

# Creative Industry: Endless Opportunities

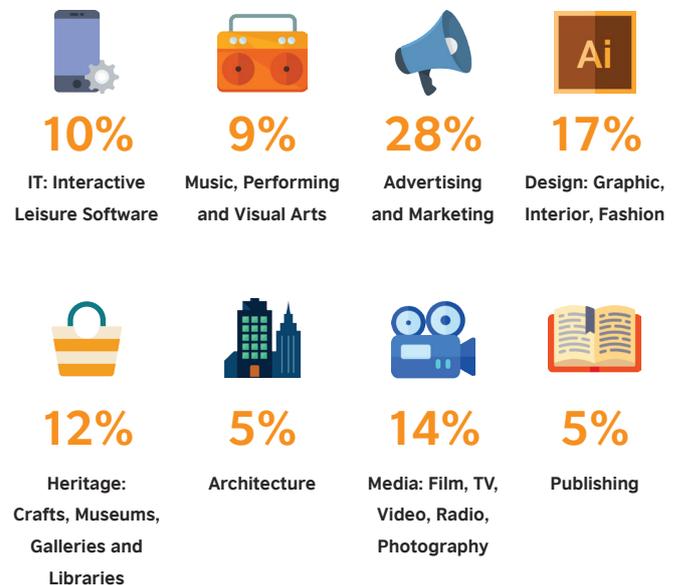
## At the verge of transformation

Bangladesh is one of the latest nations to have become gripped with the entrepreneurial spirit of doing something new and imaginative for a change; change which can only be brought through creative solutions. This raging spirit of creativity has given birth to the amazingly potent creative industries of Bangladesh. This is aptly defined as the economic activities which are concerned with the generation and commercialisation of creativity, ideas, knowledge and information. With a rapidly increasing population which currently stands at 163 million, the sheer size of the Bangladeshi people promises great potential to foster creativity and establish international connectivity which is made possible through the swift digitisation and technological advances of the nation.

Though the creative industries of Asia Pacific generate a massive amount of USD 743 billion as revenue and constitutes of 43 percent of global employment, Bangladesh plays a prominent role here as a consumer but hardly as a contributor. One major reason for this is the skills gap that exists with the current workforce. Bangladeshi workforce has been

observed to be lacking in technical skills which has had a profound impact on the creative sector. Critical business skills such as entrepreneurial and leadership skills also seem to be scarce in the industry. The current workforce is in dire need of multifaceted development which can be initiated through training and utilising international links such as the diversely skilled and routinely emigrating workers of the country.

### Creative industry sub-sectors



# The creative industry's sub-segments are growing at a rapid pace based on solid fundamentals

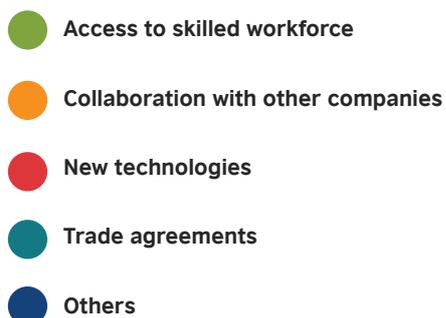
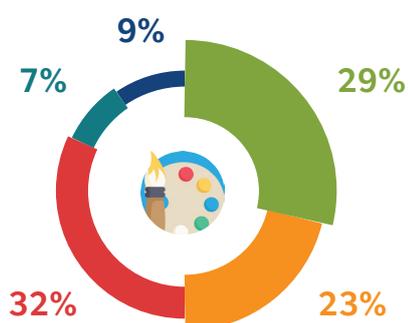
## Individual drivers for each sub-sectors



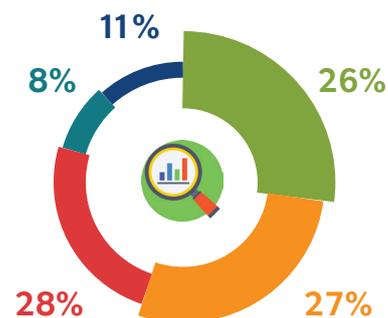
\*Middle and affluent class (MAC)

## There is a need for ensuring growth catalysts for the industry as well as businesses

### Catalysts for growth for the creative industry



### Catalysts for growth for own business

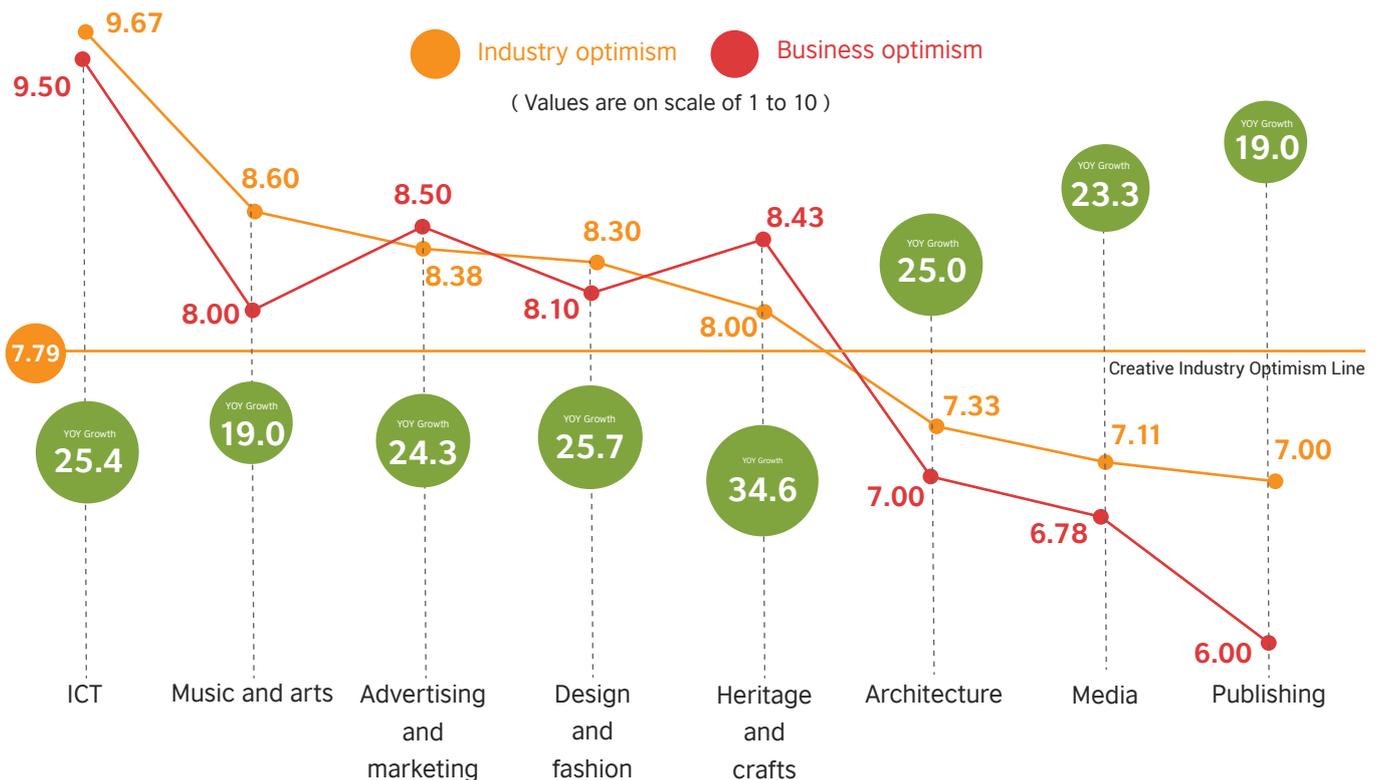


# Stakeholders are optimistic about the future of the industry and their organisations

## Stakeholder analysis



Organisations are positive about the creative industry with average optimism value of 7.79 (out of 10). The following design gives a cross-sectional view of the sub-segments



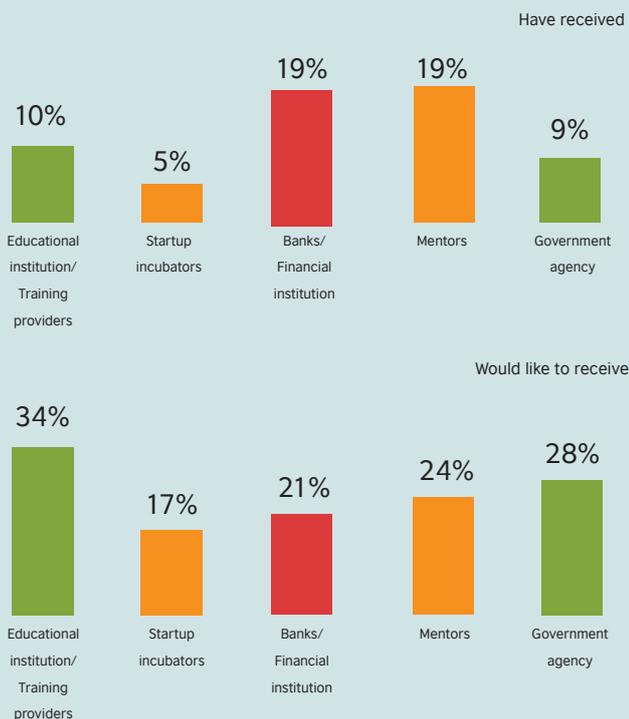
# Industry players look forward to incremental support for the creative ecosystem

# Creative industry demands advanced skill levels to thrive

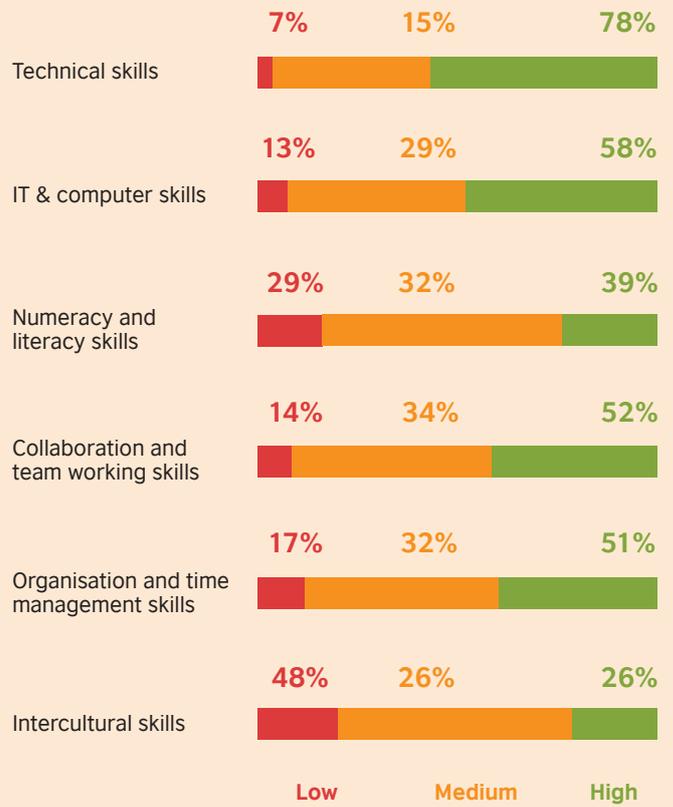
## Priority support needed by businesses



## Top picks for external support system



## Occupation wise demand for skills



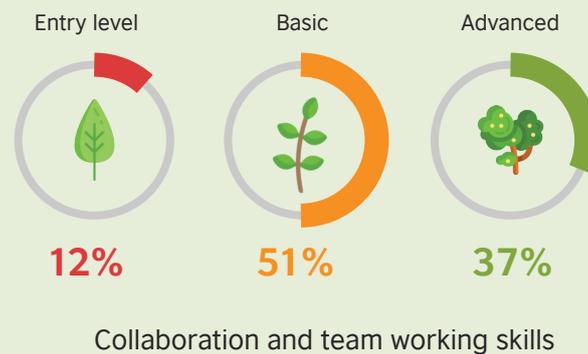
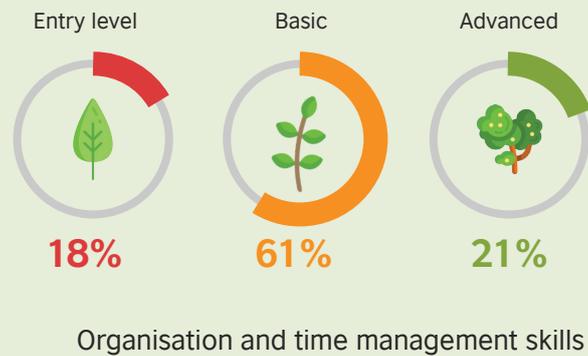
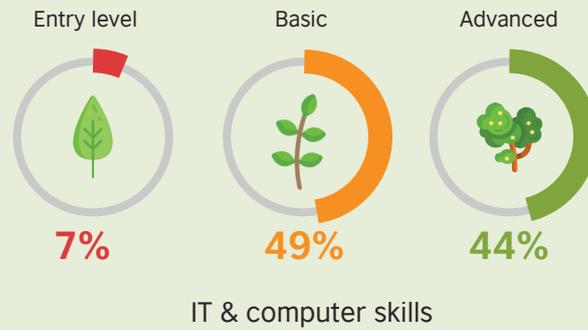
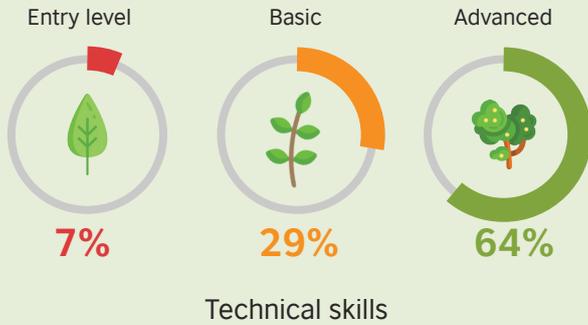
## Business function wise demand for skills



# Industry players feel an absence of both basic and advanced level skills

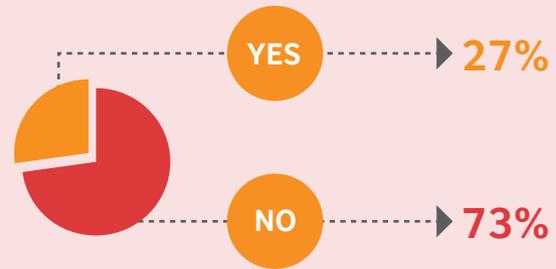
# Industry is more open to expat skills hire in future to migrate best practices

## Availability of skills according to disciplines

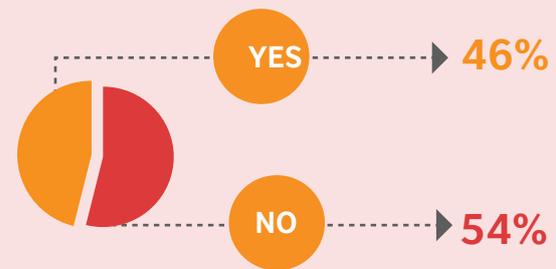


## Insights on overseas recruits

### Overseas recruits

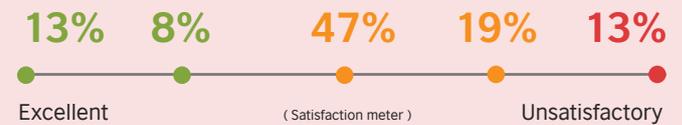


### Anticipated overseas recruit



Willingness to recruit expats stems from absence of quality resources attributed to unsatisfactory trainings available in the market.

### Local training provider



### Local university



### Other companies/enterprise

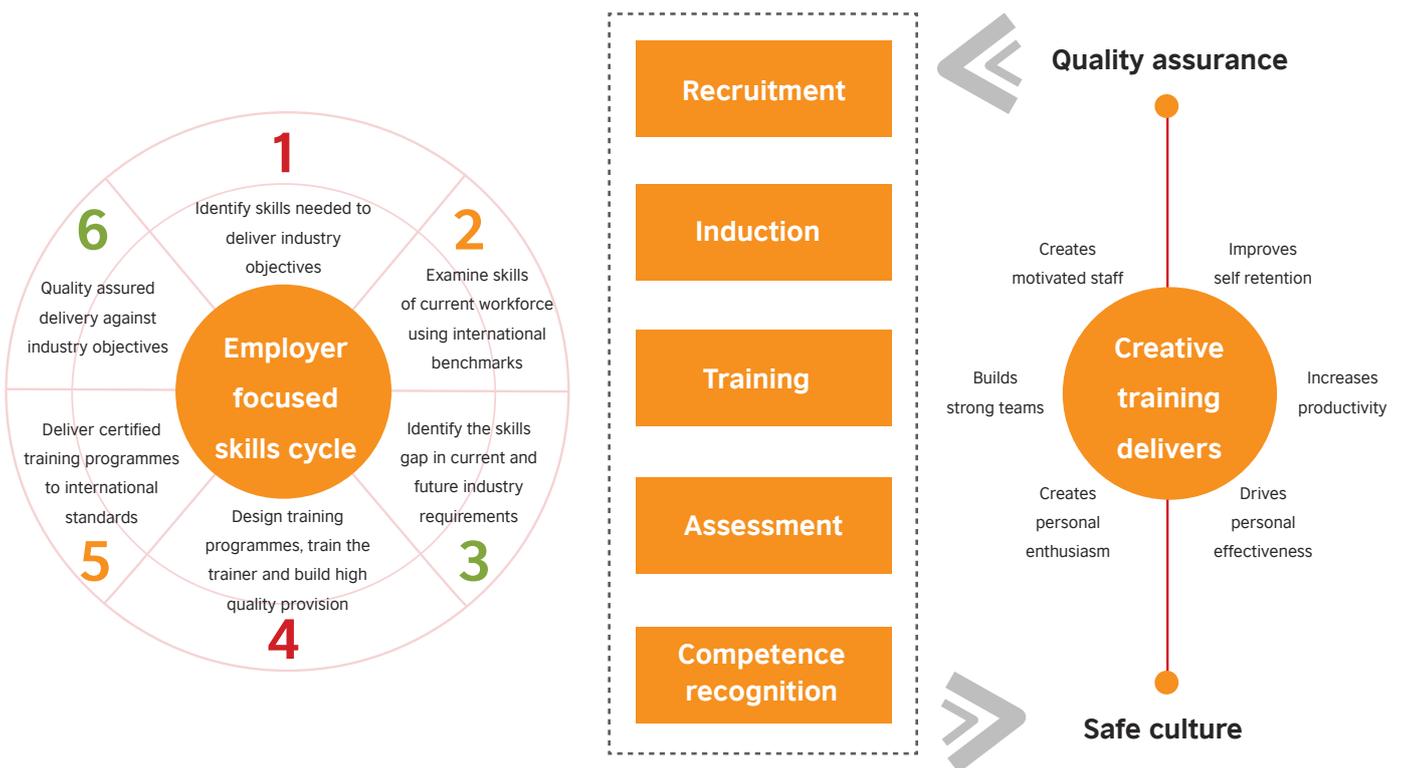


# Creative industry would benefit from a coordinated set of actions geared towards developing talent

## Priority actions and subsequent steps

1. build an employer-led tripartite model of employer engagement
2. drive the development and improve the competence of TVET trainers and educators
3. establish a formal approach to understanding creative industries skills requirements through the regular collation of labour market information
4. make the creative industries more attractive to new employees
5. provide networking opportunities and knowledge sharing amongst industry peer groups
6. small pilot to test the appetite and efficacy of the sector partnership body.

## Employer focused skills model to drive industry growth



## Though the industry stakeholders are optimistic of the creative sub-sectors, acknowledgment is needed for ecosystem improvements

### Key themes arising from creative industry business leaders

#### Funding and support

Businesses are seeking a long term, strategic framework as a structure to work. Some suggested the provision of 'incubators'. Funding to help business grow is also an ever-present issue.

#### A collaborative approach

The sector needs to improve its capability to business plan and invest in the research and development necessary to build sustainable business models. While there is only so much that individual businesses can do, there is a need to build these skills throughout the industries.

#### New technologies

The digital revolution is felt profoundly. A new wave of skills and knowledge is required to ensure that the creative industries keep pace with the opportunities and challenges presented by new technologies for creative production and delivery.

#### Recruitment and training

Recruitment and training will be instrumental to the future success of the industry. Sector attractiveness is recognised as a particular issue by many businesses who are struggling to recruit.

A training infrastructure needs to be developed to address the requirements of this sector.

### Key themes arising from stakeholders

Stakeholders are calling for the government to add the creative industries sector to its priority sector list. They feel that this level of government recognition would help to diversify Bangladeshi exports and will lead to the investments that are required to ensure the future growth of the sector.

Although stakeholders are aware of some 'grass roots' training, the start-up support is currently available to those wishing to enter the creative industries, they feel that more needs to be done. They recognise that there are significant challenges faced by the sector, including the overall quality of the products and services offered by the industries. A range of issues are cited as contributing towards this, including:

- lack of finance for key target groups
- difficulties with recruitments into the sector
- insufficient marketing knowledge within the sector
- insufficient training
- lack of local demand for some arts and craft offerings
- lack of an integrated supply chain within the sector
- corruption, nepotism, favouritism, monopolies
- lack of legal contracts and regulation
- poor general infrastructure (particularly in rural areas).

# What is everyone saying about the creative ecosystem in Bangladesh?

“ Industry players, government stakeholders and development partners have to actively identify collaboration space and synergies. These would result in streamlined policies and answer ‘how to take the creative and cultural industry forward?’ ”

**Beatrice Kaldun**

**Head and Representative**

**UNESCO Dhaka Office**

“ I would like my employees to learn how to adapt to new technologies and to changing business and cultural scenarios as it is crucial for our growth. ”

**M. K. Aaref**

**CEO**

**EMK Center**

“ The creative sector will not only help Bangladesh to be globally recognised but also improve the standard of living and give a field to the genius minds. ”

**Asad-Ur-Rahman Nile**

**Project Lead, LICT**

**Ministry of ICT**

“ The current front runners of this industry are basically self-taught, so bringing in foreign trainers or experienced individuals to train us would be a great support for the industry. ”

**Tabriz Haidary**

**Project Coordinator**

**Made In Bangladesh (MIB)**

“ Due to infrastructural limitations our employees do not have access to specialized mentorship and training. So as companies, we suffer in terms of skills development. ”

**Sadia Afrin**

**Managing Director and Head**

**Checkmate Events**

“ Creative industry has the potential to cross-cut across multiple industry verticals including ICT, craft, advertising, music, fashion, media to create disruption and tangible value-add. ”

**Tanvir Hossain**

**Head of Marketing**

**Aarong**