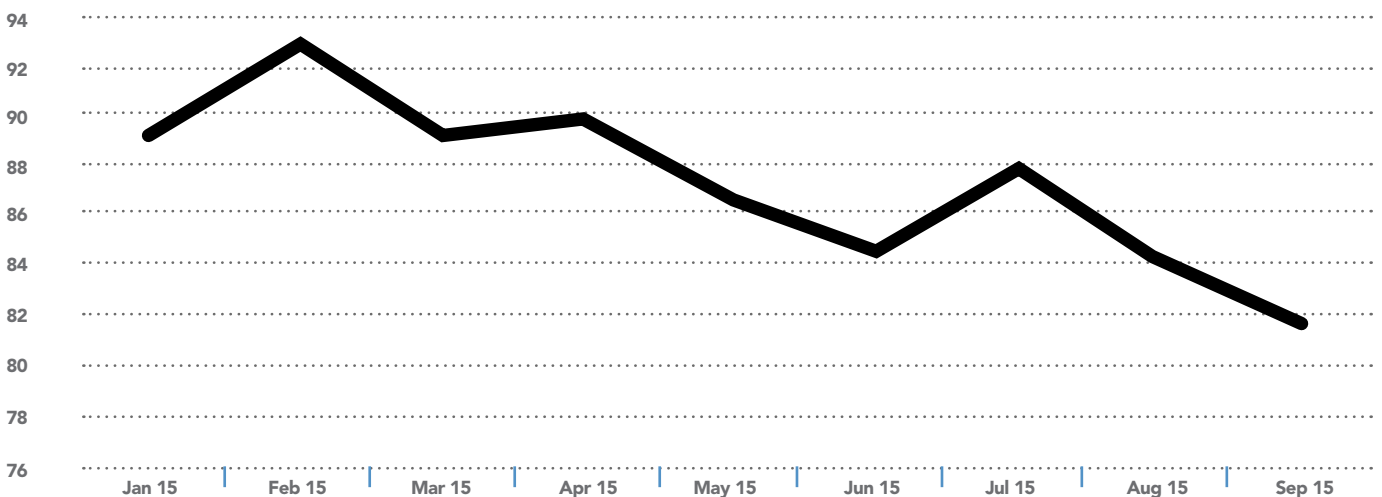
This poor growth outlook also means that business confidence is likely to remain suppressed over the next two years due to weak domestic demand and pressure on costs. In addition, there is also uncertainty over private sector property rights, which is undermining confidence

and private sector fixed investment, leading to slow employment. Along with other commodity exporters, South Africa has faced slower economic growth and a weaker currency as the commodity slump (particularly metals and energy) follows on from a decade of price rises and investment in extraction. However, the fall in the oil price has had a positive impact on South Africa's current account deficit.

## SACCI Business Confidence Index

— Average SACCI Business Confidence Index 2015

Source: South African Chamber of Commerce and Industry



The South African Chamber of Commerce and Industry (SACCI) Business Confidence Index fell to a 22 year low, of 81,6 points, in September 2015. This decline in business confidence comes amidst a struggling economy, lagging export volumes and a weak global economic recovery.

The Business Confidence Index plays an important role in decision-making for investors seeking long-term investment destinations.

There exist both domestic and global factors which have impacted negatively on

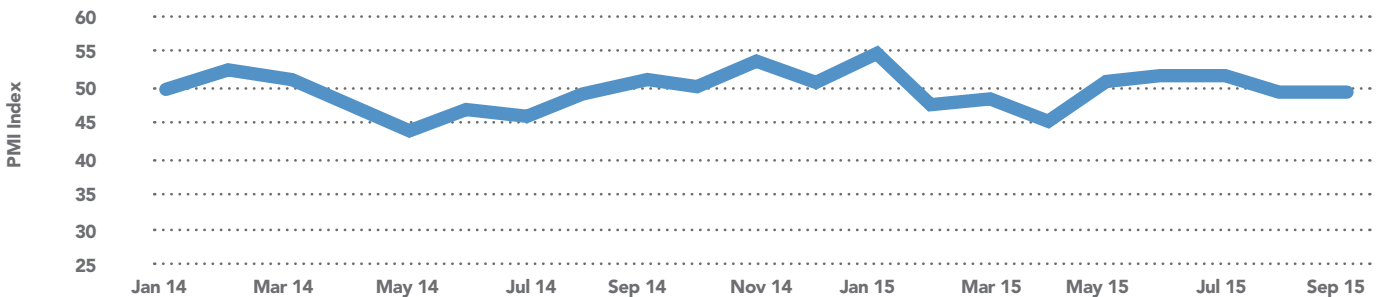
the declining business confidence index. This is a growing concern, as its decline and associated momentum harks back to the slide in business confidence in 2007/08, before the global economy entered recession.

# ECONOMIC OVERVIEW

## Kagiso Purchasing Manager's Index

— Kagiso Purchasing Manager's Index (Seasonally Adjusted)

Source: The Kagiso Purchasing Manager's Index



- ▶ **The Kagiso Purchasing Manager's Index (PMI) is a monthly survey of purchasing managers in South Africa's manufacturing sector.**

The index provides leading indications of business conditions in the sector. A reading above 50% indicates that the manufacturing economy is generally expanding, while a reading below 50% indicates that it is generally declining.

PMI for South Africa was recorded at 49% in September 2015 from 48,9% in August, showing factory activity contracted for the second consecutive month. While

new sales orders increased for the second time and employment increased slightly, inventories decreased and prices went up, due to a weak rand along with falling fuel prices. Manufacturing PMI in South Africa averaged 51,74% from 1999 until 2015, reaching an all-time high of 64,2% in July of 2006 and a record low of 34,2% in April of 2009.



MANUFACTURING PMI IN SOUTH AFRICA AVERAGED

51,74%

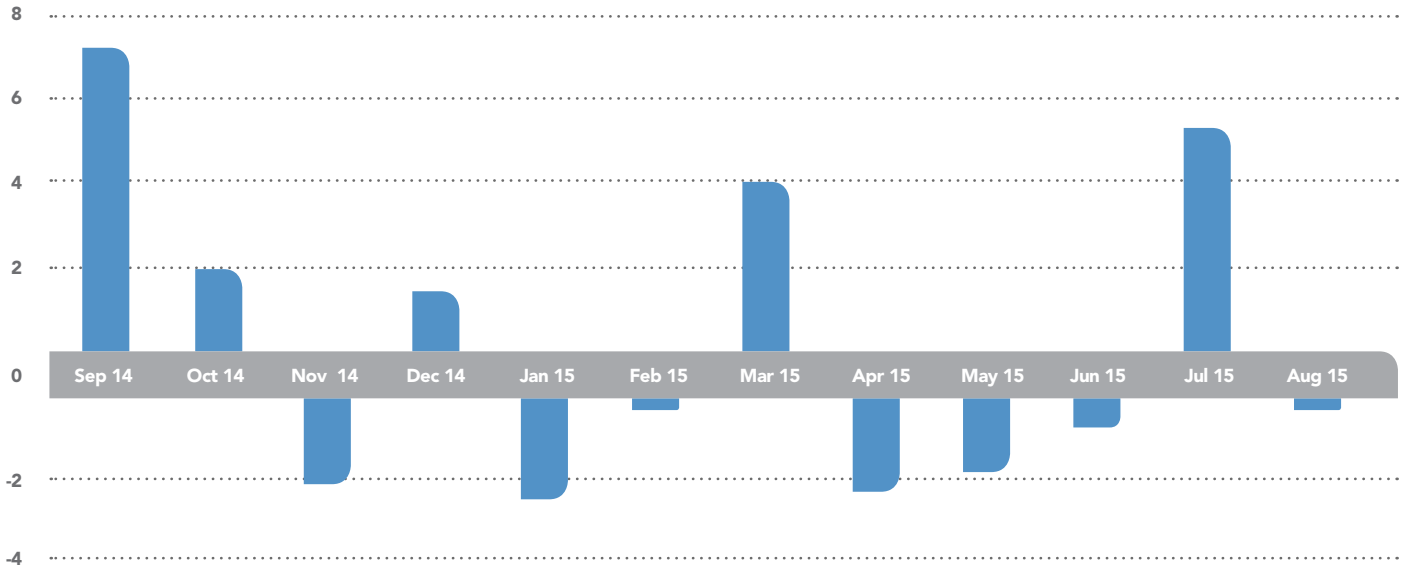
FROM 1999 UNTIL 2015



## Change in Manufacturing Production

### South African Manufacturing Production (% change year-on-year)

Source: Statistics South Africa



▶ **In South Africa, industrial production measures the output of businesses integrated in the manufacturing sector of the economy.**

Manufacturing production in South Africa decreased by 0,2% year-on-year in August of 2015, following a downwardly revised 5,3% growth the previous month, as the production of basic iron and steel, non-ferrous metal products, metal products and machinery division fell by 8%. By

contrast, production of petroleum, chemical products, rubber and plastic products increased by 4,8% and food and beverages rose by 2,9%.

Industrial production in South Africa averaged 1,29% from 1999 until 2015, reaching an all-time high of 9,90% in April of 2008 and a record low of -23,20% in April of 2009.

PRODUCTION OF  
PETROLEUM, CHEMICAL  
PRODUCTS, RUBBER AND  
PLASTIC PRODUCTS

INCREASED BY  
**4,8%**



# LOCAL ECONOMIC OUTLOOK: ETHEKWINI

▶ **The eThekwini municipal region recently recorded the lowest unemployment rate of 16,5% in the Quarterly Labor Force Survey by Statistics South Africa during the second quarter of 2015.**

The region employs roughly 9% (approximately 1,3 million) of the national total of 14,4 million people and is currently growing at a rate of 2,2%. Although the unemployment rate is low for eThekwini, the challenge remains to grow employment by more than 4% in order to meet its share of the NDP target.

The City is looking to establish a Catalytic Projects Office, reporting to the City Manager. The aim of this office is to fast-track the implementation of key projects within the eThekwini region, which is anticipated to kick-start the sluggish local economy.

The Economic Development and Investment Promotion Unit also implemented new initiatives, inclusive of the Youth Innovation Challenge, a partnership with major tech companies, the International Labour Organisation, Sustainable Enterprise Development Facility and the Government of Flanders, with the purpose of supporting youth-driven technology businesses.

The announcement that Durban will host the 2022 Commonwealth Games is

expected to catapult the City onto the global platform for the next seven years, from which a multitude of economic and social benefits may be reaped. Such benefits include exposure to world markets to attract and enhance tourism and foreign direct investment.

The event, to take place for the first time on African soil, is expected to generate up to R20 billion to the national economy, translating into an additional R11 billion gross domestic product growth and is envisaged to add approximately R2 billion to the local economy. The Games will underpin the City's growing reputation as the events capital of the continent and may act as a major boost towards achieving the ambitious visitor targets set in the Municipality's Tourism Strategy leading up to 2022.

In addition, there will be opportunities to showcase the City's on-going initiatives with respect to new tourism products, innovation, poverty alleviation and transformation, some of which may be directly linked with the Games.

ETHEKWINI: THE CHALLENGE REMAINS TO GROW EMPLOYMENT BY

▼  
MORE THAN  
**4%**



THE ETHEKWINI MUNICIPAL  
REGION RECENTLY  
RECORDED THE LOWEST  
UNEMPLOYMENT RATE

16,5%



## Key Indicators - Local Statistics

### Electricity Consumption

Source: EThekwini Electricity Unit

MONTH 2015	SALES						PURCHASES
	Residential Consumption	Business and General	Bulk	FBE	Prepayment	Street lighting and Unmetered Supplies	Total Electricity Purchases
Jan - Mar	583,3m	498m	1,191m	21,1m	191,9m	28,1m	2,785m
Apr - Jun	615,6m	511,3m	1,094m	21,8m	199,4m	28,1m	2,659m
Jul - Sep	519,3m	452m	1,120m	22,6m	207,3m	29,5m	2,784m

Electricity sales declined in the third quarter of the 2015 calendar year for the Residential and Business and General categories, but have increased across all other categories. Although there has been load-shedding relief during the last

few months, the former two categories seem to be exercising caution concerning their electricity consumption.

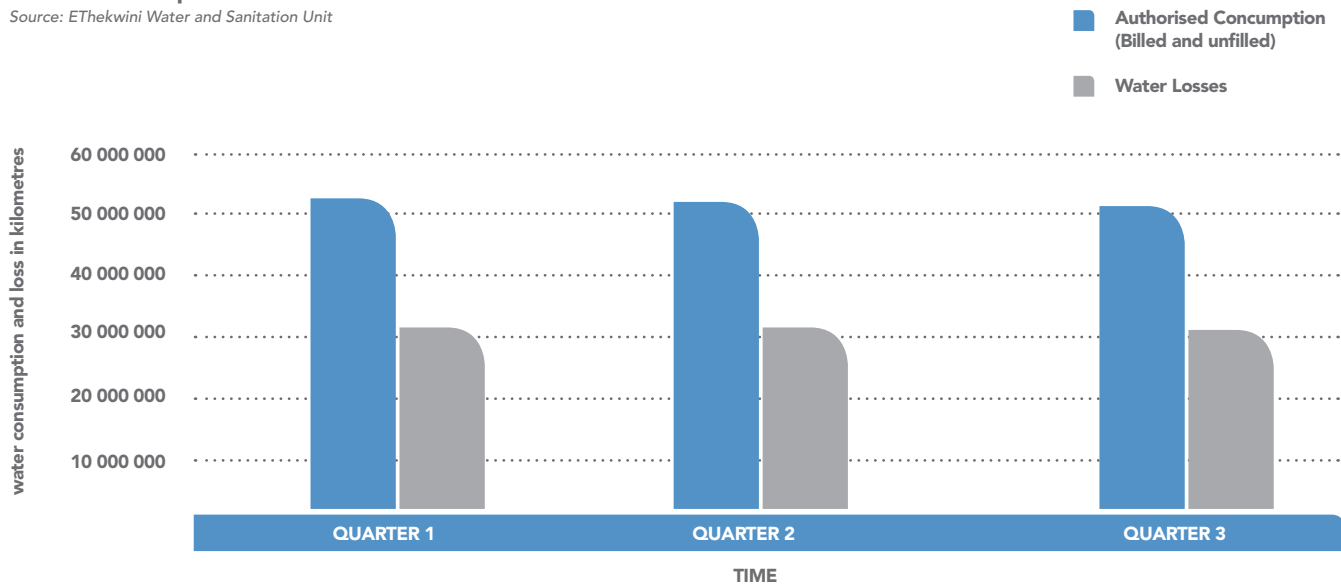
*Please note that these are unaudited figures and are subject to change at any time.*

# LOCAL ECONOMIC OUTLOOK: ETHEKWINI

## Water

### Water Consumption and Losses

Source: EThekweni Water and Sanitation Unit



The graph above indicates that water consumption has remained generally steady during 2015, declining slightly in the third quarter. However, water loss has increased at a similar rate.

This reflects a worrying situation amidst the drought and water restrictions being applied in certain areas within the region. Water loss is a major area of concern for the City.

## Building Plan - Consolidated Statistics for 2015

Source: Development Planning and Management Unit

Building Plans Consolidated Statistics 2014 and 2015								
	Plans Received and Processed 2014				Plans Received and Processed 2015			
	New Received	New Processed	Resubmitted Received	Resubmitted Processed	New Received	New Processed	Resubmitted Received	Resubmitted Processed
North	1 442	1 528	1 619	1 610	1 077	1 044	1 124	1 071
South	787	354	570	628	355	182	590	433
Central	2 846	2 672	3 293	3 632	2 245	2 060	2 515	2 554
Inner West	1 235	1 231	1 247	1 269	900	841	962	1 070
Outer West	1 015	1 016	946	991	775	743	817	778
<b>Sub Total</b>	<b>7 325</b>	<b>6 801</b>	<b>7 675</b>	<b>8 136</b>	<b>5 352</b>	<b>4 870</b>	<b>6 008</b>	<b>5 906</b>

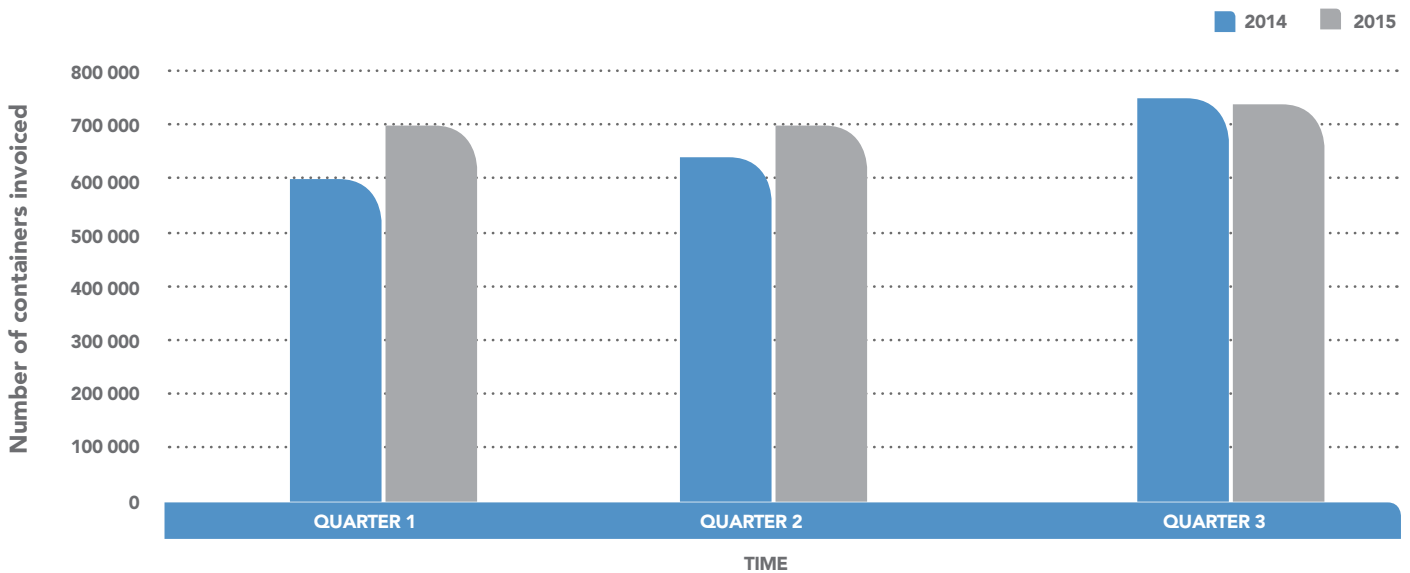
▶ Data on the number of building plans received and processed indicate that the central region has the highest number of plans in place, with the north following

closely behind. The table above illustrates that a very high proportion of building plans submitted or re-submitted are being successfully processed.

## ▶ Port of Durban

### Number of Containers Invoiced

Source: Transnet National Ports Authority



▶ The number of containers invoiced during the first two quarters of 2015 was higher than the same period in 2014. However, this changed during third quarter, where

the 2015 level was slightly lower than in 2014. Nonetheless, levels have increased since quarter two, thus reflecting an increase in activity at the Port of Durban.

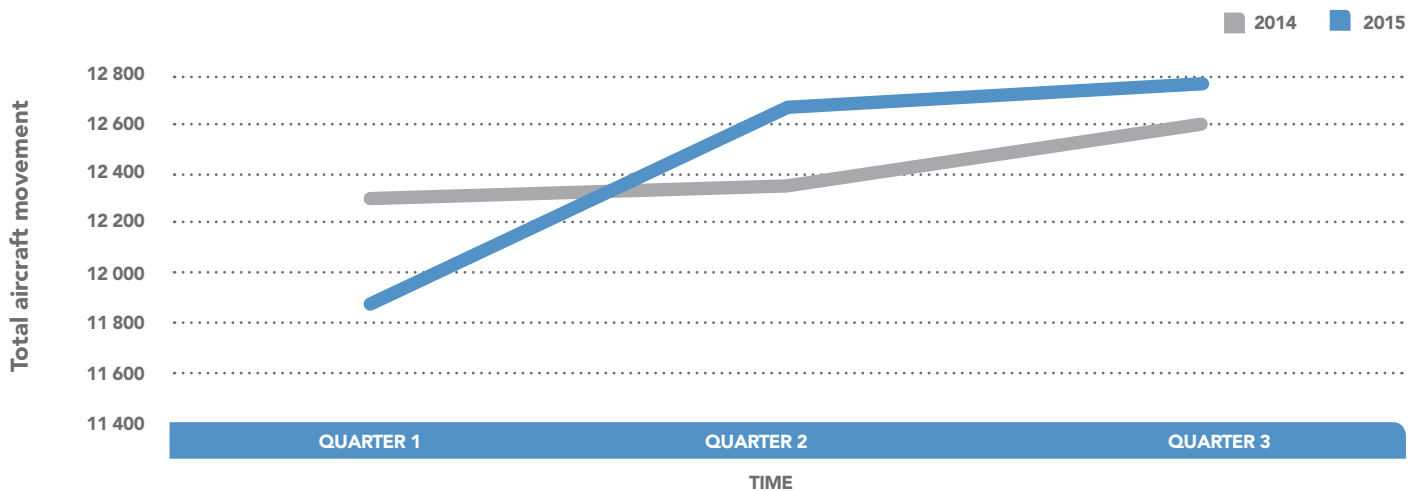


# LOCAL ECONOMIC OUTLOOK: ETHEKWINI

## ▶ Aircraft Movements in eThekweni

Aircraft Movements Quarter 1 to 3: 2014 vs 2015

Source: Airports Company South Africa



▶ The graph above indicates that aircraft movements have increased sharply from the first to second quarters in 2015, levelling off in the third quarter. Total aircraft movements in 2015 is slightly higher than in 2014.

### Domestic Operating Airlines

SAA, Kulula, BA Comair, Mango Airline, SA Airlink and SA Express

### International Operating Airlines

Air Mauritius, Emirates, SA AIRLINK and SA Express

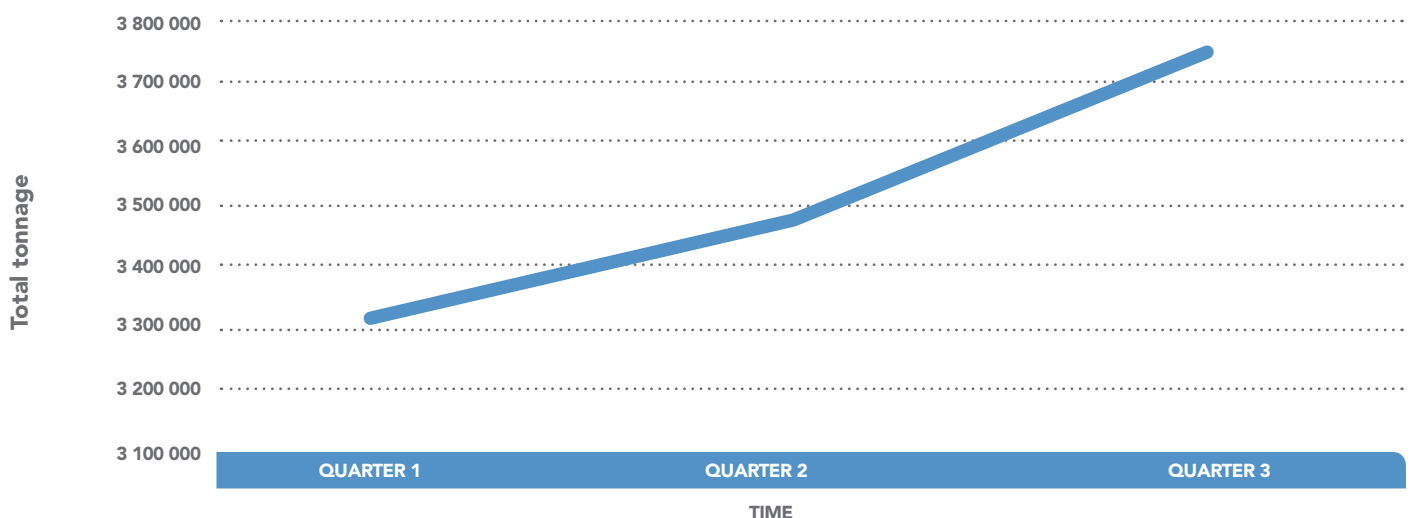
### New Airlines

Turkish Airlines, Prolight, Ethiopian, Flysafair and Qatar airlines

## ▶ Dube TradePort Volumes

— Total Terminal Throughput

Source: Dube TradePort Corporation



▶ **The graph shows activity at Dube TradePort with regard to domestic and international terminal throughput. Activity increased sharply since quarter 1 of 2015 and this is expected to continue in the final quarter of 2015.**

Dube TradePort Corporation has been successful in attracting R1,4 billion in private sector investment to date.

The first phase of the Dube TradeZone development has attracted a considerable amount of the total investment value secured in Dube TradePort during the past 36 months. Included are investments by Samsung Electronics, which is involved in the manufacturing of televisions and monitors, Brenco Reelin, active in the refurbishment of train bearings and seals, and Rossi SA, involved in the assembly, repair and distribution of gearboxes destined for the mining industry.

DB Schenker, a large multi-national logistics and warehousing company, is also located within Dube TradeZone. All these organisations are fully operational within the zone and bring a mix of services and facilities to the business

platform, which in the long-term is destined to add value to other industries down the value chain within surrounding developments.

Eureka Capital SA is a significant investor within the neighbouring Dube City, a mixed-use commercial property development that has invested in a 21 500 square metre six-storey building. The structure will house offices and an innovation centre, which will add value to a number of knowledge-intensive technology industries.

DUBE TRADEPORT CORPORATION HAS BEEN SUCCESSFUL IN ATTRACTING

**R1,4  
BILLION**  
IN PRIVATE SECTOR INVESTMENT



# A CLOSER LOOK AT THE CREATIVE INDUSTRIES SECTOR IN ETHEKWINI

## ► **Creative Industries**

**Creative industry refers to a cross-section of economic activities which involves the generation or exploitation of knowledge and information.**

UNESCO's Culture, Trade and Globalisation website defines creative industries as "those industries that combine the creation, production and commercialisation of products which are intangible and cultural in nature. These contents are typically protected by copyright and they can take the form of goods or services."

Internationally, the creative industries sector has become a significant force in the global market place. Across the world, the creative sector encapsulates economic, political, social, cultural and technological issues. It has helped nations propagate their identity and aspirations, while making a major impact on society and the economy as a whole and plays a useful role in creating employment opportunities, especially for developing countries.

The recent global economic crisis has also exposed the limitations of applying mainstream economic policies

when addressing financial reforms and new approaches to development strategies and the roles for the market and Government. The crisis has shown that new development paths are required to redirect policies towards equitable, sustainable and inclusive growth strategies to create jobs and provide a better quality of life. Against this background, the creative industries sector is considered an interesting new development option.

According to UNCTAD's Creative Economy Report, world trade of goods and services continued its expansion up to \$592 billion in 2008, with an annual growth rate of 14% during the 2002 to 2008 period, thus reconfirming that creative industries has been one of the most dynamic sectors of the world economy during the previous decade.

## ► **Creative Industries Nationally**

Nationally, the creative industries sector is not only a catalyst for economic growth and job creation but is also a significant cultural tool to educate and promote self-esteem, a sense of dignity, pride in ones' culture and self-belief, especially given the country's history of racial oppression and the imposition of western values and culture. It presents an ideal and timely opportunity for people to have their own say in which images, stories and human values they want to impact upon the minds of their children, families and communities. In South Africa the creative economy contributed R90,5

billion directly to the country's GDP in the 2013/14 financial year and accounts for more than 500 000 jobs, contributing 3,6% to total employment.

The industry recognises nine basic creative sectors, namely advertising and marketing, architecture, crafts, design - including product, graphic and fashion design - film, television, video, radio and photography, IT, software and computer services, publishing, museums, galleries and libraries, music, performing and visual arts.

To this list of sectors, others may be added, such as games, innovation and research, as well as development. In order to create a single vision for creative industries, the Department of Arts and Culture is launching the Cultural and Creative Industries Federation of South Africa (CCIFSA). In this way, it is hoped that members of the sector will have an entity to represent their interests at a governmental level. CCIFSA will provide sector decision-making and bargaining power on all issues affecting them.



## ► **Creative Industries Locally**

**Locally, the creative industry is segmented broadly into film, music, arts, crafts, fashion and maritime.**

The creative industries sector locally falls under the aegis of a myriad of public and private sector entities. The Economic Development and Investment Promotion Unit and Business Support Unit are tasked with providing support and strategic input for the industry. These Units also envisage playing a leadership role in attempting to unite various role-players and in transforming the cultural and creative industry. Innovate Durban is also attempting to play a role in catapulting innovation within the creative industry in eThekweni.

The City's Economic Growth and Job Creation Strategy has identified a number of priority sectors which will grow the economy and create employment. In the services sector, these include tourism, ICT, creative industries (film and media, crafts and fashion), finance and professional services and transport and logistics. The specific strategies and initiatives with respect to each of the sub-sectors in the creative industries are outlined by the various special-purpose vehicles elsewhere in this publication.

## ► **Film - Durban Film Office**

### **Visualising Durban's Film and Television Sector**

Author:  
Toni Monty, Durban Film Office

A 2007 industry assessment conducted by the Durban Film Office aimed to understand the key issues facing the future of the local film industry and to provide direction as to how we should be positioning the Durban film and television industry in the marketplace.

One of the key findings of the study indicated that whilst Durban seemed to have a fairly large base of creative talent, we seemed to lack adequate advanced business skills to harness and package these talents for the broader market place. In addition, the study uncovered a large emerging base of filmmakers operating at 'micro-budget film-making' level that had little prospect of breaking into the mainstream market, due to a lack of formal training, access to finance and distance from established markets in South Africa.

In response to these findings, the Durban Film Office launched a set of development programmes in 2009 to address these weaknesses. The programmes included interventions which focused specifically on developing producer skills at emerging and

intermediate level. The objective was to equip local film-makers with the necessary skills to effectively navigate the business of film and ensure that local creative talents enjoyed access to industry professionals who understood the mechanics of the industry, how to package projects for market consumption and, ultimately, promote the local emerging industry.

In this respect, a little more than five years on, we have seen significant transformation of the local industry, with a number of these programme participants having become self-sustaining operations, producing content that is being absorbed by the South African market place and, increasingly, by the international market.

For the Durban Film Office, this has been a major breakthrough and we are confident that with a little more help, the local film and television production sector is well on its way to establishing itself as a key player in the South African landscape and, perhaps, in the not too distant future, the international landscape.



# A CLOSER LOOK AT THE CREATIVE INDUSTRIES SECTOR IN ETHEKWINI

▶ **The most significant finding of the 2007 study, however, was the existence of a fairly large latent digital media skills base in the form of animators, video editors, web designers, graphic designers and the like.**

With Durban having always been dubbed 'video town', it did not come as too much of a surprise, but given the global digital revolution the finding presented an untapped opportunity that, if packaged well, could increase Durban's competitive ability in the sector. Digital media skills play a significant role in the industry from pre-production to post-production. Compounded by the rapid advancement of mobile technologies and the global move from terrestrial television to digital, demand for digital media skills is set to increase and we are compelled to ask: How does the Durban film and television industry capitalise on this inevitable growth opportunity?

The potential opportunities in the world of visual effects caught our attention as we scoped the industry. As a multi-billion dollar global industry, the visual effects industry has the capacity to employ up to 1 800 people per feature film during production phase visual effects VFX and, according to MarketandMarkets, together with the mobile, PC and console gaming, the animation industry is expected to reach a total net worth of \$242,92 billion, at a 12,94% compounded annual growth

rate (CAGR) by 2016 globally, with North America currently holding the leading market share of 42%, followed by Europe and then the Asia-Pacific.

According to a 2014 study conducted by FilmLA, 'major VFX companies have gone global', outsourcing large chunks of VFX work to countries offering attractive incentives and low labour costs. We just have to look at how New Zealand's film industry was boosted when Peter Jackson's Weta Digital landed the visual effects work on blockbusters such as The Hobbit, Iron Man 3, The Wolverine and Avataar.

The group has provided digital effects to a string of international box office hits as well as smaller films, advertisements and television shows, currently employs about 1 200 people and reportedly earned NZ\$700 million in 2013, with four out of every five NZ dollars generated in the City of Wellington.

We can also find evidence of this in India's fast-emerging animation and visual effects market, which started off as an outsource location for visual effects and is now a co-producing country for visual effects, animation and 3D content, with partners such as Walt Disney, IMAX, Warner Brothers and Sony. According to PwC Outlook, India's estimated net industry worth for 2018 will be above US\$750million.

Importantly, VFX is not limited to cinematic film production but finds application across a number of sectors, including television commercials, television broadcast, gaming, simulation technologies, architecture, manufacturing and education to name but a few.

Locally, whilst South Africa is one of the leading producers of films in Africa, this country is yet to fully capture global opportunities in VFX. According to statistics presented by the National Film and Video Foundation, pre- and post-production activities only constitute 3 - 4% of the value chain respectively. The bulk of these activities are based in Johannesburg and Cape Town and are largely focused on providing services and local production in animation. Specialisation in visual effects is small,

but growing. Research conducted by the Durban Film Office in 2014 indicates that in comparison with Johannesburg and Cape Town, Durban has progressed fairly slowly in visual effects services and in terms of post-production outfits, offers mostly small to medium-sized operations engaged with sub-contracting work from bigger firms in Johannesburg and Cape Town.

In spite of the presence of a large digital media skills base, film budget spend in Durban is primarily on set construction, crews and vehicle hire, as well as locations, with pre- and post-production work mostly performed in competitor cities with established studios. Interestingly, there are currently nine media training institutions in Durban offering courses in animation and VFX at various levels and it goes without saying that without a robust industry to absorb these graduates, Durban runs the risk of losing these talents to other cities.

As a technology-driven sector which employs highly skilled operators, Durban's growth as a VFX location will be dependent on the local industries ability to harness existing strengths, such as available entry level skills, training facilities and accessible high-speed internet.

There are also potential opportunities with National incentives, through the Department of Trade and Industry and the National Film and Video Foundation, that in their current form, generally do not apply directly to VFX but with a bit of lobbying, these incentive schemes could be adjusted to capture the real opportunities in VFX.

So, should capturing pre-and post-production spend become central to realising the City's growth strategy for this sector? Considering that some of the building blocks are already in place and that a single VFX film could generate as many as 1 800 job opportunities in post-production, it certainly demands consideration.

## ► Projects of the Durban Film Office

Project Title	Objective	Current Status	Successes	Anticipated Outcome	Anticipated Output
Micro Budget Film programme for emerging creatives	Increase the production of local content in order to stimulate the local film industry.	Currently 10 film-makers participating in the programme.	10 production companies currently undergoing training.	Increased local content production.	10 locally produced films to be distributed through our local and international broadcasters.
The Development Film-fund programme	To assist intermediate and professional film-makers to fast-track the development of their projects.	Currently four projects in the programme.	Two projects selected in 2014 are going into production in December.	Four market-ready feature films produced by end 2016.	Accelerated project development processes to enable access to National and International production funding.
Uzalo season trainee development programme	SABC 1 Telenovela Uzalo Season 2 with Durban Film Office offering a 6-month training programme which will train the youth on competencies in the basic functions of television production.	Trainee positions: Sound, camera, make-up and hair, art department, production office and wardrobe.	Trainees will commence in November 2015.	Developing local television production skills base.	Television production trainee programme.  Six trainees to graduate after six months.
Scout Programme – developing the local services industry	Established by the Durban Film Office to develop previously disadvantaged film-makers in the business of location scouting and, eventually, full location management.	Pilot phase of programme complete and second phase in implementation.	Eight previously disadvantaged young and aspiring location scouts were trained by a local and seasoned Locations Manager.	Increased skills base in local film services industry.	A training programme designed to develop the local film services industry.
Durban FilmMart - market access programme	The Durban FilmMart Finance Forum provides selected African film-makers with the opportunity to pitch film projects to leading financiers and also facilitates networking opportunities.	Seventh edition to take place in 2016.	Many projects that have come through the Durban FilmMart programme have been actualised into films which are currently travelling the world at various festivals and markets.	Networking with the global industry is likely to increase opportunity funding and market support for local projects.	Local platform to increase business networks, collaborations and provide access to funding and financing opportunities.



WHILE SOUTH AFRICA IS ONE OF THE

**LEADING**

PRODUCERS OF FILMS IN AFRICA, THIS COUNTRY IS YET TO FULLY CAPTURE GLOBAL OPPORTUNITIES IN VFX

# A CLOSER LOOK AT THE CREATIVE INDUSTRIES SECTOR IN ETHEKWINI

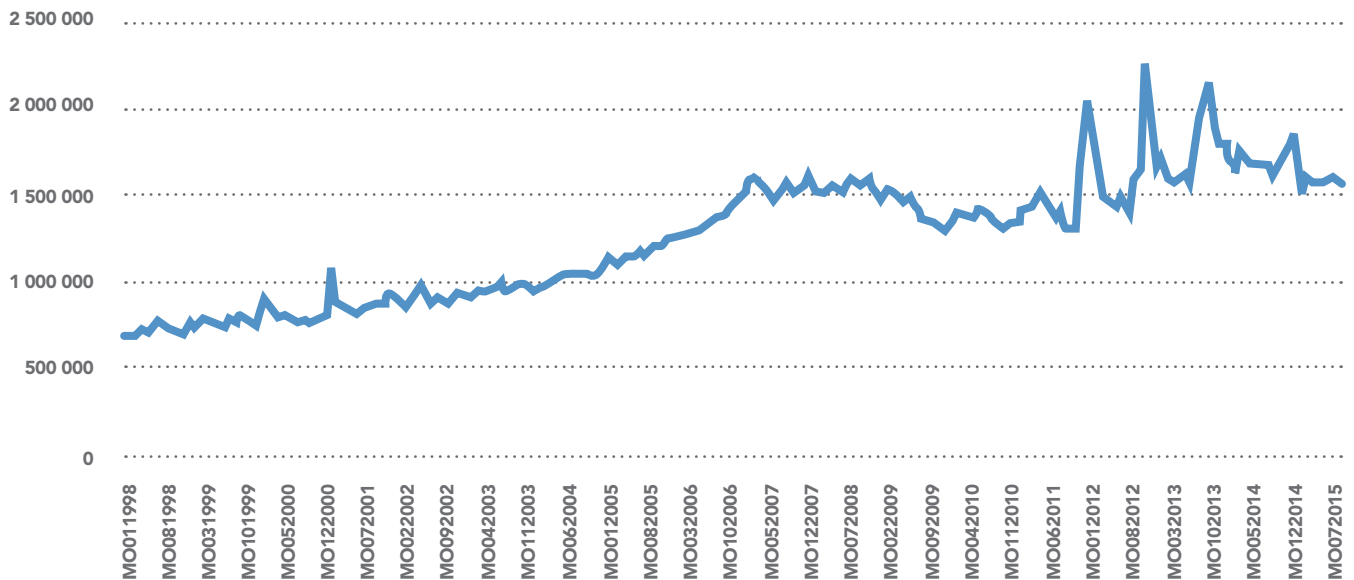
## ► Publishing

**The publishing sector is a key contributor to South Africa's manufacturing sales, making an average monthly sales contribution of R1,5 billion in August 2015.**

The sector experienced a period of expansion between 2000 and 2006 and then a noticeable decline between 2006 and 2011. However, it has since experienced numerous spikes in the value of its monthly sales (as seen in the graph below). The publishing industry also acts as the central core of an entire network of related individuals and

industries, such as paper manufacturers, educational institutions, ink producers, authors, printers, designers, bookbinders, illustrators, booksellers, distributors and CD manufacturers. The industry is, therefore, an important source of revenue and employment in South Africa.

Publishing - Monthly Value of Sales (R1 000)



► South Africa's print media sub-sector is dominated by a handful of companies, notably: Media24, Caxton Group, Times Media Group and Independent Newspapers. Most book publishing

houses specialise in either education publishing (grade R to 12), academic (or higher academic) publishing, or trade publications (those found in one's local bookstore).

## ► **Publishing sector: Opportunities and challenges<sup>1</sup>**

### OPPORTUNITIES

- In 2014, findings from a research study commissioned by Canon revealed that 92% of businesses believe professionally printed material is critical to their business, whether done by commercial printers or in-house print divisions. Industries surveyed were retail and wholesale, marketing and communications, education and health, manufacturing and primary business services, as well as IT and finance. The study demonstrated that the role of print is not going to change within the next two to five years
- The advent of the Internet and mobile technology applications has impacted on the manner in which information is consumed. In spite of electronic access to most published data, the place of the printed document cannot be completely exchanged easily or cheaply at this stage of the industry's technological evolution. The key will be to exploit synergies between print and digital media so that they are combined in an innovative and more effective communication mix which caters to consumers' needs.

### CHALLENGES

- Impact of the internet on printing and publishing operations
- Availability of print media in languages which all South Africans can speak
- Transformation in terms of race and gender
- Structural barriers make it very difficult for small, independent presses to succeed

<sup>1</sup> FP&MSETA(2014). *A profile of the printing, print-media and publishing sector*. Available online: [http://www.fpmseta.org.za/downloads/FPM\\_sub-sector\\_printing\\_print%20media\\_publishing\\_final.pdf](http://www.fpmseta.org.za/downloads/FPM_sub-sector_printing_print%20media_publishing_final.pdf)

## **During the past 15 to 20 years, the global publishing industry has undergone significant changes which have required industry players to adapt.**

An initial driver for change was desk-top publishing (DTP) and, more recently, computer-to-plate (CtP) technology. Digital media, while often touted as the demise of print media, has diversified channels of communication and production, much in the same vein as radio and television in the past.

Some key international trends include:

- i. An increase in the variety of informational products, driven mostly by the internet and digital media products. This has also implied the internationalisation of markets and has a significant impact on historically-protected local markets.
- ii. The need to invest in skills development of core personnel to

enable them to make optimal use of new technologies and processes.

- iii. These new technologies and processes require increased capital investment. There is also a need to frequently invest in new software and expanded databases.
- iv. The advent of online publications, email newsletters, digital commerce and internet bulletin boards has meant wholly new modes of communication and domains of business. Traditional paper-based media faces a number of challenges if it is to provide established and emerging reading markets with a product and price that works and will continue to work in the future.

# A CLOSER LOOK AT THE CREATIVE INDUSTRIES SECTOR IN ETHEKWINI

## ► *Architecture and its role in promoting urban tourism*

**Recent studies into the interplay between the architecture and tourism sectors reveal that they are inextricably linked, with Smith<sup>2</sup> (2005) citing that “the role of creativity in the development of cities and tourist spaces is of increasing importance”.**

Increasingly, we are seeing a greater number of tourism activities taking place in urban areas. These activities include tourist-historic urban cores, museums, urban waterfronts, theme parks and specialised urban precincts, all of which include a significant portion of architectural design and creativity. Many of these urban areas have an important role to play in the overall tourism system, with some acting as key ‘getaways’ for both international and domestic tourists. A vibrant, inner-city with innovative and creative architecture can go a long way to sustainably attract international and local tourists into urban areas. These urban areas have several distinct attributes which make them appropriate as tourist destinations, notably:

- They have naturally large populations with large personal networks (i.e. visiting friends and relatives);
- They draw tourists to their attractions because they are often much better developed than in other destinations;
- They are easily accessible through airports and scheduled services;
- There is a large stock of accommodation built to serve the business and leisure tourist;
- They appeal to a wide variety of tourist markets as they offer a combination of communications, transport, services and facilities to meet tourist needs. These markets include a better educated population (which is attracted to the cultural heritage of cities and towns), seniors (who undertake more sightseeing and are more likely to appreciate cultural and historic heritage), young people

(who are attracted by the excitement of the urban environment) and business travellers (who require access to urban amenities).

The Platform for Architecture and Tourism<sup>3</sup> undertook one of the first studies of its kind in 2007, to fully understand the interplay between architecture and urban tourism. The study provided several very interesting findings, from the perspective of a tourism entrepreneur:

- 88% of proprietors/licensees are convinced that investment in contemporary architecture is profitable;
- 80% of the entrepreneurs regard contemporary architecture as an essential marketing factor;
- 97% of the interviewees confirmed the expectation that “contemporary architecture can be used as a vital marketing tool.”
- 95% of the interviewees confirmed the expectation that “contemporary architecture attracts new customers.”

► <sup>2</sup> Smith, M., 2005: Introduction, in J. Swarbrooke, M. Smith, and L. Onderwater, (eds), *Tourism, Creativity and Development: ATLAS Reflections 2005*, Association for Tourism and Leisure Education, Arnhem, 3 - 6.

► <sup>3</sup> Platform for Architecture and Tourism. 2007. *Analysis of the interaction between architecture and tourism*. Available online: [http://www.platou.at/portal3/images/stories/Download/amg\\_summary.pdf](http://www.platou.at/portal3/images/stories/Download/amg_summary.pdf)



The study also identified factors through which contemporary architecture attracts tourism. These factors include:

- Improved functioning and well-being: short distances, good accessibility and quality of space all increase guest satisfaction.
- Corporate identity: innovative designs and shapes make an attraction more memorable for tourists.
- Lifestyle and zeitgeist: a superior atmosphere attracts customers who value quality during leisure-time and holidays highly. Contemporary architecture generates public attention through media and first-adopters and becomes the central element in the word-of-mouth equation.
- Quality of life for entrepreneurs: entrepreneurs constructing spaces by using contemporary architecture create their own working ambience, based on their own objectives. This fact enables them to work and act authentically for

their customers and guests. Also, high quality spaces enable employees to work in an efficient and effective way.

- Sustainability: well-planned architecture can easily be adapted to changing demands over time and is, therefore, cost-efficient.

Lastly, the study identified positive effects stemming from contemporary architecture. These included:

- Tourism success, especially in culture-, indulgence- and sophisticated experience tourism;
- Cultural vitality and innovation potential;
- Regional identity and strong destination brands;
- Regional development and tourism sustainability;
- Contribution to regional value-add.



# A CLOSER LOOK AT THE CREATIVE INDUSTRIES SECTOR IN ETHEKWINI

## ► *Creative and Design Precincts in eThekweni*

**Known to the 'creatives' in Durban and throughout South Africa, Durban has a lot to offer in terms of its creative spaces and precincts in and around the city centre.**

There exists naturally formed precincts that are a hive of activity where people come together to co-work, share space and ideas for the common goal of enhancing their existing businesses, formulating new concepts and contributing to the creativity within the region.

What is amazing about these spaces is that most of them are formed with no or little help from Government, yet have managed to thrive and contribute to the goals of job creation and poverty alleviation.

The transformation of old warehouses and abandoned or old buildings has contributed significantly to inner-city revitalisation, a project that is considered high priority by Government, yet jointly instigated by private individuals and

organisations and to some extent, supported by Government. Unfortunately, not everyone is aware of these precincts around Durban or the challenges being experienced by the private sector actors who are attempting to unlock opportunities.

Durban is fast becoming a leader within the creative industries sector in South Africa. This is the result of the interest and support of a group of highly energised people who are trying to breathe new life into the sector through interactions, interventions, raising awareness, lobbying and transformation.

A few of the precincts which exist within eThekweni's inner-city include Rivertown Precinct, Station Drive Precinct and the Smart Space at 320 Dr Pixley KaSeme Street.



► 8 Morrison Street

### **Rivertown Precinct**

The regeneration and development of the Rivertown Precinct, located between the Durban International Convention Centre and the beachfront, was initiated by the eThekweni Municipality, which wanted to boost private sector investment and revitalise the inner-city. The Municipality approached Propertuity CEO, Jonathan Liebermann, developers of the Maboneng Precinct in Johannesburg, to collaborate with them to develop the Rivertown Precinct. Currently, the collaborative project consists of a number of other stakeholders, including Durban-based designworkshop:sa architects (responsible for Durban's Warwick Junction), local marketers and Marco Santoniccolo, owner

of Spiga D'oro restaurant in Florida Road.

Rivertown is expected to become a mixed-use area that includes residential, hotel, commercial, cultural and retail projects, with the aim of uplifting the area. The Precinct will not imitate the Maboneng Precinct in Johannesburg, but rather create something entirely new and driven by a pure Durban feel, according to the developers. Its accessibility, scale and the character of its historic light industrial and storage building stock and street network is ideal for regeneration into a vibrant mixed-use, mixed-economy project. Existing sheds and structures which characterise the area will continue to



define the street level precinct experience. The initial development at 8 Morrison Street has already been developed into a bustling space that includes a number of permanent tenants, mostly within the

design/creative industry. The hosting of regular markets and exhibitions is also a popular feature of this old-warehouse turned creativity hub.



▶ The Foundry

### Station Drive Precinct

The popular Station Drive Precinct is located off Umgeni Road in Durban, adjacent to the Lion Match Business Park. This was the first urban renewal and creative district in Durban and is home to a wide range of creative businesses in a dynamic setting.

The Precinct houses the Foundry and the Design Factory, which consists of a number of local creative brands, such as Savior Brand Co. These old buildings have been

transformed into co-working and co-sharing spaces that allow fellow creatives to work alongside one another to innovate. These collaborative working spaces are becoming popular amongst creatives and innovators. The ever-popular 'The Makers Space' is also located within the Foundry.

The location is ideal due to its proximity to other businesses and a busy transport route, which will be a key node along the Go Durban! network.



▶ Smart Space

### Smart Space - 320 Pixley Ka Seme Street

Smart Space, which is still somewhat under construction, is located on the 23rd floor at 320 Pixley KaSeme Street. The building, which is being developed by Rivertown developers, Propertuity, is a landmark within the Durban CBD. Muhammed Seedat, founder of Smartrac Academy of Entrepreneurship, will be launching one of South Africa's biggest co-working spaces. Part of Smart Space is already in use, although the rest of the floor is still under construction.

A number of workshops and entrepreneurial programmes are being run at Smart Space whilst the floor is being renovated. According to Seedat, the floor may house up to 400 entrepreneurs, businesses and those involved in mentorship programmes. An attempt is being made to create a Google-like space, as well as the fastest internet in Durban.

# A CLOSER LOOK AT THE CREATIVE INDUSTRIES SECTOR IN ETHEKWINI

## ▶ *BAT Centre - Promoting Music and Art in eThekweni*

**The BAT Centre was established in 1995 and is depicted as home for all who seek support and a vibrant space to develop their artistic talent. The BAT Centre Trust is a private, non-profit organisation dedicated to the promotion of the music, visual arts, dance, craft and literature of KwaZulu-Natal. In so doing, the BAT Centre aims to generate work for artists and to build new markets for the arts.**

This year, the BAT Centre also celebrated its 20th Anniversary as a diverse community organisation focusing on music, visual arts, dance, crafts and literature in Durban. Part of the celebration will include a showcase of exhibitions, poetry, comedy, music, visual arts, dances, seminars, workshops and the like.

The BAT Centre provides historically disadvantaged artists and musicians with space, materials, training and marketing opportunities to assist further establish their status within the industry. The centre offers music essentials, such as a hall where concerts are hosted and fully-equipped rehearsal spaces for musicians. The centre has a SAMRO office which deals with broadcasting licences and music-user licences, such as for playing background music in public areas, including restaurants, events, radio stations, shopping malls and the like. The centre is well-known for its current Artists in Residency (AIR) Programme, which is a full-time course (April to December) and provides support to aspiring artists from disadvantaged backgrounds. It currently comprises 25 visual arts students and 25 music students. This programme aims to help build and strengthen character, imparting knowledge and preparing artists for work in a professional artistic environment or to furthering their studies at tertiary institutions.

Other programmes include community development projects that focus on the promotion of volunteerism and mentorship activities to help initiate the

creative process of children through the facilitation of valuable skills, creative thinking and life-skills.

The BAT Centre hosts a Children's Holiday Programme, affording children from under-privileged areas an opportunity to be a part of art, music and sport programmes during the school holidays (July and December). The centre has also initiated a Youth Alive programme, aimed at developing the youth through social integration and exposure of new cultures, as well as empowerment of responsible actions and innovative thinking. The BAT Centre also provides the Durban Youth Council (DYC), which comprises eight different schools in and around Durban, with space (from grade 10 to 12) for conducting seminars every Wednesday. A visual art studio is also available, where artists from different disciplines, such as painting, sculpting, printing and design are able to sell their artwork. The centre also boasts a craft shop that offers a comprehensive selection of African artwork and crafts, including carvings and basketry, traditional beadwork, pottery, hand-crafted jewellery and painted textiles. Both the Menzi Mchunu Art Gallery and the Democratic Gallery host monthly exhibitions on different topics in various mediums.

ARTISTS IN RESIDENCY (AIR) PROGRAMME, WHICH IS A FULL-TIME COURSE. IT CURRENTLY COMPRISES

25

VISUAL ARTS STUDENTS AND 25 MUSIC STUDENTS.



## ► **Opinion on Arts and Culture versus Creative Industries**

Author: Russel Hlongwane, Vice-President  
of KwaZulu-Natal Society of Arts Gallery

### **Providing a Context**

The promising term “creative industries” has established itself quite well in modern parlance, at least amongst creative types. It’s looking to replace the commonly known “arts and culture” term and the perceived latent economic output associated with this sector.

The age old “arts and culture” terminology seems to uphold an outdated view of the arts as well as culture in its widest scope. The public has an abstracted appreciation of artistic practice or the contribution of the arts to social health. There is even lesser speech on the creative economy. A modern understanding of the arts can be found in two dichotomies, the first being, the arts as a social compass. or critique and secondly, understanding the arts as a trigger to leapfrog economies.

### **Social Relevance**

The World Health Organisation defines health as “not merely the absence of disease or infirmity” and the arts arguably form the foundation in such a state of being. This notion is further augmented by the emerging “World Happiness Index,” which lays its foundation on tenets such as self-worth, identity, public policy and, ultimately, well-being.

# A CLOSER LOOK AT THE CREATIVE INDUSTRIES SECTOR IN ETHEKWINI

## ► Creative Commerce

Shifting the gaze to the economics of the creative industries, opens an arena of discussions. UNESCO's Creative Economy Report of 2013 charts the evolution of the sector during 2002 when it was worth an approximate \$300 billion and leaped to \$624 billion by 2011. It was recorded amongst the handful of industries to advance during the darkest hour of our most recent recession, increasing at a rate of 14% during 2000 and 2005. In other words, the public still watch movies, play music and buy books during economic recession. In fact, they're more likely to do more of this during low economic growth.

The UK, being amongst the biggest drivers of the creative economy, released its macro-economy analysis of the arts in 2015 and the report highlights a five-fold return on investment into the creative industries. Perhaps it is unreasonable to compare the UK's creative economy against South Africa's sector. However, studies closer to home also emphasise the same positive trend. The Cape Craft and Design Institute reported in 2013 that the Western Cape's design-related field contributed approximately R14 billion a year to the country's GDP, thereby providing jobs to some 80 000

people. This excludes sectors such as music, performance, advertising and film, amongst others. Johannesburg's "Gauteng's Creative Industries: An Analysis" submitted that the province's creative economy's worth was R33,3 billion in 2008. None of these statistics exist for eThekweni or KwaZulu-Natal's creative industries, at least not for the whole sector.

It is important to remember that before industry comes investment and it is here that eThekweni finds itself. It is still grappling with arts development and it's not at a stage where it can speak of an industry. It still has a massive amount of investment to seed. Local creative practitioners grow to a certain level and leave the city to explore the bigger metropolis and, perhaps, this is eThekweni's role in the creative industries... the incubator city. EThekweni has always born and churned out great talent over the decades. Those who leave are always replaced by new players. EThekweni is never starved for new talent. EThekweni's sector is crippled at various levels by low arts management education, a waning audience, a generational gap between young and older artists and a citizenship that hasn't been able to cross

communities to engage in arts practice in township and peri-urban contexts. Art appreciation in those contexts also remain limited due to numerous factors, the most pressing of which is the unaffordability to access the arts. Strong bridges are formed by organisations such as Flatfoot Dance Company and the Centre for Creative Arts, as well the local Department for Arts and Culture, but there is a strong call for a concerted effort in this regard. Leadership remains a challenge across organisations in the sector and this is not exclusive to Durban. Pessimism aside, there are cases of exemplary leaders, but much work needs to be done to develop this aspect.

There is also a strong Southern African Development Community (SADC) regional fabric forming, of which Durban's practitioners are not a part. This isolation will hamper Durban's development of artistic practice and the commercialisation of its creative goods to local markets, not to mention international markets. This is not to say Durban does not have its feats in the arts and its dissemination. The CCA remains a formidable force on the continent through its four festivals, the Durban International Film Festival, The Time of the Writer, JOMBA and Poetry



AFRICA, AS A CONTINENT,  
CONTRIBUTES LESS THAN

1%

TO THE GLOBAL  
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CREATIVE INDUSTRIES WAS  
WORTH AN APPROXIMATE  
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LEAPED TO

**\$624**  
**BILLION**

Africa. Suffice to say that these are funded initiatives and it may be argued whether they should be considered an "economy," although they do contribute to the creative economy's value chain. The past three years have seen strong confidence coming from local artists looking to defy the borders of race, discipline and geography. This confidence is seen through the development of creative precincts, such as 8 Morrison Street and the Station Drive Precinct.

Global research contends that Africa, as a continent, contributes less than 1% to the

global creative economy. In fact, western countries derive more value through copyrights and revenue from African artists than those artists' countries of birth. Having viewed all the points raised, it becomes difficult to talk about an economy in the context of eThekweni and it's more pertinent and relevant to address arts development, which will ultimately catapult the sector into a comfortable creative industry. Some liken the creative industry to the forestry sector, where seeds are planted today, but the profits are realised by the next generation.

## ► **Feedback on Recent Events**

### **Loeries Creative Week**

Making history, Loeries Creative Week was held in Durban for the first time in August 2015, bringing this country's and international leaders to the City for the week. The Loeries is a non-profit company dedicated to the recognition of creative excellence in the brand communications industry in Africa and the Middle East.

The Loeries received around 3 000 entries in 2015, up almost 20% from 2014. The Loeries remains unarguably the most prestigious accolade in the more than R40 billion South African advertising and communications industry, as well as across Africa and the Middle East.

The Loeries Africa Road-show visited four cities in 2015. These included Dubai, Harare, Lagos and Nairobi. The inaugural Loeries Creative Week in Durban had a footprint of around 16 000 people. Two Grand's Prix and 35

Gold Loeries were presented on-stage, together with a total of 298 awards, over the two evenings.

Creative Week included the DStv Seminar of Creativity, which has become one of the week's highlights. The awards ceremonies at the Durban ICC formed the culmination of Loeries Creative Week and included the Creative Week Durban Fringe, in partnership with the Durban KZN Convention Bureau, as well as the I Heart Loeries Market, with 39 traders.

The measured public relations value for the period October 2014 to September 2015 was R290 million with more than 90 media representatives attending the event.

The Loerie Awards Company had a 2015 budget of almost R20 million, excluding delegate, partner and fringe event expenditure. More than 500 local

people were employed by the Loeries production during Creative Week. An independent event impact assessment report commissioned by the eThekweni Municipality and conducted by Grant Thornton, showed an economic impact on the city of R117 million - excluding partner events and the Creative Week Durban Fringe.

The Loeries calendar included:

- Loeries Creative Week
- Loeries Africa Road-show
- Loeries Archive and Official Rankings
- Loeries Exhibition
- Migrate Magazine
- Young Creatives and the Creative Future Scholarship

The 2016 Loeries Creative Week will once again be hosted in Durban between 15 and 21 August.

# A CLOSER LOOK AT THE CREATIVE INDUSTRIES SECTOR IN ETHEKWINI

## ► Durban Fashion Fair

**The Durban Fashion Fair (DFF) was a four-day fashion extravaganza that took place at Suncoast, Sundeck, from 26 to 29 August 2015.**

The DFF included more than 50 designers from Durban and other South African cities, six designers from African cities and one designer from Rome, Italy. The designers included young and emerging designers who are part of the DFF mentorship programme and designers who have been part of other programmes. For 2015, the DFF introduced a menswear week and fashion

awards, which were well-received by the designers and fashion community, including the media. The DFF also introduced the concept of a two-ramp fashion show venue.

A number of fashion awards were presented to various worthy recipients at the DFF within the adjacent categories:

THE UNIT FURTHER SECURED OPPORTUNITIES FOR THEM IN THE YOUTH IN BUSINESS SUMMIT FASHION SHOW, THE DFF

# 2015

LAUNCH AND THE VODACOM DURBAN JULY, ALL AS PART OF THE PREPARATIONS FOR THE DFF.



CATEGORY	AWARDEE
Durban Fashion Legend	Andre Martin
Best Menswear Collection	Mxolisi Mkhize
Fashion Business Award	MAC Cosmetics
DFF New Face Award	Twinky Dimba Olwethu Cele
Fashion Innovator	Reggi Xaba
Rising Stars (top three interns)	Eli Ball Blaire Hill Neliswa Jili
Collection of the Week	Thula Sindi
Durban Designer of the Year	Zama Mathe
International Guest Designer	Jamal Taslaq

The fair provided an opportunity for 80 models, including the DFF new faces. This year, the DFF introduced a model “boot camp” programme, where the selected new faces were taken through a 10-week programme of fitness, diet, ramp training, behaviour and grooming. Since the new faces have no or limited ramp experience, it was imperative that the Business Support Unit develop training to prepare them for the DFF, or any other related opportunity. The Unit further secured

opportunities for them in the Youth in Business Summit Fashion Show, the DFF 2015 Launch and the Vodacom Durban July, all as part of the preparations for the DFF.

The 2015 sponsors of the DFF included Suncoast Casino, uKhozi FM, Saito, Gelvenor Textiles, The Mercury, Isolezwe, Mizani, MAC Cosmetics and additional sponsorship valued at more than R3 million.

With regard to the media, the DFF was broadcast live for two hours on 1 KZN TV. The fair also appeared on Top Billing and Selimathunzi and received extensive exposure in print, electronic and social media platforms.

Approximately 70 000 tickets were sold for the DFF, which provided employment for 300 people directly and in excess of 100 jobs with the designers of DFF.

## LOOKING AHEAD TO THE NEXT EDITION

***Our next edition of The EDGE is set to look at topical and current issues that affect decision-makers in eThekweni.***

A new series of themes will be communicated for the new year, but will include a significant focus on the manufacturing sector, tourism sector and township economics.

We take this opportunity to wish readers and stakeholders a safe and joyous festive season. The EDGE is produced by the eThekweni Economic Development

and Investment Promotion Unit’s Policy, Strategy, Information and Research (PSIR) Department. For feedback or queries, please email Aurelia Albert on [Aurelia.Albert@durban.gov.za](mailto:Aurelia.Albert@durban.gov.za) or phone 031 311 4015, or contact Thobeka Ngcobo on [Thobeka.Ngcobo2@durban.gov.za](mailto:Thobeka.Ngcobo2@durban.gov.za) or phone 031 322 2997.

