

Contextualizing Creativity,
Recognizing Informality:

On Creative Industries in Egypt

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**Contextualizing Creativity, Recognizing Informality:
ON CREATIVE INDUSTRIES IN EGYPT**

A study commissioned by the British Council in Egypt

CLUSTER, 2023

Executive Summary

Creative industries in Egypt have been gaining momentum over the past two decades, drawing the attention of both governmental institutions and the private sector. While the definition of “creative industries” remains elusive, this study attempts to articulate a local scope of its sub-sectors through historicizing and contextualizing its various categories. Currently organized under different ministries and state authorities, creative industries in Egypt are entangled in a web of laws regulating questions of registration, taxation, and intellectual property protection.

The study engages creative industries through a process of interviews and visits to initiatives, and projects. It includes 18 encounters with various sub-sectors, such as design and craft, fashion and food, gaming, animation, and digital applications. It also includes initiatives with a developmental approach, engaging communities in informal areas, such as recycling, handicrafts, and sports. A few interviews with representatives of state authorities were also conducted despite challenges reaching high-level officials. Organizations playing an intermediary role are recognized here as key players in supporting and incubating emerging initiatives.

Based on the observation and analysis of interviews, this study focuses on two pillars of policy recommendations pertaining to the role of intermediaries and the question of intellectual properties. Both issues, as is suggested here, ought to be viewed within the context of Egypt and other countries in the Global South, where a prevailing informal sector poses challenges to reinforce policies, while offering opportunities to expand the definition of creative initiatives. The study strives to trigger a critical discourse on creative industries and informs policies towards a more inclusive scope.

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INTRODUCTION

Context and Background

This pilot study was commissioned by the British Council in Egypt to research creative industries in Egypt in preparation for the Global Creative Economy Council (GCEC) meeting in Cairo in October 2023. It aims at providing an overview of the creative industries in Egypt, in terms of definition and institutional boundaries, creative actors and intermediaries, as well as challenges and policy recommendations.

The Global Creative Economy Council (GCEC), was established in 2018 as an International Advisory Council (IAC) for the Policy & Evidence Centre (PEC) in the UK. It organizes a regular quarterly online meeting with its 14 members from all continents and an annual conference in one of the cities (“PEC’s International Council,” 2020). In 2021, PEC and IAC members applied for a British Council grant to conduct research on the common topic of creative and informal economies in their respective countries and regional contexts. Members aimed to provide precedent examples for successful IAC research activity parallel to its advisory role. Following two years of online meetings, the PEC International Advisory Council convened in Istanbul in November 2022 to develop common strategies for their next phase. They discussed the transfer of its affiliation from the PEC to Newcastle University; inviting new members from East Asia and the Caribbean; and rebranding their name to the Global Creative Economy Council, supported by the PEC and the British Council.

Cairo was chosen to host the following GCEC meeting in October 2023 due in part to its sheer size as a megalopolis, its long history of arts and culture, and its regional significance in the Middle East and North Africa; thus, offering an opportunity to revisit the definition and role of creative industries in the Global South. In addition to their regular annual agenda, the Cairo meeting offers GCEC members an opportunity to engage first-hand examples of the emerging creative industries and local authorities. The proposed research supports this goal by providing a broader context of urban politics and the economic policies having a direct impact on artistic and cultural landscapes in Cairo, enabling GCEC members to explore the creative sector in its myriad manifestations.

Objectives and Scope

The main objective of this study is to generate informed and critical debate on the creative and informal economies in Egypt. It offers context to the discussions among the GCEC members during their meeting in Cairo, and through their interactions with local creative initiatives and relevant authorities. The study has three goals and related parts. The first offers a background to the urban, economic, and political context in Egypt focusing on the policies relevant to the creative sector, along

with highlighting previous mapping studies of the industry. The second identifies a number of case studies; shedding light on the emerging creative economy, with a specific emphasis on the role of youth, women, and the informal sector. While this initial research highlights successful case studies, it sets the stage for more systematic mapping in the next phase. The third part develops lessons and policy recommendations that may help draw comparisons with other cities and countries, particularly those in the Global South, with specific focus on the role of intermediaries and the question of intellectual property. This study concludes with a plan to scale-up this pilot study through more systematic documentation drawing on previous mapping projects.

Methodology and Process

This study is developed over a six-month period and follows a number of methodological approaches that are conducted in parallel. Online and archival research offers a baseline of data available to the public providing basic information including definitions, international examples, and local mapping platforms of creative initiatives and industries. Identified gaps in the local context are addressed through discussions with representatives of relevant state authorities, including ministries, departments, and programs willing to be interviewed. Case studies of creative initiatives and intermediaries are analyzed by conducting direct interviews and through visits to selected practices and documentation of their projects. The processing of collected data and interviews is then presented through reflections upon, and comparisons between the challenges faced by these initiatives, and is organized around cross-cutting themes. These challenges are then addressed through policy recommendations based on in-depth analysis of the legal and institutional frameworks that either hinder or support creative industries in Egypt. These recommendations are positioned in the context of a prevailing informal sector, focusing on two main themes: the role of intermediaries and the protection of intellectual property rights.

Positioning

The scope of this six-month study is limited to sample cases that act as representatives of the creative industry in Egypt. It aims at establishing a methodology and baseline to conduct a more comprehensive mapping as a potential next step. As such, the study builds on previous reports and platforms addressing similar topics, albeit using other definitions and categories, such as *creative urban initiatives*, *creative and social enterprises*, *cultural entrepreneurs*, *small and medium enterprises*, and *startups and innovation hubs*, to mention only a few.

Conducted in 2023, this study is positioned within a rapidly shifting political, economic and cultural landscape as the survey of previous mapping projects may attest (section A.2.2). The creative initiatives in Egypt are working in precarious and volatile conditions. This is in part due to new laws restricting the practice of Non Governmental Organizations (NGOs) community work, thus there are

increasingly limited funding opportunities. In addition there is substantial brain drain of creative actors to the emerging creative hubs in neighboring countries, particularly in the Gulf Region. Many civil society initiatives and organizations that were mapped a few years ago no longer exist. On the other hand, the recognition of the creative sector by the state is manifested in the increasing number of government-led platforms and incubators, in new tax laws aiming to support Small and Medium Enterprises (SMEs) and encourage informal practices to get incorporated into the formal economy, and in legislations to develop a unified intellectual property (IP) protection framework.

PART A. SITUATIONAL ANALYSIS

A.1. Definitions and Scope

This section presents an array of definitions that are used to identify the terms of the creative economy and creative industry. The presented definitions are divided into both international outlooks, including those generally used in academic discussions and/or adopted by international organizations, as well as national definitions, that are generally expressed by different Egyptian policy-makers.

The international discourse in this study is composed of a brief introduction to a number of institutions and a comparison between their definitions. This is then followed by an examination of the literature that contests the definitions of the international organizations, including a critique of their applicability to countries in the Global South. Local definitions, on the other hand, are traced through terms and definitions adopted by relevant ministries and authorities, as well as a discursive analysis of interviews of state officials in various media. Interrogating the different definitions in this study, it should be noted, is not intended for academic purposes, but rather to provide a scope of the study, namely understanding the ecosystem of creative industries in Egypt.

It is important to distinguish between the terms cultural industries, creative industries, and creative economy from the outset. This study takes the broad knowledge based term of **creative industry** to include a wide range of initiatives encompassing; cultural industry, along with digital, craft, and industrial initiatives. In macroeconomics, an industry is a branch of the economy that produces a closely related set of raw materials, goods, or services (Industry Economics, 2023). As such, the creative economy includes both the creative industry and, by extension, cultural industry. A more nuanced distinction, however, considers cultural industries as an analytical discussion of the political economy of cultural, ethical and normative questions attached to it (Eickhof, 2017). According to Ilka Eickhof, the term “creative industries” hints at the economization of culture, also mirrored in the economic lingo increasingly used in the field. This is represented, she argues, “by English-speaking cultural policymakers [sic] globally through labor terminologies such as industry, economy, strengthening capacities, sustainable and integrative growth, efficiency and productivity, audience development, social leadership, cultural entrepreneurship, reports and sales figures, cultural tourism, the creative class, and drivers of urban regeneration.” (Eickhof, 2017).

Throughout this study, the term creative industries is adopted to refer to the broader range of initiatives, startups, enterprises and scaled-up businesses.

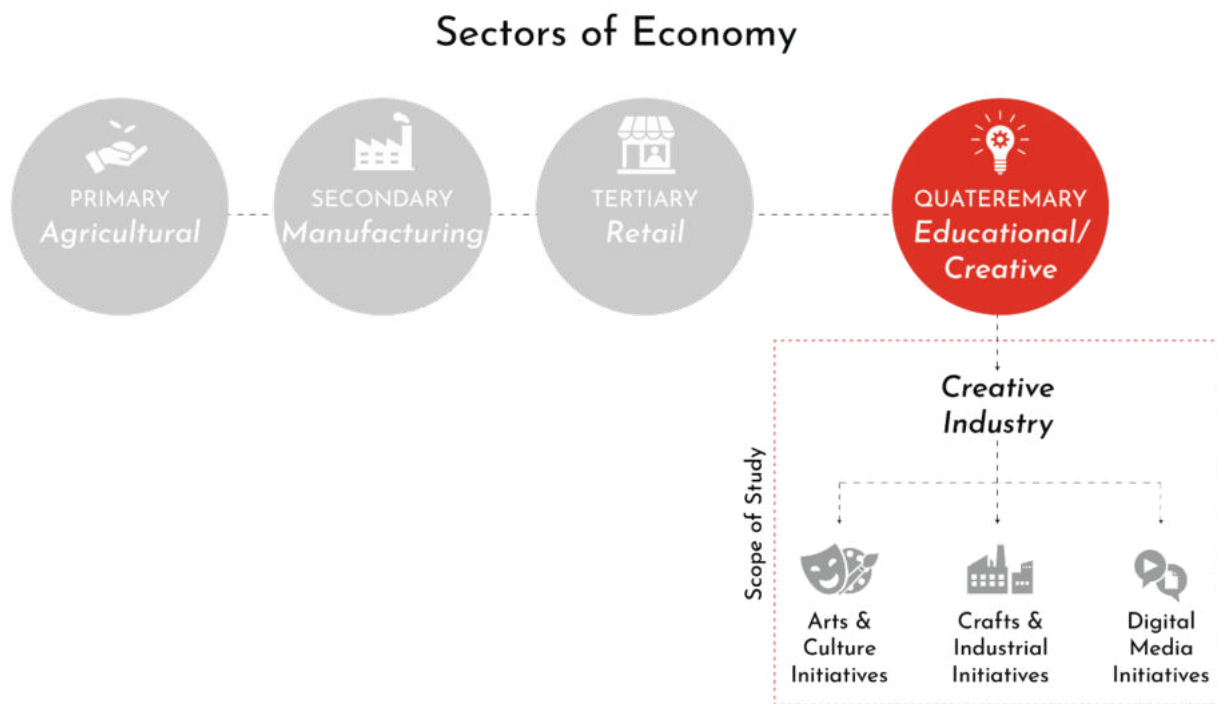


Fig. 1 Diagram demonstrating the hierarchy and relationship between different sectors of the economy with a focus on the “Creative” Sector/Economy.

Source: “Economic Sectors Explained: The 4 Sectors of the Economy.” MasterClass, 23 Nov 2022

A.1.1. Historical Context

Broadly speaking, the emergence of concepts, such as creative industries, creative economy, and creative cities, should be viewed in the context of the transition in the Global North from industrial to postindustrial economy in the latter part of the twentieth century. Terms such as knowledge-based (as opposed to commodity-based) economy, creative class, information society, and technopoles are generally characteristic of the seismic shift that cities in Europe, North America and Australia experienced during the neo-Liberal turn in the 1970s and 1980s. With offshore production migrating to emerging economies having cheaper labor forces, industrial infrastructure became obsolete in former industrialized nations, cities needed new types of economy to thrive. The physical manifestation of this shift may be easily recognized in the repurposing of former industrial hubs and facilities, including factories, warehouses, electric plants, and docklands into museums, galleries, art studios and “creative hubs.” Soft infrastructure, on the other hand, such as festivals and conventions as well as programs such as the “Cultural Capital” are intangible representations of the emerging creative economy (Moriset, 2013).

Another notable shift to contextualize this discourse, is the gradual transitioning of cultural practices from ones supported by the state, through grants, programs, cultural departments, to those governed by market forces, i.e. cultural practices as enterprises. This shift from culture as a “right” to a commodity, through systematic deregulations and budget cuts, underlines many manifestations of both

policies and practices of the creative sector over the past few decades. The creative economy, dubbed as the quaternary sector, while still representing a small percentage of the GDP remains the only steadily increasing sector compared to the agriculture, manufacturing and services sectors (fig. 2).

One way of understanding the creative economy is through reflecting on the historical background of its emergence. The term creative economy stems from the concept of creative industries, coined in the 1994 Australian report "Creative Nation", which emphasized the importance of creative work to both the national identity and economy (Reis, 2008). It was the first time an Australian federal government formally developed and funded a cultural policy (Creative Nation, 1994). Building on this study, in 1997, the UK government attempted to define creative economy and reflected on creativity and the country's economy. While the terms creative economy and creative industry are used interchangeably, in his 2001 book, *The Creative Economy: How People Make Money from Ideas*, John Howkins clarifies that the term creative industry is limited to a specific sector, while the term creative economy is used to describe creativity throughout the whole economy, involving other supporting activities.

Howkins, along with other scholars after him, conceptualizes the creative economy as tied to laws of intellectual property. From this view, intellectual property law provides a framework for the creative economy. His analysis focuses on the creative economy in the West, specifically referencing the U.S. at the end of the 20th century, "copyright became its number one export, outselling clothes, chemicals, cars, computers and planes" (Howkins, 2001). In other words, Howkins measures the rise of the creative economy through statistics on intellectual property. In "The Creative Economy: An Introductory Guide," John Newbigin claims something similar, stating that "without the orderly regulation of intellectual property, the creative economy would quickly cease to function" (Howkins, 2001). This understanding of the creative economy excludes the informal sector and Global South perspectives. Yet in their chapter, "How Governments Could Better Engage with the Working Practices of the 21st Century Creative Economy," Joffe, Larasati, and Newbigin attempt to include the informal economy's intersections with the cultural economy. They argue that the definition of cultural economy should include "local resilience, community inclusion, voluntarism, and the generation of income other than through formal means of transaction" (Joffe, et al., 2022). In this chapter, the authors engage with this gap in attempting to understand the role of informality in the creative economy and argue for a creative economic system that includes the informal.

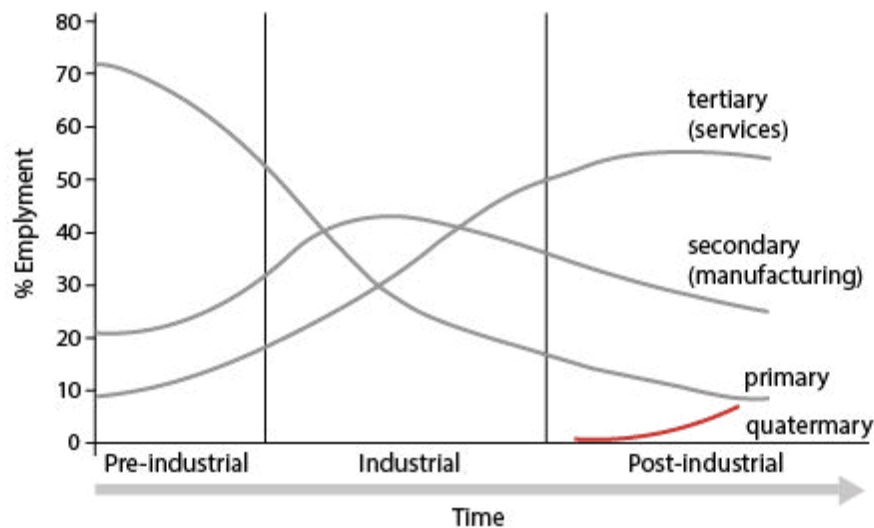


Fig. 2 Graph contextualizing the emergence of the creative economy, referred to as the quaternary sector based on the Clark-Fisher Model.

Source: “Types of Economies.” Study Smarter, www.studysmarter.co.uk/explanations/geography/regenerating-places/types-of-economies/

A.1.2. International Definitions:

Seeking a universal definition of the creative industries remains an elusive goal. International organizations adopt varying definitions of creative industry, and thus have different views of which sub-sectors are included. This complicates this term’s application to specific local contexts in different countries and cultures. Similar to other global agendas and charters, such as Sustainable Development Goals (SDGs) or the Human Rights Charter, there remains a substantial gap between historically developed Eurocentric international ideals pertaining to creative industries, on the one hand, and the local practices in cities of the Global South on the other. In Egypt, for example, the prevalence of the informal economy and urban practices in response to the Neo-Liberal turn, the role of the state and its ability to regulate these practices, and the dominance of the service sector compared to industrial output are only a few examples of the conditions that may shape both the definition and scope of creative industries *vis-a-vis* international definitions.

UNCTAD

The United Nations Conference on Trade and Development (UNCTAD) is an international institution within the United Nations that encourages developing nations' interests in world trade.

UNCTAD defines the creative economy as “an evolving concept which builds on the interplay between human creativity and ideas and intellectual property, knowledge and technology”, and includes all the aspects of the creative industry, including their trade, labor, and production. The

UNCTAD has identified the creative industry as activities that include “**advertising, architecture, arts and crafts, design, fashion, film, video, photography, music, performing arts, publishing, research and development, software, computer games, electronic publishing, and TV/radio**” (Creative Economy Programme, 2023).

The UNCTAD definition of creative economy is concerned with the creation, production, and distribution of goods and services relating to creativity and intellectual property. They focus on knowledge-based activities that produce tangible goods and intangible intellectual abilities with market objectives.

UNESCO

The United Nations Educational, Scientific and Cultural Organization (UNESCO) is an international institution within the United Nations that promotes world peace through international cooperation in the cultural fields of education, arts, sciences, and culture.

UNESCO defines the creative economy as “those sectors of organized activity that have as their main objective the production or reproduction, the promotion, distribution or commercialization of goods, services and activities of content derived from cultural, artistic or heritage origins”. UNESCO has developed a **Framework for Cultural Statistics** which divides creative industries into **cultural domains**, which include six key fields, and those are: **cultural and natural heritage, performance and celebration, visual arts and crafts, books and press, audio-visual and interactive media, and design and creative services**, and the other branch is the **related domains**, which include two key fields, namely **tourism and sports and recreation**.

The UNESCO definition emphasizes the cultural socio-economic dimensions that relate to the priorly mentioned cultural domains of their definition, as opposed to the industrial aspects of the creative economy that the UNCTAD focuses on. Some other fields are not mentioned in UNESCO's definition, such as the software industry and culinary.

Creativity, Culture & Capital

Creativity, Culture & Capital is a coalition between three women-led not-for-profit institutions: Arts & Culture Finance from the United Kingdom, the Upstart Co-Lab from the United States of America, and the Fundación Compromiso from Argentina. The project and website platform, launched in 2021, builds upon the momentum of the United Nations International Year of Creative Economy for Sustainable Development, and focuses on the creative economy.

This project defines 145 industries affiliated with the creative economy, and classifies them into **five main pillars**. These pillars are **Ethical Fashion**, which are companies that produce clothes that directly address the industry challenges of labor and environmental impact, **Sustainable Food**, which are producers of food that address challenges of resource conservation, **Social Impact Media**, which are companies that use the impact of communication and technology to encourage positive social outcomes, other **Creative Industries**, which are other companies affiliated with art, design, culture that have a social impact, and **Creative Places**, which include real estate projects that target creatives in the creative economy.

Global Cultural Economy

Global Cultural Economy is a publication by the Australian scholars Christiaan De Beukelaer, a lecturer in Public Policy at the University of Melbourne, and Kim-Marie Spence, a scholar at the Australian National University. It was first published in 2019, and discusses key terms, ideas, and policies in the creative economy globally, and uses previously published material and academia. The authors use the term “cultural economy” instead of creative economy because it includes a range of industries that involve creativity and culture. They also claim that the term cultural economy is more policy-focused, as it emphasizes distribution and consumption, while creative economy centers the artists and supply side of the industry (De Beukelaer and Spence, 2019). They define cultural economy as “**the system of production, distribution, and consumption of cultural goods and services, as well as the cultural, economic, social, and political contexts in which it operates**” (De Beukelaer and Spence, 2019).

Inter-American Development Bank (IDB)

The IDB proposed the term “orange economy” as a variation to creative economy. The term was first introduced by Felipe Buitrago and Iván Duque in their publication, “The Orange Economy; an infinite opportunity”. The orange economy encompasses the cultural economy, the creative industries, and the areas that support creativity such as art, culture, research, science, and technology.

The publication defines the term “orange economy” as a “group of linked activities through which ideas are transformed into cultural goods and services whose value is determined by intellectual property. The orange universe includes: i) The Cultural Economy and the Creative industries and ii) creativity supporting activities.” (Buitrago and Duque, 2013).

The cultural economy encompasses traditional artistic activities such as **visual arts, performing arts, tourism, cultural heritage, publishing, audiovisual, and photography**. It also encompasses **functional creations and new media such as publishing, audiovisual, phonographic, design, software, advertising, fashion, and news**. Creative-supporting activities include creative research,

development and innovation, technical skills development, governance and intellectual property rights and professional creative education.

World Intellectual Property Organization (WIPO)

The WIPO is a global forum part of the United Nations, with 193 member states. The WIPO's leading role is issuing, regulating and enforcing services, policies, and information concerned with intellectual property. The WIPO has its own definition of creative industries that is specific to copy-righted industries.

The WIPO categorized the copy-righted industries into three categories according to their direct connection to the copyright-protected subject matter and processes. The first category is the core copyright industries, defined as industries that are directly involved in the **”creation, production, performance, exhibition, communication or distribution and sales of copyright protected subject matter”** (“Copyright-Based Industries”, 2005). These industries include **literature, music, theater, film, media, photography, software, visual arts, advertising services and collective management societies**. The second category is the inter-dependent copyright industries, defined as the **industries that provide “the means for the production, dissemination and consumption of copyright goods and services.”** These industries include the **production and sale of electronics and instruments**. The third category is Partial copyright industries, defined as industries that only part of the production is **“linked to copyright-protected material, such as design, architecture, jewelry, furniture and other crafts., etc.”** (“Copyright-Based Industries”, 2005)

Department of Culture, Media and Sports (DCMS), UK

In 1998 the DCMS of the United Kingdom proposed a term to identify the creative industry as; industries **“which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property”** (Parrish, 2019). This definition encompasses nine subsectors of the creative industry which are **“advertising and marketing; architecture; crafts; design and designer fashion; film, TV, video, radio and photography; IT software and computer services; publishing; museums, galleries and libraries; music performing and visual arts”** (*Creative Economy Outlook*, 2022)

BEKRAF/Connecti:City Conference, Indonesia

BEKRAF is a non-ministerial agency that works closely with the Ministry of Tourism and Creative Economy that acts to strengthen and protect the creative economy of Indonesian artists. The organization defines the creative economy as **”creativity that is protected by copyright, and originated from cultural heritage, knowledge and technology”** (Parrish, 2019). They define the

following sub-sectors as creative industries: **game developers, interior design, architecture, music, fine arts, product design, culinary, fashion, film, animation and video, photography, visual communication designs, TV and radio, crafts, advertising, performing arts, publishing, and applications.**

Connecti:City is an international conference on creative industries that has been held in Bandung, Indonesia since 2019. The conference focuses on building the creative economy in order to help the economy, creativity, and social development. The conference rethinks creative economy policy and in collaboration with international actors, proposes policy recommendations. The conference identified 17 sub-sectors of the creative economy in Indonesia: **game developers, architecture, interior design, music, fine arts, product design, culinary, fashion, film/video, photography, visual communication designs, television/radio, crafts, advertising, performing arts, publishing, and applications** (“Connecti:City”, 2022).

The British Council 2021-2022 Report on Creative and Social Enterprise in Egypt

The British Council’s 2022 report, “Creative and Social Enterprise in Egypt, 2021-2022” defines creative enterprises as those “companies operating in sectors related to **art, design, media production, culture, and ICT**” and “companies heavily reliant on creative processes to launch innovative products and services”(“Creative and Social”). They identify social enterprises as “companies or organizations with a commitment to a **social or environmental mission**”, and that have a “primary objective of achieving social and/or environmental impact in a financially viable manner” . It also includes those that are “not primarily reliant on grant funding” and prioritize their social mission over profit (“Creative and Social”). Creative Social Enterprises are those that combine both creative and social enterprises.

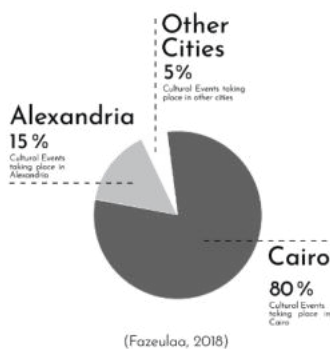
EGYPT

Country's Profile

A special focus on the culture and creative industry



(Retrieved from Snazzy Map)
In spite of the land area and number of cities, 95% of cultural initiatives and activities are concentrated in and around Cairo and Alexandria (Fazeulaa, 2018).



143
Cultural organizations are in Egypt according to the Central Agency for Public Mobilization & Statistics. (Fazeulaa, 2018)



Civil society actors

Collectives & NGOs having an increasing impact since 1990 (Fazeulaa, 2018).



Commercial/Private Sector:

Enterprises and companies utilizing arts and culture as a marketing strategy (Fazeulaa, 2018).



Ministry of Culture:

Between 33,000 and 39,000 state artists, administrators, and technicians (Fazeulaa, 2018).



106.23 Million
Population
(Egypt Datasets, 2023)



363.06
Billion Dollars GDP in 2020

3.70 %
Growth rate in 2020
(“Cultural and Creative Industries in Egypt”, 2021)



21.33 %
Female unemployment in 2019

49.50 %
Women participation in cultural activities in 2019
(“Cultural and Creative Industries in Egypt”, 2021)



10.45 %
Unemployment rate of labour force in 2020
(“Cultural and Creative Industries in Egypt”, 2021)



26.54 %
Youth labor force aged between 15-24 in 2019
(“Cultural and Creative Industries in Egypt”, 2021)



226,160,604 \$
Total public budget for culture

3.00 % Share of cultural & creative sectors in GDP
92.50 % National budget for the Ministry's salaries (Fazeulaa, 2018)

(“Diversity of Cultural Expressions”, 2020)



213
Cultural Palaces spread all over the country (Fazeulaa, 2018).



43rd Rank
Service Exports of Culture and Creative services in 2018

39th Rank
Creative Goods Exports in 2018
(“Diversity of Cultural Expressions”, 2020)

Fig. 3 Egypt's profile focusing on the creative industries, based on several sources cited in the info-graph.

A.1.3. National Context and Sectorial Definitions:

Reflecting on the local context of Egypt, the government adopts mainly the terms proposed by UNESCO and UNCTAD with sectoral variations from one ministry to the other due to the differences of their scope of interest. Figure 3 (above) represents the current overall landscape of statistics, institutions, and data relating to the creative industry in Egypt. Driven by the state's vision of "Egypt 2030," the government had "an economic shift from the traditional, material, industrial sector to an information and technology based communication and creativity sector." (Eickhof, 2017). Thus, most ministries' statements and programs are concerned with the concepts of innovation and digitization of the creative industries. The definition of creative industries is not usually stated clearly but rather deduced from published papers or public statements by leading political figures or inferred from the programs, activities, and announced strategies by the different ministries. This section will look into the definitions of the Ministry of Culture, Ministry of Trade and Industry and Ministry of communication and information Technology, since their scope of work directly intersects with the sectors of creative industries.

Ministry of Culture (MoC)

The definition of the term creative industries is influenced by the ministry's own activity which focuses mainly on the **production of culture**. "The Ministry boosts and spreads cultural industries without discrimination to achieve cultural equity" ("Vision and Mission").

In addition to looking into the ministry's definition, Emad Abu Ghazi, former Minister of Culture and a Professor Emeritus of Archival Studies at Cairo University, defines cultural and creative industry as concepts associated with the era of the industrial revolution and modernization (Abu Ghazi, 2021). He explains that industrialization of culture made it no longer exclusive to the elite but rather available to the public. According to Abu Ghazi, the creative industry refers to the creative/cultural work targeting wider audiences and produced through mass production, multiple production stages, financial capital, and labor force, who are not necessarily the creators. The change from being a creative initiative to being a creative industry lies in the transformation from using traditional ways of producing and selling, in which a sole creator undertakes the role of the producer and seller, to a complex production process in which market, labor force, and machines are involved to reach wider segments of the public. Some of the cultural industries Abu Ghazi specified in his paper include **cinema, TV, publishing, theater, art performances, music, and applied arts** (Abu Ghazi, 2021).

Ministry of Trade and Industry (MTI)

In an article published in *Asharq al Awsat* online, former minister of Trade and Industry, Rashid M. Rashid, put forward a definition of creative industries as the interaction between human creativity, technology, and knowledge - built upon generating and commercializing creativity (Rashid, 2021). The term creative economy is inferred from the ministry's mission statement and programs that involve few sectors of the creative economy: to "provide an adequate environment for a sustainable inclusive economy based on enhancing competitiveness, diversity, knowledge, innovation..." (Ministry's Mission). Developing the **craft, heritage, and design industrial cluster** is explicitly stated to be part of their scope of interest in the ministry's report on Industry and Trade Development Strategy: 2016-2020 (Industry and Trade, 2017). While craft, heritage, and design were defined as creative industry sectors by almost all the previously stated international definitions, the ministry identifies an activity as an industry only when it has a noticeable contribution to the economy due to the scale of its human and financial capitals. This explains why some **handicrafts industries** are part of the ministry's scope of development and activities while others are not, hence *Creative Egypt* being one of the ministry's programs to promote local crafts and empower local artisans (Beyond Handmade Goods).

Ministry of Communications and Information Technology (MCIT)

The MCIT's definition of the creative industry is influenced by the government's national strategy of **Digital Egypt**, a term referring to "Egyptian digital society that adopts and integrates technologies in almost every aspect of life" (Digital Transformation). While the term creative industry is not clearly defined, it is rather inferred from the ministry's use of the words **innovations and digital creativity** in identifying their scope of work. Furthermore, the ministry acknowledges the importance of economic diversification and that it is within its capacity, of regulating and maintaining an efficient communication technologies network, to support the "knowledge society" through innovative approaches (Telecommunications: Industry). Some of the ministry's key programs and projects concerned with innovation and digital creativity include: a) the Technology Innovation and Entrepreneurship Center (TIEC), b) Creativa Innovation Hubs, c) Egypt Innovate, and d) Digital Egypt Creativity Centers. They all aim to foster innovation, digital creativity and entrepreneurship in local industries and education.

A.1.4. Critique: Towards a National Definition of Creative Industries in Egypt

The above summary reveals not only the gap between international definitions and local practices in Egypt, it also highlights some of the inconsistencies between the various sectors and authorities pertaining to the creative industries in Egypt (see A.3). While reaching a conclusive definition of creative industries in Egypt is outside the scope of this study, there are a few critiques and nuances that were brought to light through the interviews with actors, organizations, and authorities in this sector.

One of the principal critiques is the complete contextual dissociation of the Global North from the specificity of the Global South. De Jesus et al. critique that the Global North and its organizations tend to ignore the societal differences, overlook the presence of other creative sectors that surpass those that were predetermined, and disregard the deeply-rooted informality of the economy in the Global South (De Jesus et al., 2020). As such, the definition of creative industries in Egypt cannot be disentangled from the informal economy. On the one hand, the informal economy may be viewed as a direct and creative response to deregulation and the state withdrawal from its role as provider of services, hence informality as creativity (CLUSTER, 2023). On the other hand, the prevailing informal sector, accounting for 40% of GDP (Khalid, 2023) and around 70% of housing stock (Sims, 2012), provides a challenging context for regulating creative industries, in terms of registration, taxation, and the protection of intellectual property.

The second is the distinction made between knowledge-based versus creative-based industries. While the innovative aspect remains the value-driven factor for any creative industry, knowledge and innovation are nonetheless distinct, albeit related conceptual categories. According to Muhammed Abdel Dayem, Senior Adviser to the Minister of Youth and Sports, innovation implies the creation of a new product from an idea that already exists, while knowledge does not involve such creation, but rather applying pre-existing facts to a set of problems. While a new product design may exemplify the former, a digital application may best represent the latter.

Thirdly is the difference between the often-conflated categories of initiative and industry. Unlike the above conceptual contrast between knowledge and innovation, the initiative-industry duality may be construed as a continuum. A creative initiative can develop into a profit-generating industry after addressing the parameters of market economy, such as the cost of labor, manufacturing, marketing and distribution, and overheads in relation to revenues of sales and other monetizing activities. This distinction is particularly key when discussing cultural initiatives turned into enterprises - a term contested and somewhat abhorred by many cultural actors interviewed in this study. Such distinction, often emphasized by creative actors in the cultural sector, reflects on the points made above on the shift in policies from culture as a right or service supported by the state, to

a profitable commodity governed by market economy. Compared to the Global North, this process of deregulation and commodification of culture remains sluggish and inconsistent in Egypt. The conversation has become a site of contestation, despite the steady economic and cultural policies adopted by the state over the past two decades. For example, state-owned cultural infrastructure and heritage sites - even public space - have been gradually converted into income-generating spaces, either directly managed by relevant ministries, or through lease to private investors. The state, one could argue, is catching up with both private sector and informal practices, repositioning its role from a guardian of public good into a mega entrepreneur.

In light of these critiques and aforementioned inconsistencies, this study proposes a working definition of the creative industries in Egypt through a two-way strategy. The first is to adopt an existing definition of one of the international definitions, and in this case the **UNCTAD**, as a starting point, then adapting this definition based on the sub-sectors of creative industries in Egypt based on the comparison between international, regional and local examples as illustrated in Figure 4.

	UNCTAD	UNESCO	Creativity, Culture and Capital	IDB	WIPO	DCMS	BEKRAF	CONNECT: CITY	British Council	Adopted categories
Advertising	■	■		■	■	■	■	■	■	■
Architecture	■	■				■	■	■	■	■
Arts & Crafts	■	■		■	■	■	■	■	■	■
Design	■	■		■		■	■	■	■	■
Fashion	■	■	■	■		■	■	■		■
Film	■	■		■	■	■	■	■	■	■
Video	■	■		■		■	■	■	■	
Photography	■	■		■	■	■	■	■	■	■
Music	■	■		■	■	■	■	■	■	■
Performing Art	■	■		■	■	■	■	■	■	■
Publishing	■	■		■	■	■	■	■	■	■
Research and Development	■			■						
Software	■			■	■	■	■	■	■	■
Computer Games	■	■		■			■	■		■
Electronic Publishing	■	■						■		
TV/ Radio	■	■		■	■	■	■	■	■	■
Cultural and Natural Heritage		■		■		■			■	■
Sports and Recreation		■								■
Tourism		■		■					■	■
Culinary			■				■	■	■	■
Social Impact Media			■							
Creative Industries			■							
Creative Places			■							
Marketing				■		■			■	
Collective Management Societies					■					
Internet					■					
Visual Communication Designs								■		
Cultural & Artistic Education				■					■	
Recycling and environmental awarness									■	
Intermediaries										■

Fig. 4 Matrix including the categories in each definition of the international discourse as part of the creative economy.

A.2. Mapping of Creative Industries in Egypt

This section briefly presents the proposed strategies and steps by ministries and their administrative bodies towards the creative and cultural industry. Secondly, it thoroughly examines local and international attempts to categorize, map, and define creative initiatives in Egypt. Precedents of mapping include those organized by government institutions, private sector, and civil society organizations, which is in their approaches to surveying the creative industries.

A.2.1 Evolution of the term “Creative Industries” in Egypt - An Overview

The following historical context is loosely based on the text written by Emad Abu Ghazi, the former Minister of Culture, published in the chapter titled “The Creative Industries Sector in Egypt: Origins- Present- Future Prospects,” shedding light specifically on the cultural industry rather than the creative industry in its holistic meaning. According to Abu Ghazi, although the term “creative industry” emerged in Egypt around mid-2000’s through the British Council, the creative industry as a practice, in the modern sense of the word, started in Egypt as early as the 19th century with the emergence of the printing press and the establishment of the Bulaq Press in 1820. The printing and publishing industries started as state-owned entities, contrary to both the cinema and music industries which began as privately-owned entities. In the early 20th century, the music and cinema industries thrived in Egypt; resultantly, Talaat Harb, a pioneer Egyptian economist and founder of the first national bank, Banque Misr, established two companies for cultural production: Misr Press and Studio Misr. In an attempt to regulate and formalize creative industry activities, a committee for Fine Arts was formed by a royal decree in 1949 to put forward state policy proposals in the fields of art (Abu Ghazi, 2021).

In the 1960s and forward, the creative industries went through turbulent transformations, starting with the nationalization of all industries, including the creative industry, under Gamal Abdel-Nasser followed by the Infitah (Open-Door) economic liberalization policy in the 1970s, under Anwar El-Sadat, which led to the gradual privatizations of the creative industry. The state at first was strongly involved in both the ownership and the production of the cultural industry, such as the printing and publishing of books, radio, and television broadcasting. In 1952, the Ministry of National Guidance was established to regulate the growing cultural industry, which was later, in 1958, transformed into the Ministry of Culture and National Guidance. During this period there were questions of whether the creative industry was to act as a service or for profit, and thus how the state wanted to regulate the creative industry, this was engaged with by Tharwat Okasha, the Minister of Culture during the Nasserite era. These questions have caused several of the creative industries to juggle between being identified as institutions that are accounted for their economic contributions, and entities providing services that are not necessarily financially motivated.

The 1970s witnessed a wave of reformations to the creative and cultural environment in Egypt, starting with the merging of the Ministry of Culture and the Ministry of Media, and later ending with the revocation of the Ministry of Culture and the dismantling of its departments into either art houses or independent institutions. During that time, the Supreme Council of Culture stepped in and became the leading figure in the cultural scene. Although the independent art, cinema, and theater institutions of the dismantled ministry continued operating, the whole idea proved not to be successful and was later withdrawn; thus, the Ministry of Culture was reinstated in 1984. Farouk Hosni's long tenure as Minister of Culture, has been considered a new phase of investment in exhibition spaces, cultural programs, and other cultural industries and products, not only as services for the public but also as cultural products as they proved to generate revenue.

The 2011 revolution, which toppled the Mubarak regime, also terminated the extended tenure of Farouk Hosni, the champion of culture as an industry. According to Abu Ghazi, the year 2014 witnessed two turning points in cultural and creative industries: the proposed cultural policies which were put forward by Gaber Asfour, appointed Minister of Culture in 2011, and Egypt's "2030 Vision" of sustainable development strategies. In one of his published articles, Asfour proposed a strategy for developing Egypt's cultural system. The strategy stated that, although with different responsibilities and activities, the Ministries of Education, Media, Culture, Awqaf (Religious Endowments), and Sports and Youth are all outlets of awareness and knowledge that both directly and indirectly speak to the public's minds. Thus, one way of acting towards developing the cultural system is to collectively act towards influencing the public's understanding and appreciation of culture and its products (Asfour, 2014). Secondly, Egypt's 2030 Vision aims to revive the cultural environment in Egypt through providing inclusive cultural services, investing in the cultural industrialization of publishing, cinema, theater, music, and heritage, and exempting all cultural institutions and houses from customs, taxes and restricting laws (Abu Ghazi, 2021).

Throughout Egypt's history of cultural policies as seen above, one notes the aim to maintain the role of the Ministry of Culture as a guardian facilitating cultural industries as inclusive public services. This is evident when analyzing key turning points including the nationalization, dismantling and reinstating of cultural institutions. On the other hand, new technologies and economic liberalization policies over the past decade are shaping the discourse on creative industries. For example, the global shift from mechanical to digital technologies has driven Egypt's current vision of building a "digital society" with a "strong digital economy" (*Digital Egypt*, 2023). The Digital Egypt movement has subsequently influenced the production and dissemination of the creative industries, somehow directing the national support towards digital creative industries over the expenses of the traditional creative industry including culture, arts, and crafts.

A.2.2 Previous Studies: Reports, and Online Platforms

This section aims to identify local and international entities attempting to map local creative industries in Egypt over the past decade. These mapping initiatives span from online directories and platforms, maps and infographs, as well as printed publications depending on their targeted users. Following is a brief overview of these different mapping platforms and their strategies of surveying and categorizing local creative initiatives.

Cairo Urban Initiatives Platform (CUIP)

CUIP started in 2013 as a user-generated interactive map, directory and shared calendar of events for art, culture, architecture, advocacy, urban development and interdisciplinary initiatives and organizations based in Cairo. It aims at establishing a platform for collaboration, coordination and resource sharing, and enables users to search through different filters and categories. CUIP was developed by Cairo Lab for Urban Studies, Training and Environmental Research (CLUSTER) with the support of Ford Foundation, starting with 35 initiatives, and now hosts over 400 creative initiatives and entities.

Support to Cultural Diversity and Creativity in Egypt

This is a two-year program by Bibliotheca Alexandria started in 2015 and funded by the European Union that promotes cultural debates, maps cultural industries, and nurtures existing cultural outlets. The program offers an online directory and printed publications listing both the Cultural Institutions and operators in the fields of advertisement, Libraries, cinema, literature, circuses, museums, cultural palace, music, cultural spaces, photography, dancing, printing, festivals, publishing, film making studios, television and radio, fine arts, theaters, handcrafts, and youth centers.

Scoping Study on the Independent Cultural and Creative Sector in Egypt

This initiative is a mapping research published by Dalia Dawoud and Dina Iskander in 2017 and supported by Danish Egyptian Dialogue Initiative (DEDI) and Centre for Church-Based Development (CKU). The paper tackles the role of the donors in sustaining the creative industry and the policy framework regulating the creative and culture industry. Additionally, the paper gives an overview on the challenges, opportunities and strengths of the independent arts and culture sector in Egypt in the fields of film, theater, music, urban development and heritage practices and then maps the independent creative and cultural initiatives in Alexandria, Port-Said, Aswan, Minya, Mansoura.

Egypt Innovate

This is an online platform, started in 2017, offering a geo-based interactive map initiated by the Ministry of Communication and Information Technology and owned by Technology Innovation & Entrepreneurship Center (TIEC) and Information Technology Industry Development Agency (ITIDA). The directory aims to connect and educate Creative industry's innovators and entrepreneurs in the field of technology through providing experts guidance, innovations toolkit, online courses and individual or organization assessments.

Mapping the creative industries in the Egyptian Delta Region

This online mapping research was developed by IceAlex innovation hub and published by the German Agency for International Cooperation, GIZ, in 2018. The research mapped the creative industries that have high potential “return on investment regarding job creation, filling gaps in the supply chain and boosting innovation in the sector” (icealex). The following are the sectors of the creative industries mapped in the research:

- Furniture & woodwork
- Leather, shoes and fashion accessories
- Marble, granite and mosaics
- Garments and home textiles Jewelry
- Ceramic manufacturing
- Candle and wax production.

NilePreneurs

This initiative, started in 2019, funded by the Central Bank of Egypt, aims to support startups and SMEs in the fields of manufacturing, agriculture, and digital transformation through advisory support services, capacity building solutions and Incubation of small business. This initiative is piloted in Nile University and is growing to include 4 more universities.

LEEP

This entity, launched in 2020, is an online platform offering a geo-based interactive map of Egypt supported by Drosos & HSBC that aims to connect around 500 innovators to professionals and researchers and to facilitate the exchange of ideas and resources in the fields of Creative Industries, education, environment, health, services & technology, infrastructure & transport, and tourism. LEEP provides a digital social innovation map that visualizes social innovations in Egypt, by sector and stage.

iCulture Creative Industries

This online listing platform started in 2021 and funded by EU & EUNIC, aims to connect 201 creators and artists with sponsors, producers and art experts in the fields of music, art & handicrafts through providing solutions, design programs, and safeguarding plans.

Egypt Entrepreneurship Ecosystem

This initiative, started in 2021, is an online interactive info-graph created by Arab Entrepreneur House aiming to provide an inclusive database of the different entities, such as networking, talent, funding, support, and growth, involved in the support of entrepreneurs, startups, and small enterprises in the fields of Education, Innovation and Culture.

CREACT4MED

CREACT4MED started in 2020, is an online listing platform lead by Euro-Mediterranean Economists Association (EMEA) funded by EU commission that aims to connect 201 creators and artists with sponsors, producers and art experts in the fields of music, art & handicrafts through providing solutions, design programs, and safeguarding plans.

Kayani

Kayani is an online listing platform and a mobile application powered by the Ministry of Youth and Sports in Egypt that aims to provide a comprehensive database of local events, workshops and every other thing concerning young people brought forth by governmental institutions, private entities or civil society organizations.

List of Identified Organic Clusters in Egypt

This mapping research was conducted by Micro, Small, and Medium Enterprises Development Agency (MSMEDA), for the Social Fund for Development and supported by the African Development Bank. The research mapped around 145 local handicrafts clusters in Upper and Lower Egypt with the aim of selecting promising clusters to be considered in any future development plans.

Creative and Social Enterprise in Egypt

This study, published in 2022, was conducted by the British Council, Social Enterprise UK and Ahead of the Curve. The study explains the distinction between creative, and social enterprises along with the hybrid creative and social models. Then it surveys the CSEs categories, contribution to the Egyptian economy and geographical distribution in Egypt.

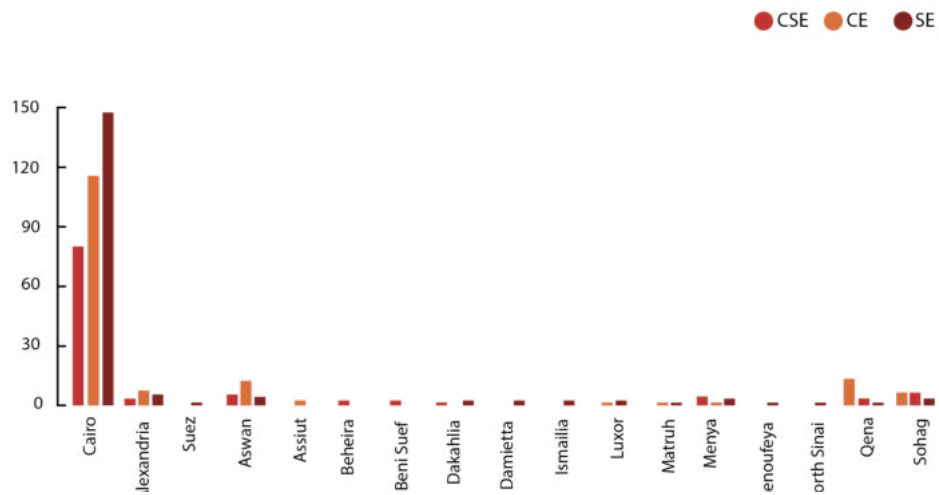


Fig. 5 Diagram representing the geographical distribution of social enterprises (SE), creative enterprises (CE) and social creative enterprises (SCE) in Egypt.
 Source: Creative and Social Enterprise in Egypt 2021-2022, British Council, 2022,
www.britishcouncil.org/sites/default/files/creative_and_social_enterprise_in_egypt_final

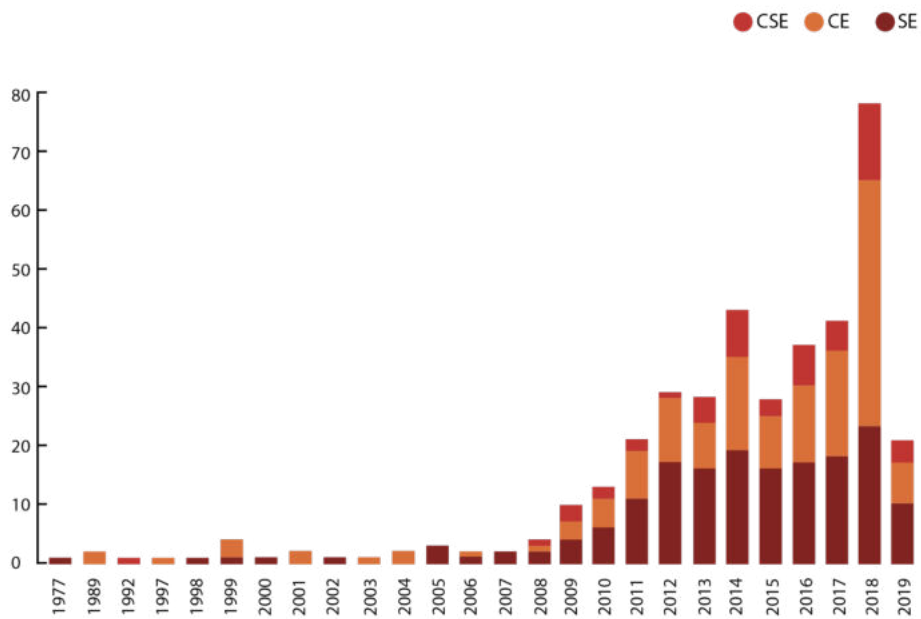


Fig. 6 Diagram representing the evolution of the SE, CE and SCE enterprises in Egypt.
 Source: Creative and Social Enterprise in Egypt 2021-2022, British Council, 2022,
www.britishcouncil.org/sites/default/files/creative_and_social_enterprise_in_egypt_final

A.2.3. Analysis

The mapping studies, directories and platforms above could be organized via a number of categories, demonstrating their strength as well as their deficiencies. Government-led mapping programs and platforms, such as NilePreneurs and Egypt Innovate, are generally characterized by attempts to provide go-to institutional and legal resources to support emerging SMEs and upstarts. They also aim to reach out to other provinces beyond Cairo and Alexandria, seeking to develop national portals. Private-sector platforms, such as LEEP, on the other hand, emphasize the business development of startups, connecting innovators and researchers to marketing opportunities, while fostering the transition from creative ideas to sellable products. Civil society mapping initiatives tend to focus more on researching the creative cultural landscape for the purpose of identifying gaps and potentially offering support through local or international partners.

There are several ways that these platforms manage their surveyed data. Some publish online directories, such as *Support to Cultural Diversity and Creativity in Egypt* by Bibliotheca Alexandrina; infographics, such as *Egypt Entrepreneurship Ecosystem* by Arab Entrepreneur House; or as interactive maps, such as *CUIP* by CLUSTER. In addition, Some of these online platforms provide printed publications such as the one by Bibliotheca Alexandrina. The format of these platforms and directories affects users' accessibility, along with the authors' ability to update the data. Thus, without an ongoing content management framework some of the surveyed data may be outdated. Conversely, printed versions tend to offer a testimony of the landscape of creative initiatives at a certain date.

Thirdly, due to the presence of multiple institutional umbrellas and a lack of a unified definition of creative industries, these platforms vary in their approaches in identifying and categorizing surveyed creative initiatives. Some platforms tackle technology only such as *Egypt Innovate*, some tackle art and culture only, such as *iCulture Creative Industries*, while others tackle a broader range of creative industries to include technology, art, music and culture, such as *CREACT4MED*. Thus, there is no comprehensive platform that encompasses all initiatives that lie under the broad definition of creative industries, something that this study attempts to address.

Last, but not least, almost all the previous studies and mapping platforms limit the scope of their survey to formal entities, excluding creative initiatives and practices, not only those in informal areas of the city, but also startups and work-from-home initiatives still in the process of formalization. This issue raises an important risk in mapping; rendering visible undocumented initiatives which may be vulnerable if exposed to the authorities in terms of taxation, labor law, safety regulations, among others. However, there are national attempts to include the informal industries in a legal framework through programs such as Reconciliation Law (No.17 of 2019),

FinTech Law (No.5 of 2022), and Electronic Receipts (2020), among others; all of which aim at integrating the informal sector, considered as a “dead capital,” into the national economy (de Soto, 2000).

A.3. Institutional and Legal Landscapes of the Creative Industries in Egypt

This section, first, traces the different state institutions, which include ministries, departments, and authorities, as well as active projects and programs that are involved in either the registration, production, or development of Egypt's Creative industries and initiatives. It then maps out the legal frameworks governing the practice of creative industries, including the constitutional, legislative, executive levels, as well as international treaties signed by the Egyptian state. In section C.2 (below), intellectual property rights will be discussed in relation to the various institutions involved in the registrations, permits, and approvals.

A.3.1. Institutions and Ministries

The following are state authorities and institutions that fall directly under the office of either the Prime Minister, the Financial Regulatory Authority, or created by presidential decrees. Ministries listed below, on the other hand, have their own institutional boundaries that may only be bridged via prime ministerial or presidential decrees.

The Egyptian Federation for Financing Micro, Small and Medium Enterprises (EFFMSME)

EFFMSME was established to finance microenterprises whose operations do not exceed 200,000 pounds (around USD\$7000 based on Sep 2023 exchange rate) per project (Microfinance Service, 2020). The Financial Regulatory Authority provides financial support for the EFFMSME and oversees its elections. In addition, it supports specialized training programs, and offers technical consultations for institutional capacity building and financial sustainability. It also provides data and information systems, and develops studies and research in accordance with relevant authorities.

Micro Small and Medium Enterprises Development Agency (MSMEDA)

MSMEDA provides various types of financing that enable young entrepreneurs to establish, develop, and expand small and micro projects. The agency follows up on project owners on a regular basis, and provides technical and administrative support for business development (Obtaining the necessary funding).

MSMEDA was established by a Prime Ministerial Decree No. 947 of 2017, amended by Resolution No. 2370 of 2018. The Agency replaced the Social Fund for Development (SFD) established in 1991, and is thus the product of 25 years of development expertise. The objective of

MSMEDA is to develop a national program for enterprise development and to create the necessary climate for their promotion. It operates through the network of regional branches spread across the provinces. MSMEDA directly contributes to the creative industries, especially through the annual exhibition of handicrafts and heritage, Turathna, an exhibition that reflects the state's interest in reviving heritage arts and provides the opportunity for craftsmen to exhibit their artistic products (*“About Tourathna.”*, 2023). MSMEDA launched a digital platform for Micro, Small and Medium Enterprise, “msme.eg”, (*“Presidency of the Council of Ministers”*), which provides a full range of services for projects, such as training and facilitating the issuance of legal documents, technical support, various funding programs, as well as marketing of project products.

Federation of Egyptian Industries (FEI)

The FEI is one of the largest organizations in Egypt, employing more than 2 million workers. The industrial sector, which contributes about 18% of the national economy, includes printing industries, wood and furniture, information technology, leather tanning, handicraft industry, and textile industries. FEI comprises 19 industrial chambers in its membership and represents approximately 104,000 industrial enterprises, 90% of which belong to the private sector.

Ministry of Culture (MoC):

As the official institutional umbrella of art and culture, traditionally defined as creative industries, the Ministry of Culture supports the creative economy in a variety of ways, including:

- The facilitation of technical services, such as the registration of intellectual property rights, granting permits;
- Providing cultural infrastructure, such as venues, festivals and grants; and
- Offering recognition awards and prizes to creators.

Examples of the latter include the State’s Artistic Creativity Award organized by the Egyptian Academy of Arts, and the more recent Junior Creator Award under the name of the First Lady, in addition to other design and publishing awards (*“Artistic Touches”*, 2016). Most recently, the Ministry of Culture partnered with the European National Institutes for Culture (EUNIC) to support creative initiatives through the “Creative Circles” program. (*“The Minister of Culture”*, 2022)

Ministry of Trade and Industry (MTI)

The MTI is also key to the creative industries which are generally regulated by the Industrial Council for Technology and Innovation (ICTI) (*“Ministry of Trade”*, 2016). The Council was established in 2010 to oversee and promote technology centers, and consolidate their links to the

Egyptian industry. Within the broader strategy of the Ministry of Trades and Industry, ICTI emphasizes the importance of innovation in supporting the Egyptian industry. It provides several services, such as:

- Providing technical support and capacity-building for cadres in Egyptian factories towards developing innovative Egyptian products
- Facilitating access to finance
- Conducting tests for products to increase export rates, and qualify Egyptian companies for international certificates
- Supporting local manufacturing through the design and implementation of industrial equipment instead of importing it
- Fostering technological incubation, encouraging the participation in innovation competitions for small entrepreneurs, and granting awards to innovative small entrepreneurs

Ministry of Communications and Information Technology (MCIT)

The MCIT supports technological creativity and digital entrepreneurship through the Technology Innovation & Entrepreneurship Center (TIEC), which is part of its Information Technology Industry Development Agency (ITIDA). TIEC includes various programs and initiatives that support talents, encourage students to become entrepreneurs, and train government employees to incorporate innovative tools and design thinking. TIEC provides incubation programs and support for female entrepreneurs, and offers resources for entrepreneurs more generally, such as investor outreach and consultancy. TIEC also organizes competitions, such as Africathon, which target effective solutions for a better Africa. TIEC's Innovation Cluster Initiative (ICI) aims at empowering innovation and entrepreneurship through the creation of Public and Private Partnership (PPP).

Ministry of Higher Education and Scientific Research (MoHESR)

The Ministry of Higher Education and Scientific Research sponsors creative industries through the Academy of Scientific Research and Technology (ASRT) where patents are registered for industrial innovations, in addition to providing funding for the development of research for the improvement of specific industries. ("Academy of Scientific Research", 2016).

Ministry of Youth and Sports (EMYS)

The EMYS contributes to creative industries by providing spaces, within its extensive network of youth centers, to train craftspeople and showcase handicraft products. In 2022, EMYS launched the National Youth and Sports Platform, Kayani, sponsored by the Council of Ministers in cooperation with the Ministry of Communications and Information Technology (see section C.2),

which represents a significant attempt to foster links between the various ministries and government agencies (Suleiman, 2022).

Ministry of Tourism and Antiquities (MTA)

The MTA supports the creative industry through cultural and recreational programs that enhance the experience of visitors to museums and archaeological sites. According to Mustafa Waziri, Secretary General of the Supreme Council of Antiquities, “the State's interest in preserving, maintaining and exploiting archaeological buildings [...] creates a new pattern to promote tourism associated with creative industries, which would contribute to the development of the tourism sector.” This statement reflects the current policy to develop upgrading projects focusing on the repurposing for heritage sites and buildings towards revenue-generating programs and activities. One example is the agreement between MTA and private sector's to transform the Bab al-‘Azab area in the citadel into the first “integrated creative zone” in the Middle East and Africa. The project is hinged on three pillars: education, provision of work spaces, and investment in small enterprises (“A Partnership”, 2021).

Ministry of Planning and Economic Development (MPED)

The MPED is responsible for preparing sustainable development plans, diversifying sources of financing for development plans and programs, and promoting partnerships with other ministries, private sector, civil society and development partners. MPED aims to foster cooperation with governmental and non-governmental institutions either through development programs agreements or through laws and policies propositions agreements. They develop agreements with the private sector as can be seen with Hackathon Egypt 2030. While Pepsico Egypt and Rise Up encourage youth and small businesses to find innovative solutions towards the Sustainable Development Goals and respond to Egypt's Vision of 2030 (The Ministry of Planning, Pepsico Egypt..., 2022). The Egyptian Impact Measurement Lab (EIML), a cooperation protocol with Jameel House, is an agreement with a private international entity promoting evidence-based policies and improving development outcomes in Egypt (“Ministry of Planning and Economic”, 2022).

Ministry of Supply & Internal Trade (MSIT)

Aside from its main role of maintaining food security for Egypt, The MSIT established the Internal Trade Development Authority (ITDA), which issues the registration of trademarks. According to ITDA, Egypt is one of the first countries to protect intellectual property rights through passing Law No. 57 of 1939, which lays the framework for trademarks registration and establishes penal provisions for possible infringements on registered trademarks, whether by copying, forging,

possessing or selling. Later on, Egypt proceeded to join all international conventions related to the protection of trademarks. Trademarks for cultural, industrial or digital products are registered and regulated at the Internal Trade Development Authority (Internal Trade, 2023). Trademarks of creative industries is one of the topics that will be further discussed in depth later in part C.2 of this study on intellectual property rights.

Ministry of Social Solidarity (MOSS)

The MOSS aims to develop, fund and maintain programs and services to support low-income families and raise their living standards, in addition to encouraging civil society and the private sector to initiate organizations that are for the greater good. The role of MOSS in overseeing NGOs, many of which provide services related to the creative industries, marks its relevance to this sector. One example of these NGOs is Nahdet El-Mahrousa, a key institution that helps young entrepreneurs to start and grow their businesses, especially in the fields of creative industries. Part B of this study will further discuss the activities and contributions of this organization and similar ones.

In 2017, NGO Law No. 70 was passed to set several provisions on the work of non-governmental organizations. However, after national and international criticism to the limitations imposed by this law, it was amended to Law No. 149 of 2019. The two new amendments in the 2019 law are, firstly calling off the security agency monitoring the NGOs, and secondly replacing the sanction of jail time with fines, “ranging between 100,000 and 1 million Egyptian pounds” (TIMEP Brief, 2019). Nevertheless, the new NGO law is still restrictive in terms of NGOs opening bank accounts, receiving funds, “entering into agreements with foreign entities; conducting opinion polls and surveys; relying on foreign persons ... and participating in workshops abroad without prior approval.” Resultantly, the NGOs would need to approach the concerned ministries such as the Ministry of Foreign Affairs or the Ministry of Social Solidarity to get approvals on any of the previously mentioned activities. Additionally, the law authorizes the Ministry of Social Solidarity to start the Central Unit for Associations and Civil Work to monitor and oversee NGOs and take terminating actions against any NGOs viewed as violating the law. (TIMEP Brief, 2019)



Fig. 7 Fragmentation of Creative Industries in Egypt among different authorities

A.3.2. Laws, Regulations, and International Treaties

In addition to there being several ministries and institutions involved in the creative industry, there are as many laws and policies regulating it. Four levels of these regulating laws could be identified, according to Mohamed Abdel Dayem, Senior Adviser to the Minister of Youth and Sports. These are the constitution, directly and indirectly-related laws, ministerial decrees and regulations, and international treaties.

Constitution:

The Constitution represents the umbrella under which all legislation and laws are based. Although there is no explicit mention of creative industries in the Constitution, there are few articles directly relevant to the creative process, such as Article 67 and Article 69 elaborated below.

- Article 67 of the Egyptian Constitution stipulates that: “The freedom of artistic and literary creativity is guaranteed. The State is committed to the promotion of arts and morals, the care of creators and the protection of their creativity. The necessary means of encouragement may not be brought or initiated to stop or confiscate artistic, literary and intellectual works or against their creators except through the public prosecution.”
- Article 69 declares that the State is committed to protecting intellectual property rights of all kinds in all fields, and establishes a competent body for the care and legal protection of such rights, which is regulated by law.

Directly- and Indirectly-Related Laws:

While it is outside the scope of this study to account for all laws relating to the creative industries in Egypt, there are generally two types of laws, directly or indirectly related to this question.

The directly-related laws were passed targeting first-hand issues and regulations concerning the creative industry. Looking at the publishing industry we can see examples of these laws, regulated by the Ministry of Culture, there is the Supervisory Authority for Art Works Act of 1952 and its amendment in 1989, and the Censorship of Artistic Work Act, 1955, Act No. 430 of 1955 (amended by Act No. 38 of 1992) which aims at protecting public morality and maintaining security, public order and the supreme interests of the State. According to Mohamed Abdel Dayem, the Intellectual Property Rights Protection Act No. 82 of 2002, and the Electronic Signature Regulation Act and Establishment of the Information Technology Industry Development Authority No. 15 of 2004 are few other examples of directly-related laws, in addition to pertinent laws, such as those of Freedom of Expression and Use of Public Spaces.

On the other hand, the indirectly-related laws don't necessarily have an immediate impact but rather secondarily intersect with the creative industry, including those pertaining to labor laws, environmental protection laws, industrial security laws, tax laws, and insurance laws.

Presidential and Ministerial Decrees

Presidential and ministerial decrees impact the creative industries in Egypt in two main respects. The first of these directs the general strategies and development visions, such as the National Strategy of Intellectual Property and Egypt Vision 2030. This strategy attempts to focus on knowledge, innovation and scientific research that seeks "to make Egyptian society by 2030 a creative, innovative and productive society for science, technology and knowledge", while supporting the cultural industry to contribute to the national economy (Elasrag, 2021). The other aspect is in setting up councils and confederations related to specific policies related to the creative industries, such as the Micro, Small and Medium Enterprise Development Authority established through the Prime Ministerial Decree No. 947 of 2017.

International Treaties with Egypt

International treaties are signed and ratified either on a ministerial in accordance with international cooperation, or state level and involve different authorities. In addition to universal

principles related to labor rights and environmental protection, there are agreements with specific focus on creative industries. Three examples are summarized here.

- **Creative cities network:** Cairo has been included as a “Creative City” on the UNESCO list in the fields of folk arts and heritage crafts since 2017. It is the second city in Egypt, after Aswan (United Nations, 2015), to be considered as a UNESCO creative city. Cairo's inclusion in this Network of cities offers a number of benefits, such as opportunities for partnerships, technical support, and cross-cultural creative exchanges. The creative cities network also promotes the dissemination of cultural activities, goods and services, handicrafts, and creates opportunities for creators and professionals in the cultural sector (El-Sharkawy, 2017).
- **Intellectual property rights:** In 1975, Egypt joined the World Intellectual Property Organization (WIPO) and subsequently signed all WIPO-Administered Treaties. These further treaties cover copyrights, patents, trademarks, industrial drawings and models, trade secrets, integrated circuits planning designs, geographical indications and plant varieties (IPR OFFICE, 2021). However, some of these conventions are signed by Egypt but are not implemented, such as the Convention on International Registration of Audiovisual Works (Economic and Social, 2005).
- **COP27:** "Egypt's National Climate Change Strategy 2050" as one of the pillars of ensuring the quality and sustainability of development projects and surviving climate disasters (Egypt and the Issue of Climate Change, 2022). Since there were several participating creative initiatives, WIPO Green participated in the conference as well with a number of events supporting these initiatives and businesses with green innovations. Earlier, the WIPO founded the IPO GREEN initiative that “supports IP Offices to enact green policies and programs” (About WIPO GREEN).

A.4. Reflections and Conclusion

The past two decades witnessed the emergence of the creative industries as an important category in Egypt, drawing the attention of civil society organizations, private sector, and various authorities. While the scope of creative industries in Egypt is still evolving their definition is being sharpened as the multiple studies and platforms listed above may attest. This highlights how the creative sector is being recognized by the state as a key driver of economic growth. A number of observations could be made based on the above situational analysis.

- The analysis reveals the lack of a **unified definition** of creative industries, due in part to the gap between international definitions and local conditions and practices. Other problems

include the blurred boundaries between creative initiatives and industries, and the distinction between creative industries and economy. Both academic discourse and public policies pertaining to this sector in Egypt remain in a state of fluidity and lack a coherent framework for both policy and practice.

- Creative initiatives in Egypt fall under the **multiple jurisdictions** of various ministries and state authorities, and hence have to deal bureaucratically with their respective definitions, scopes and priorities. Bureaucratic silos are not only reflected in the multiplication of parallel programs for incubation and support, but also in the complex procedures associated with each authority - Intellectual Property is one example of this. The state acknowledges this fragmentation, and is developing trans-ministerial bodies and programs related to creative industries, such as the Supreme Councils, and Egypt 2030 Vision.
- The study exposes the issue of **data in Egypt**, in terms of availability, accessibility and accuracy. This issue should be understood in the context of decades of hyper-centralized governance in Egypt, as well as the political turmoil over the past decade triggered by the 'Arab Spring'. Archives, if available, are often unreliable or inaccessible without cumbersome approvals and security clearance. Even surveys and questionnaires to collect data are subject to prolonged process of security approvals. Throughout this study, accessing data and organizing meetings with state's representatives, as will be discussed further in Part B, proved to be one of the most challenging aspects to develop a comprehensive understanding of the institutional landscape of the creative industries in Egypt.
- **The shift from culture as a service to an enterprise** is one of the fundamental challenges facing creative initiatives, particularly in the cultural sector. The neoliberal turn in Egypt, with its different iterations from the Open-Door policy in the 1970s, to the structural adjustments in the 1990s, and the current subsidy cuts and currency devaluation, have all contributed to precarious financial sustainability of creative initiatives in the arts and culture. This precarity is further compounded by the commodification of the state's physical and soft infrastructure as evident in the privatization of both public space and heritage sites.
- The above mapping clearly illustrates that creative initiatives in the **informal sector** remain generally outside the radar, and are **thus excluded from both support programs and integration into the larger economy**. While creative initiatives or intermediaries focusing with developmental agenda in informal areas have a better chance of accessing international funding and media exposure, local enterprises in these areas, from craft and manufacture to sports and services, are less likely to be included in the landscape of creative industries. This general dissociation is particularly ironic given the strong integration of both creative and

informal economies in the Global South. Not only is the production of creative ideas often carried out in the informal sector, but informal practices include a full range of creative work, such as music and craft, as well as creative and practical solutions to daily life, including housing, infrastructure and transportation.

The identified gap in previous mapping frameworks of the creative industries will thus be addressed in Part B of this study, whereby a number of creative initiatives engaging the informal sector will be interviewed and visited.

PART B. ENGAGING CREATIVE ACTORS

B.1 Sub-sectors of the Creative Industry: Methodology










The first step to identify case studies and success stories was to develop a matrix of the subsectors of creative industries in Egypt. This entailed returning to the definition of creative economy in international examples as well as those developed in the context of the Global South. The matrix includes the proposed sub-sectors relevant to the Egyptian context (fig. 8), including architecture/interior design, furniture/product design, visual design, culinary, fashion, performing arts, fine arts, heritage and tourism, sports and recreation, heritage and tourism, publishing, educational/gaming, media, advertising, software/digital apps, video gaming/animation, and intermediaries. Within these 17 sub-sectors of the creative industries in Egypt, around 40 initiatives/organizations were identified, representing a wide range of practices, programs and projects. This preliminary list was then subjected to a set of criteria based on the research goals, such as initiatives that are women-led or youth-led; located in, or whose practices involve informal areas or provinces outside Cairo and Alexandria; those pursuing environmental or social agenda, those engaging traditional crafts; and those pursuing a thriving business model. Other practical considerations directed or filtered the selected short list, such as their interest and availability as well as personal connections that helped facilitate organizing meetings and visits. At the end, 18 interviews were conducted with the principals or co-founders of these initiatives, including 12 practices and initiatives and 6 intermediaries and representatives of state institutions.







The process of scheduling and conducting interviews with members of the creative industry raised a few key challenges. First, there was the issue of interest and availability, whereby some individuals did not respond to interview requests being uninterested, on summer vacation, or occupied with other commitments. Some of these challenges were overcome by relying on personal connections with the art and cultural network. Another key obstacle facing the research team was skepticism or outright refusal to be the subject of research - a point that was particularly recurring when attempting to interview authorities within the field. Approaching government officials generally resulted in a pattern of a non-response, evasion, or constant rescheduling, even when approached via the British Council, a reputable international institution. Such a pattern may be explained by a lack of trust by the government in independent research. The team was informed off-the-record that there are clear directives to all ministries and public institutions not to release data, share information or conduct interviews without an official letter approved by higher authorities, and in some cases, security clearance. Only in one case, a letter issued by the British Council helped release some requested data from an intermediary with a quasi relation to the government.

In general, approaching these initiatives involved a brief introduction to the goals, scope, and expected output of this study, as well as a set of questions outlining the interview which some

requested in advance. These questions, which also helped develop a comparative framework to analyze these interviews along cross-cutting themes, included the following points:

- Provide an overview of the purpose and vision behind this initiative, target group(s) and its positioning in the market.
- Where did the idea behind this initiative come from (precedent, market study, commission by a client, etc.)?
- What was the process of growth from a creative idea to project (business model, registration, formalization, organizational structure, branding, etc.), and how long did it take?
- What are some of the challenges facing the materialization of this initiative (legal, financial, procedural, technical, others)?
- What would you recommend to policy makers in order to avoid similar challenges for other initiatives and support emerging creative ideas?
- What is your perspective plan/vision to grow, diversify, etc.?
- Specific questions about IP, intermediaries, and the role of informal economy according to each case.

Category	Sub-Category	Initiative Name	Women-led	Youth-led	Informal Area Sector	Environmental	Traditional Craft	Social Agenda	Thriving Business Export	
Culture	Architecture/ Interior Design	 HandOver	■	■						
	Interior/ Furniture/ Product Design	Cairopolitian		■						
		Everything Earth	■	■						
		 Kenit	■	■						
		Kiliim Egypt		■			■	■	■	
		Yusra Yassin	■	■						
		Zaha Home		■						
	Visual Design	 40 Mustaqel	■	■						
	Culinary	 Dawar Kitchen		■	■				■	
		Fus hat Sumayya	■							
	Performing Arts	 Estabena		■						
	Fashion	Amna Elshandaweely	■	■						
		Chagara Textile	■	■						
		Nesaa Online	■	■						
		 Okhtein	■	■						
		Reform Studio	■	■			■		■	■
		Upfuse	■	■			■		■	■
		Very Nile	■	■			■		■	■
	Fine Arts	 B'sarya								
	Heritage and Tourism	 Al-Qalam		■			■	■		
Sports/ Recreation	 Cairo Bike CairoW									

		1	2	3	4	5	6	7	8	9	10
Industrial Product	Handicrafts 	APE		■	■	■		■			
		Khoos in Menya		■		■	■	■			
		Pottery in Fayoum					■	■			
		Tally House					■	■			
		Yadawi				■		■		■	
	Publishing 	Balsam	■								
		Rizo Masr		■							
	Educational/ Gaming 	A5dr		■							
		Beit El-Warsha	■	■							
		GebRaa	■								
Greenish				■							
Hadi Badi		■									
Makouk				■							
Space Gear Hub		■	■								
Digital	Media 	Asem Kamal Studio		■							
		Dina Amin	■	■							
		Film My Design	■	■							
		Sync School		■							
	Advertising 	Kairo		■							
	Software/ Digital Apps (Services) 	Elmenus		■							
		Fawry		■							
		Khazna		■							
		NowPay		■							
		Paymob		■							

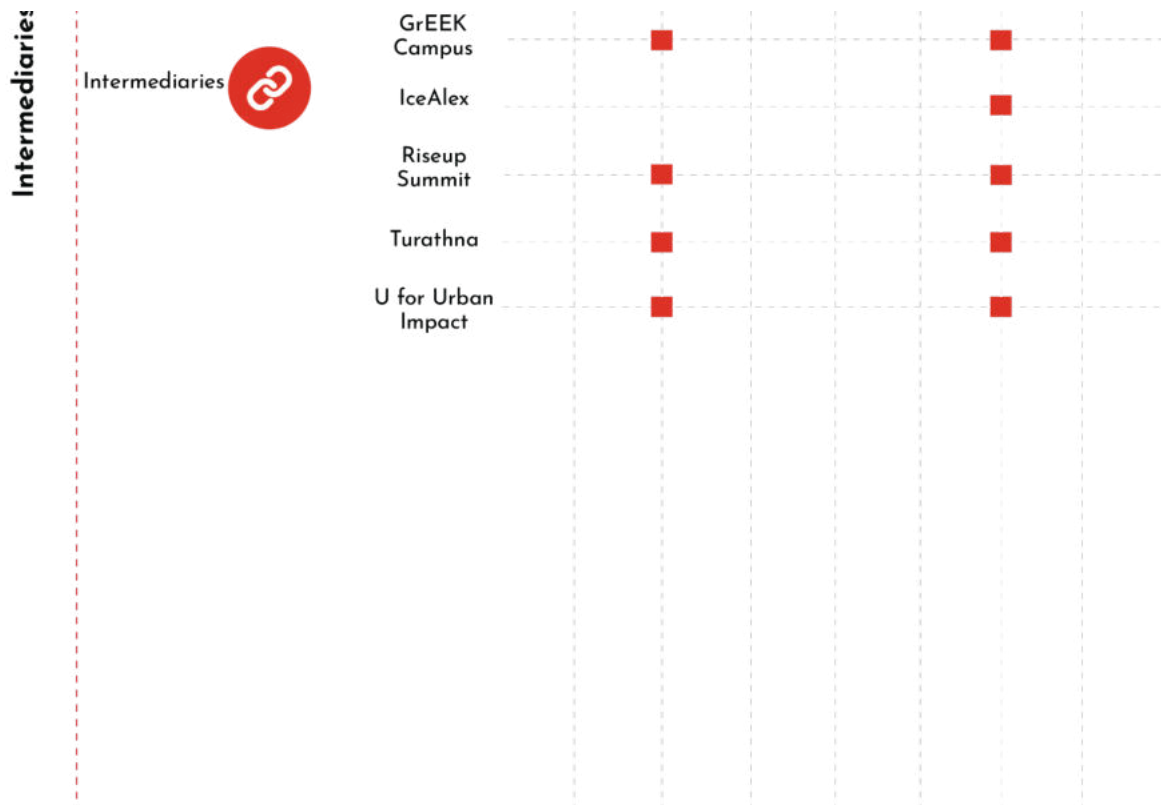


Fig. 8 Matrix identifying several sub sectors of the creative industry and prospective initiatives in Egypt.

B.2. Interviews with a Sample of Creative Initiatives: A Summary

The following section introduces a set of creative initiatives interviewed in order to gain insights into their practices - from artists to tech entrepreneurs and business development executives - offering different perspectives to the challenges they face and policy changes they recommend. The initiatives interviewed vary in their size, area of focus, and duration of their practice. Online and in-person interviews as well as a few on-site visits were generally conducted during the summer of 2023. The summary below is organized alphabetically.

Animatex - Interview with Youhanna Nassif, Founder

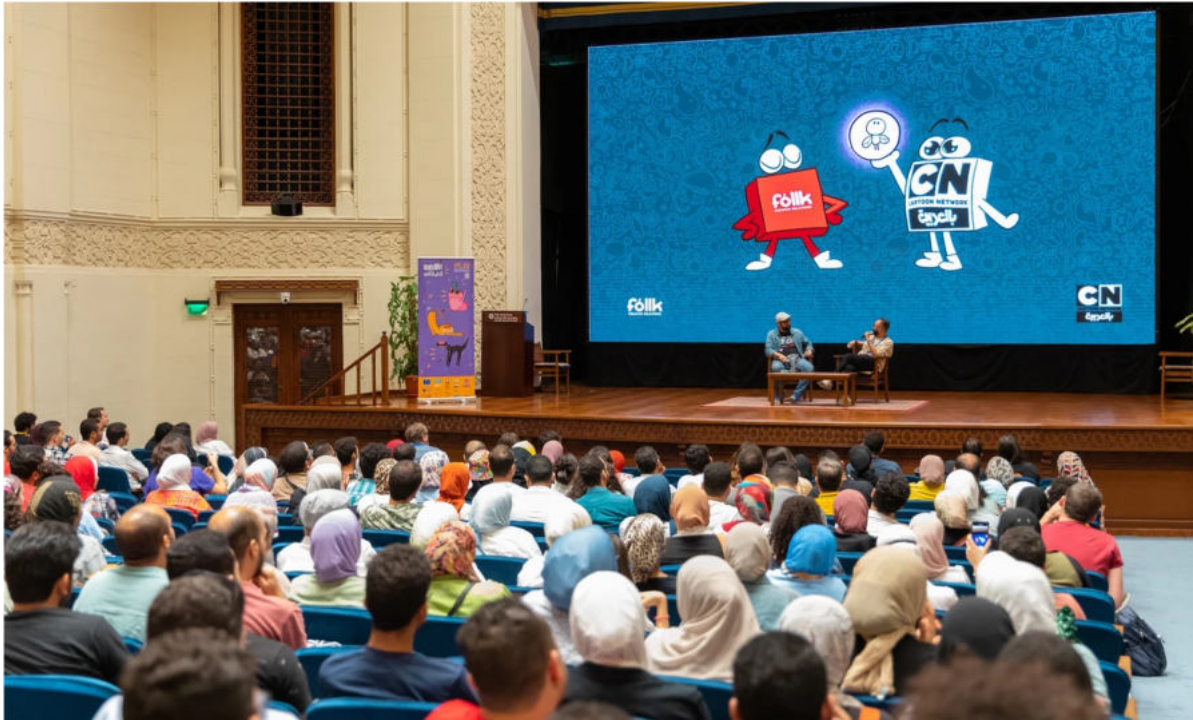


Fig. 9 Animation festival by Animatex

Source: “Gallery.” Animatex
www.animatex.net

Animatex is an animation festival that first took place in 2020 in Cairo, Egypt. Founded by Youhanna Nassif in collaboration with Samaka Studio, the festival aims to address the lack of social events and a networking hub for animators in Egypt. The first edition of Animatex kicked off in Startup Haus Cairo, the movie screenings took place in Zawya, and other workshops and activities in different places like Goethe Institut, NVIC, among others. The second edition took place at the French Institute. In addition to offering movie screenings, workshops, talks and panel discussions, Animatex also sometimes invites artists from abroad, in order to offer an international experience and overall exposure. Animatex aims to expand its scope and programs regionally to other Arab countries, where there is an absence of festivals, events, and networking hubs for animators.

Association for the Protection of the Environment (APE) - Interview with Bekhit Mettry, Public Relations Representative



Fig. 10 Recycling of Nespresso coffee caps and can bins to produce bags and accessories.
Source: "Paper recycling and handicrafts unit." ape, www.ape-eg.org/sub-services/show/5

The Association for the Protection of the Environment (APE) is an Egyptian non-governmental organization founded in 1984 that works alongside the waste collector's community in Manshiyyat Nasser to upcycle inorganic waste materials to produce fertilizers and create handicraft products. They do not use waste materials that were mixed with bio-waste in creating handicrafts, but instead collect leftover clothes from factories and paper from schools and institutions. APE has around 265 full time employees, and the association exports its handcrafted products to Canada and USA through their network and displays them in bazaars all over Egypt. The association provides literacy and handicraft programs to empower the local community, especially women and children, encouraging them to work with the association. This year around 25 young girls and women joined college after finishing APE's program while other women had several job opportunities in bigger factories. They also provide sports programs and health-related services for the local community. Since its founding, APE has supported over thousands women and girls, some of whom are currently training for the younger generation of craftswomen.



Fig. 11 Elmenus online application and delivery campaign

Source: "Elmenus closes \$10M pre-series C round." *Egypt Innovate*

www.egyptinnovate.com/en/news/elmenus-closes-10m-pre-series-c-round

Elmenus is a food delivery app that was founded by Amir Allam in 2011 as a food discovery platform for restaurant menus. In absence of a reliable directory and restaurant-reviewing platform, it aims to offer its users a special experience finding the food they love. From a humble start with one delivery person collecting restaurant menus and an outsourced data-entry team, the application has grown to offer its services in 25+ cities in Egypt as of August 2023. Today, the platform provides choices among over 6000 restaurants. Elmenus has successfully marked three major milestones during its journey as a startup: Launching their online app as a platform for food discovery, offering online ordering, and building their delivery fleet.



Fig. 12 Film My Design Festival 2022 in Zawya Cinema, Downtown Cairo
Source: “Film My Design [FMD] 2nd Edition.” www.filmydesign.com

Film My Design is a film festival that aims to celebrate the design landscape in Egypt. In 2018, the first FMD event was kicked off at the GrEEK Campus, where the idea was being put to the test through a documentary movie that was produced by FMD in collaboration with Flinks Studio. Later, the first edition of the FMD Festival took place in February 2019, with screenings for nine movies, four of which were in partnership with Milano Film Festival. The second edition for FMD took place in January 2022, screening more than 30 films and offering 25 talks and discussions, including movies from Japan, Europe, USA, and of course Egypt. This time the FMD team aimed to push the boundaries and explore the possible topics they can tackle beyond art films, such as: food design, landscape design, architectural photography, among others. FMD aims to make their content accessible to other governorates in Egypt outside of Cairo and in 2023 their activities expanded to cover Tanta, Ismailia, and Alexandria.



Fig. 13 Young entrepreneurs presenting their handmade products in their first Green marketplace.

Source: "HU Entrepreneurship Center for Social Impact."

www.facebook.com/photo.php?fbid=709003260924678&set=pb.100054450312386.-2207520000&type=3

The Entrepreneurship Center at Heliopolis University is an incubator which is managed by the CEO of Sekem, a sustainable development company. Their aim is to support the initiation of sustainable business models from the ideation phase to the realization phase through providing mentorship, training, financial support, and legal support. They offer different thematic programs to support different ranges of talents and ideas. Some of their incubation programs include Innoegypt Program, ESTEDAMA Program, which specializes in sustainable agriculture and food production, and Women-up Program, which supports economically independent women by matching them with other female entrepreneurs to mutually learn skills and grow a small business.



Fig. 14 Participants attending a training program designed to provide training and online services.

Source: “Training program for green entrepreneurs (GEs).” IceAlex, 2023.

www.linkedin.com/posts/icealex_switchmedworkshop-businessmodelvalidation-activity-7023984884805218304-uPbh?utm_source=share&utm_medium=member_desktop

IceAlex is an innovation space which serves as an enabling environment for entrepreneurs and youth alike. It offers a comprehensive range of services including prototyping services, workshops, networking activities, and mentoring. IceAlex falls under the IceHubs Global, along with IceCairo, IceAddis, and IceBauHaus. ICE stands for Innovation, Collaboration, and Entrepreneurship. In 2015, IceAlex collaborated with Jesuit Alexandria to conduct research on endangered handicrafts such as wooden crafts and arabesque, which rely heavily on the transfer of knowledge across generations. To preserve this cultural heritage, IceAlex produced a book titled "Creative Alexandria" available in both Arabic and English, with the aim to document these crafts. Unlike seeking to acquire startups, IceAlex's primary focus is assisting startups in developing their minimum viable product (MVP) if not yet established, while also enhancing their business models to ensure profitability.

Khoos - Interview with Omar Moniem, Co-founder and CEO



Fig. 15 Product categories presented on Khoos
Source: “Khoos Homepage.” www.getkhoos.com

Jereed was founded in 2014 and its sub-brand “Khoos” was founded in 2017 by Omar Moneim and Mostafa Abdalla. Both founders were driven by their previous experience in the field of social enterprises and community development. Jereed develops and produces furniture, parquet, and home accessories from palm midribs, which is a natural material typically not used and can replace wood, while Khoos produces hand-woven products from palm leaves. After an initial study of the craft in Fayoum, to the southwest of Giza, by observing the craftsmen’s skills, and studying their techniques, they decided to base their work in al-Qayat village, Minya, in Upper Egypt. They initiated their work by offering a workshop led by mentors from Fayoum for the women of the al-Qayat village, to which around 220 women applied, 33 of whom were trained and later 10 were hired. Later on, the craft became widely popular in the village.



Fig. 16 Beladna is an Arabic trivia board game that allows players to discover new creatures, places, seas, deserts, and valleys around Egypt.

Source: "Products." www.makouk.com

Makouk is an Egyptian company specializing in educational card and board games, tailored for both kids and adults. Founded in 2012 by Ali Azmy and his sister as a small family business, they worked first under the name Weladna, which was later rebranded as Makouk. One of Makouk's first projects is Beladna Board Game, which was informed by a range of scientists in different specializations, such as geology, biology, and Egyptology. In 2013, Makouk started their programs, where they develop customized experiences, to profit and non-profit entities, to suit different audiences. Makouk seeks to establish itself in other markets outside of Egypt, where its prices as locally-produced games will be competitive.



Fig. 17 One of the sessions held by Incubator El Mahrousa

Source: "Incubator El Mahrousa." www.nahdetelmahrousa.org/?page_id=78599

Nahdet el-Mahrousa is an Egyptian non-profit and non-governmental organization founded in 2003 with the aim to build the capacities of small businesses helping them sustain, improve, and expand. They incubate teams from the ideation phase all the way to the scale-up of the enterprise, while in parallel encouraging the business to invest in diverse income sources for sustenance. They have so far incubated more than 400 independent creatives in the fields of performing arts, animation, and handicrafts. Owing to the fact that they are not an art academy, they usually incubate artists with a professional/experienced background who aim to further develop their ideas or products. Nahdet el-Mahrousa offers several services during the incubation phase such as funding, account management, capacity building, mentorship, consultations, business support unit, and networking. In 2018, Nahdet el-Mahrousa opened al-Garage in downtown Cairo which serves as a coworking space and training facility.

Nilepreneurs (NP) - Interview with Mohamed Abbas, Head of Incubation



Fig. 18 Trainers during a "Design Thinking for Ideation Training of Trainers" workshop held by NilePreneurs. Source: "NilePreneurs." www.linkedin.com/company/nile-preneur/

NilePreneurs is an initiative which started in 2017 by Nile University with the aim to support startups and SMEs in domains such as manufacturing, agriculture, and digital transformation. Funded by the Central Bank of Egypt, the initiative is supported by about 15 other sponsors to offer its services consisting of six programs:

- Business Development Services Hubs, offering advisory support and financial solutions
- NilePreneurs Professionals, providing capacity learning solutions
- Innovation & Design Technologies, a comprehensive hub for product design startups
- NilePreneurs Incubate, which is catered for startups in the strategic sectors in Egypt
- NilePreneurs Compete, which deals with market performance and growth goals
- Khalik Digital, which helps SMEs transform their business framework into a digital one

NilePreneurs has been successful in supporting more than 250 startups and 1000 companies, and has reached more than 23 governorates. Nilepreneurs board of trustees includes representatives from the government, such as the Ministry of Planning, Ministry of Scientific Research, and MSMEDA.



Fig. 19 NowPay homepage

Source: “VeryNile Cleaning Activities.” www.nowpay.cash

NowPay is a fintech startup that offers salary advance services to employees in Egypt. Following a B2B2C business model, NowPay enables employees of the subscribed companies to access their salaries anytime during the month, as well as other services such as money lending, bill payments, online and offline shopping, among others. NowPay was part of a bootcamp that was researching startups showing high performance in developed economies. The research group was exploring the startups with large return on investments, a list of around ten startups was made, then a shortlist of five, then a study was made to analyze their relevance to the local market. It was found out that 75% of employees’ stress derives from financial issues. The founding team of NowPay proceeded to perform a market validation, and talked to 15 companies, all of which have expressed interest to have this service introduced to their employees. The NowPay team was successful in developing its minimum viable product (MVP) in four months, and celebrated its first customer in May 2019.



Fig. 21 Volunteers removing plastic waste from the Nile during a clean-up event
Source: “VeryNile Cleaning Activities.” www.verynile.org/cleaning.html

VeryNile was founded in 2018 to address the plastic waste polluting the river and turn it into marketable products. It collects and recycles waste, cleaning the Nile, and upcycles this plastic into products and building materials. Located on the island of Qurasaya in Giza, it works directly with local farmers and villagers through training and capacity building programs. Recently Verynile branched out to other cities and provinces in Egypt, such as Assiut in Upper Egypt. Further, it began to diversify its scope to other community services, such as a local clinic, a community kitchen and an online shop. Verynile is considered one of the leading initiatives addressing environmental and social concerns, while developing a viable business model through the production and marketing of fashionable items, thus bridging the formal-informal divide through creative industries.



Fig. 22 Football match in Wadi El Horreya sporting club.

Source: “Al Horreya Valley.” www.facebook.com/alhorreyavalley/photos?locale=ar_AR

Wadi al-Horeya was established as a creative initiative spearheaded by a group of young individuals. Their aim was to tap into the potential of unused land occupied by waste and transform it into a space that could offer sports services to the local community in Ard al-Liwa. This initiative emerged as a response to the lack of adequate services prevalent in informal areas, and sought to not only generate additional income, but also provide value to the community by creating job opportunities and offering an area for recreation. The club organizes a range of regular sporting activities, including football, swimming, and karate, along with occasional cultural and artistic workshops. Moreover, it features amenities, such as restaurants, cafes, and game tables. What sets this initiative apart is the provision of high-quality sports facilities, including specialized options like swimming pools, which require substantial investment in construction. Additionally, the club has obtained formal registration with the Egyptian Swimming Union through Ard al-Liwa Youth Center, enabling participation in official tournaments, and rendering an essentially informal initiative a legitimate enterprise. Wadi al-Horeya has an entrepreneurial spirit, as they maintain a delicate balance between a developmental initiative and a successful business model; an ideal that can be found in multiple forms in informal areas.

Wassayef - Interview with Amany Yusef, Founder



Fig. 23 Wassayef natural beauty products

Source: “Wassayef.” www.facebook.com/wassayef.amanyyusef

Wassayef is a beauty brand that produces and sells natural products. Founded in 2009, Wassayef started by producing four beauty products in a small lab, and then scaled to be producing around 225 products as of August 2023. All of the products offered by the brand are locally produced, sometimes with raw material imported from abroad, and are sold online through social media. This business was not part of any incubation round and did not receive support from an intermediary in order to scale its operations or formalize its status. Today, Wassayef has about 40k followers on Instagram where it continues to showcase the products and sell them. Amany Yusef, founder of Wassayef, describes her products as therapeutic as well as cosmetic.

Yadawee - Interview with Hisham el-Gazzar, Co-founder and CEO

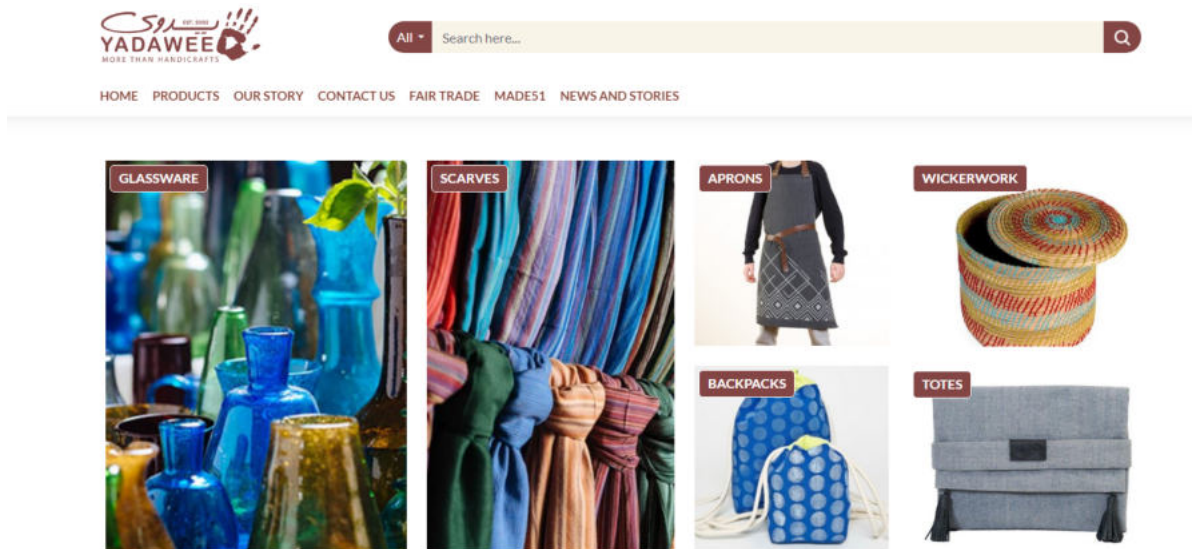


Fig. 24 Product categories presented on YADAWEE
Source: “Yadawee Homepage.” www.yadawee.com

Yadawee, meaning “handmade” in Arabic, is a for-profit social enterprise that was founded in 2002 by Hisham el-Gazzar and Tarek Sheta. Aiming to produce high-end products. Yadawee’s business model is to develop in-house designs by specialized designers, work with local communities to produce these designs, and then export and trade these high-quality handmade products globally. In this process, Yadawee provides training and capacity building workshops to empower the participating artisans from both the local communities and refugees through developing their skill-sets. Yadawee has exported many Egyptian-made handcrafted products to the USA, Canada, UK, Czech Republic, Moldova, Japan, Germany, and Australia.

B.3. Analysis of Lessons Learned: Cross-cutting Themes

The following section addresses key cross-cutting themes that were discussed in the interviews with entrepreneurs. The key discussion points include innovative business models highlighting the importance of diversifying their products, services, and activities to increase their chances of success. Fundraising methods were also a topic of discussion, with interviewees emphasizing the need for diverse financial sources, highlighting grants, sponsorships, self-funding, and crowdfunding initiatives. A third set of questions involve legal modalities and IP rights, shedding light on a lack of clear procedures and frameworks for copyright registration. Lastly, challenges and limitations were acknowledged as inherent to the creative economy, including issues such as limited access to funding, bureaucratic obstacles, and a lack of awareness and appreciation for the value of creative work, all of which were identified as obstacles that hindered the growth of the sector.

B.3.1. Business Models

Business models were discussed in a number of interviews, highlighting various strategies for profitability. NowPay, for example, follows a Business-to-Business-to-Consumer (B2B2C) model offering salary advances to employees of the subscribed companies through their HR departments. Additionally, they offer services such as money lending, bill payments, online/offline shopping, among others. Dina Amin of Tinker Studio, a creative individual, on the other hand, partakes in a diverse set of activities to sustain her business, such as teaching in universities, offering stop-motion courses, selling products, taking commissioned projects, and giving presentations/talks.

Organizations working with low-income communities, particularly in informal areas, have other forms of business models; while pursuing a developmental approach to activities and on-ground services, they tend to lean more on donors' grants for their financial sustainability. In addition to selling their products online, in their headquarters, and across the USA and Canada through the association's network of supporters, the Association of Protection for the Environment (APE) also runs a series of programs for the communities it works with. PR Representative for APE, Bekhit Mettry shared the range of activities and programs that the association hosts for informal areas including handicrafts education for girls and women, literacy programs, medical services and others. APE has a number of donors and funders that allow the organization to keep running these activities. Similarly, VeryNile, though representing a younger generation of community-based organizations, adopts a hybrid model, whereby they partner with large organizations on a Business-to-Business (B2B) basis such as the European Union, World Food Program, COP 27, as well as engage in Business-to-Consumer (B2C) marketing through their online shop.

As such, the business models of creative initiatives in Egypt could be summarized into three sets of strategies: selling of products and services, paid training or knowledge programs, and direct or indirect funding schemes. The latter, however, is not sustainable and requires investing a large portion of the team's time and effort fundraising. When asked about the percentage of each component in their business model, Dalia Elbadry from IceAlex suggested that 30% are donor-based, 50-60% come from service provision either through tender or direct commission, while the remaining 10-15% are generated through paid programs and activities.

B.3.2. Initial Fundraising

Heba Orabi, who is a partner of NowPay and a former partner of Elmenus, argues that initial funding is not usually the issue once there is a valid business model based on a proven market need. This is particularly true if a large initial fund is not needed in order to kick off the first Minimum Viable Product (MVP), as was the case with Elmenus and NowPay. According to Orabi, there are usually local financiers in Egypt who would invest in seed funds at this early stage if the idea seems promising. In contrast to this view, a creative individual like Dina Amin, founder of Tinker Studio, finds it more challenging to convince investors or intermediaries to get on board with her work. Amin shares that she has met artists abroad with unconventional interests who are able to make a living and a business out of it, e.g. an artist who only draws jellyfish; however, in Egypt, it is proven to be more challenging. Because her idea was to make animated characters out of trash, she believes that it does not appeal to available funding bodies. Hisham El-Gazzar, founder of Yadawee, agrees that the handicrafts sector lacks much needed attention when it comes to initial funds, and that if the state aims to preserve handicrafts, it needs equal investment to the tech sector.

Two patterns may sum up the question of fundraising for creative initiatives in Egypt. The first seems to be sector-specific; the tech sector being the most attractive to investors, while arts and crafts getting less attention and thus potential support. The second point is related to the government's attitude towards sources of funding, as international donors are generally viewed with suspicion with regards to their motives. This point may be corroborated by the 2017 NGO law (amended in 2019) restricting foreign funding while redefining community work to be strictly regulated by the Ministry of Social Solidarity, leaving little space for independent initiatives.

B.3.3. Intellectual Property Rights

Startup ideas are widely duplicated, and no one can claim ownership of an idea. The real value lies in the realized product, which you can protect as a trademark. Otherwise it is likely that any idea you come up with has already been thought of and executed by someone else. What truly matters is to bring the idea to life.

- Heba Orabi, COO of NowPay

Intellectual property rights were a significant theme in these discussions, in which the interviewees came to a consensus that navigating IP is a difficult task in Egypt. In addition to the few examples below highlighting these challenges, a more detailed discussion of IP in Egypt is further detailed in Part C.3: Policy Recommendations.

Ali Azmy, founder of Makouk, suggests that board games are internationally not subject to copyrights, while digital games are registered through their codes. He further mentions that if a game's code is slightly edited it is considered a different game. While Makouk aims to make their work accessible to as many people as possible through creative commons, they still seek to register their visual and textual content, which is not very easy. Azmy also shares an incident that took place while they were trying to register one of their games, where the registrar insisted the game was not theirs, until they were shown the initial sketches. This highlights the absence of clear procedure for copyrights, particularly for "unconventional" creative products.

For fashion and crafts subsectors, the process of registering their products or designs as copyrights takes time, effort, and money, which they see as causing more harm than good as it would lead to them getting behind in the fast-changing market. Even if they register, some of the interviewees argued, the process of suing against any potential plagiarism will be dragged into courts for years and possibly decades. Omar Moneim, co-founder of Jereed, the basketry-based products brand, shares an alternative response to the absence of IP enforcement in Egypt. Upon having their ideas stolen, Moneim tested a creative approach whereby they talked with the person copying their work, discussed the possibilities of joining forces, and collaborated with them as a raw material supplier. This benefited both parties, as it solved the copyright issue and provided a stable job for the craftsman that avoided legal hassle.

The result of the lack of enforcement of IP can be seen in the tendency to copy the design of others with impunity. Dina Amin of Tinker Studio talked about how the proliferation of stolen references and design briefs is the reason she does not deal with agencies in Egypt. While presenting a piece of work that belongs to someone else, she mentioned a few incidents where agencies would ask her to make something similar to it, which she considers unethical. Conversely, digital applications are often duplicated by startups, since the ideas are not owned by anyone, Heba Orabi of Elmenus argues. "What you own is the brand name, not the idea. He who will make it happen and owns it, is not necessarily the brilliant or the first to come up with the idea". This shows the ways in which copying has become common practice in Egypt, proliferating the informal as well as the formal sector.

B.3.4. Legal Modalities and Formal Registration

While some interviewed initiatives followed the conventional path of early registration as a company, others were not able to initiate this process of formalization for several years. For instance, VeryNile operated from the start under the umbrella of Bassita, a Limited Liability Company (LLC), and eventually became an independent entity two years later. On the other hand, Wassayef commenced its operations in 2012 and only registered as a company in 2020.

Similar to emerging SMEs and those in informal areas, creative industries struggle to ensure a viable business model prior to their formalization and being subjected to taxation. This issue has been recently addressed by Law 152, 2020, which offers new initiatives a grace period of 5 years with a flat tax rate based on their revenues rather than profits. However, some creative industries suffer from a lack of proper categories to register their practices, such as online content creators, who are forced to identify with existing categories. Dina Amin of Tinker Studio, for example, explains that she registered her company over six years ago with the intent of dealing with overseas clients easily. In order to conduct business in a proper manner and ensure smooth interactions with banks, Amin was advised by her accountant to establish an LLC, which she initially registered under the Journalism and Publishing category, and later amended it to fall within the Information Technology. Another option for online creators is e-residency, which is increasingly offered by many countries, namely Estonia. This concept allows individuals to open a bank account, conduct work, and pay taxes in a foreign country without physically residing there.

The organic growth of Wadi al-Horreya Sporting Club reflects another approach to registration and legality - in this case using subversive tactics to legitimize an informal creative intervention through a mutually-beneficial relationship with the State-run Ard al-Liwa Youth Center. While the construction of a swimming pool (a facility that requires a strong infrastructure) is entirely financed by Wadi al-Horreya Club, an agreement was reached to consider it as an off-site resource to the Youth Center, in exchange of a portion of the membership fees shared with the latter. This arrangement enabled members of Wadi al-Horreya Sporting Club to participate in national swimming tournaments owing to their semi-licensed status at the Ministry of Youth and Sports.

B.3.5. Expanding to Informal Areas and Other Cities

In an effort to address the disparity of cultural events between governorates, some of the initiatives interviewed shared their experience expanding, and diversifying their activities to other cities outside of the cultural hubs of Cairo and (to a lesser extent) Alexandria. Farah El-Rafei and her team at the cultural festival, Film My Design (FMD), have been working to make their content

accessible beyond Cairo. In 2023, they expanded their activities to Tanta, Ismailia, and Alexandria, allowing residents in these areas to benefit from their events. On the other hand, Elmenus' team, when expanding, started to consider restaurant-hub cities like Mansoura in the Delta or the resort town of El-Gouna on the Red Sea. Being market-driven, however, they decided to include cities that their customers frequently travel to, such as the North Coast (i.e. Mediterranean Coast), Alexandria, and Hurghada. This move strategically aimed to encourage users to develop a habit of checking restaurant menus on the Elmenus app regardless of their location.

Similar to the concentration of creative industries in Cairo and Alexandria, creative industries, or those recognized as such, are disproportionately located in, and focused upon, formally planned districts of the city. Three notable exceptions to this were selected for interviews. VeryNile is an example initiative that engages the community and maintains a social agenda, where they work with the local community of fishermen on al-Qursaya island to collect, weigh, filter, buy, and compress plastic waste collected from the Nile, and send it to a recycling facility. Starting with a team of four fishermen, VeryNile now works with around 54 individuals in Cairo and 40 in Assiut, a major city in Upper Egypt. VeryNile also sells sustainable products made out of this plastic through their online website. To further empower the community, a subsidiary of VeryNile called "Shoka w Me'daf" (fork & paddle) operates a community kitchen, involving a group of women from al-Qursaya village and creating a unique experience on the island. Most recently VeryNile established a local clinic to cater for their staff and wider village community.

On the other hand, Omar Moneim, co-founder of Jereed, shares that he was inspired by working with Prof. Hamed El-Mawselly in The Egyptian Society for Endogenous Development of Local Communities, whose approach to community development is through initiating businesses using local materials specific to each context. Catalyzed by such an approach, Jereed's partners developed a strategic plan of first studying, experimenting and networking with people involved in the basketry craft, and later developed a plan to innovate, produce and market their newly designed products. While their initial study of reed-making was in the city of Fayoum, well-known for this craft, they decided to base their practice in al-Qayat village, in Minya, in Upper Egypt. Through hiring mentors from Fayoum for the women of the al-Qayat village, Jereed organized a series of hands-on workshops, to which around 220 applied. 33 women were trained in wicker braiding, 10 of them were hired full time, and the rest worked from home, and voluntarily trained other women and girls in the village.

Aligned with such a developmental approach, the well established Association for the Protection of the Environment (APE) was founded in the underserved area of Zabbaleen ("garbage city"), which is well known for being home to the largest garbage collection community in Cairo. While primarily focusing on training girls and young women in the neighborhood in handicrafts

from recycled material, APE invests in several programs of education, vocational skills, sports and community health, with women being the prime target beneficiaries. Creative initiatives working with communities in informal areas interviewed for this study, not only share a developmental approach, whereby training and empowerment are an integral part of their scope; but their missions are hinged on the creative capacities and practical skills of local communities, who mostly initially lack formal training and abstract knowledge.

B.3.6. Festivals and Networking Hubs

Among the strategies suggested by several interviewees to support the creative economy in Egypt was to organize and/or facilitate possible gatherings/festivals for the different creative communities, offering exposure as well as marketing opportunities. Examples of such events include Riseup Summit, Sync Summit, Film My Design, and Animatex, which are usually financially supported by international organizations. Another example of festivals and marketing hubs is the state-led Turathna exhibition, which started in 2018 with 600 creative businesses and has grown to showcase 1116 exhibitors in 2022. Online platforms, either state-led or privately owned, have also become more common in Egypt over the past several years, serving both as incubators, accelerators, and offering networking hubs. The question of intermediaries, which exceeds the role of networking and marketing hubs, is further discussed in detail in Part C of this study: Policy Recommendations.

B.4. Reflections and Conclusion

The 18 interviews/visits organized with initiative leaders and relevant organizations provided a reasonable sample of the creative industries in Egypt. They serve as a starting point for a more comprehensive mapping exercise of this expanding ecosystem based on the current policies and projected visions by the state towards the creative economy. Further, the output of these interviews revealed several patterns in terms of their processes and trajectories, challenges facing their registration, funding schemes and business models, engaging informal economy, as well as questions related to intellectual property rights.

- The first set of issues are **financing and economic sustainability**, particularly after the initial stage of ideation and prototyping. While the pool of international donors is drying out, state authorities are further constricting foreign funding through NGO laws and security clearances. Products that manage to pass the financial bottleneck of prototyping are often faced with another challenge, that of local **marketing and distribution**. According to Ali Azmy of Makouk, retailers usually take a significant commission of 35-50% of the product's price, while distributors take around 15%. This leaves creators with only 40% of the revenue to cover production costs, marketing, and other expenses.

- Another set of challenges relates directly to the role of the state in promoting creative industries. One common remark was that some sub-sectors, such as digital initiatives, receive more attention than the arts and culture, resulting in an **imbalanced support and uneven distribution of available resources**. This pattern is compounded by the fragmentation of the creative sector among various ministries, departments and programs. The **bureaucratic silos** not only impact the state's support, but further complicates the multiple, time-consuming and often unclear processes of **permits, authorizations, and security clearance** of the different practices and activities.
- Related to the above is the cumbersome and (as often viewed by many creative actors) meaningless process of **registration of their ideas, products and brands**. This also includes the duration, dissemination and protection mechanisms of intellectual property rights. The **question of IP**, however, should be viewed in the broader sense of prevailing informal practices, rendering attempts to reinforce IPs almost impossible, at least in the short term. The informal economy, further, creates a gap in the creative market, as Dina Amin of Tinker Studio highlights, making it increasingly difficult to collaborate with unregistered freelancers due to the need for invoices, resulting in a missed opportunity to tap into this pool of talent. Lastly, although rarely mentioned in interviews, the creative scene is also suffering from the gradual **brain drain to regional markets**, due to the economic hardship and aforementioned challenges in Egypt, along with more lucrative contracts, resources and cultural infrastructure in neighboring countries.

To sum up, two main observations can be made for the creative sector. The first is the gap between institutional policies and formal economy, on the one hand, and individual creative initiatives, on the other - a gap that the interviews revealed is being filled by different types of intermediaries. These include state-led platforms, civil society organizations and private-sector incubators. The second point reflects on the impact of the informal economy on the creative sector, both positively and negatively. In a less regulated economy, compared to cities in the Global North, there is more room for experimentation and potential innovative solutions in absence of state provisions and control - deemed a positive looseness. Conversely, the lack of presence of state institutions and law enforcement makes it harder to apply intellectual property rights, arguably a driver for innovation and incentive for creative businesses. Part C of this study attempts to address these two points in depth: the role of intermediaries, and the question of IP.

PART C. POLICY RECOMMENDATIONS

C.1. Introduction: Policy Gaps

The previous two parts of this study, Situational Analysis and Creative Actors, revealed a number of challenges facing creative industries and institutional gaps in public policies. They include fundraising and financial sustainability, legal modelaities and registration, procedures and approval, as well as questions of how best to engage the informal sector. This part will focus, however, on two main themes that are considered here as starting points for policy recommendation: the role of intermediaries and the question of intellectual properties.

Similar to other countries in the Global South awash in a sea of informality, the gap between institutional policies and legal frameworks, on the one hand, and individual practices and small initiatives, on the other, remains wide and stubbornly unresolved in Egypt. One strategy to reach out, support, and regulate creative practices would be the promotion of the role of intermediaries. By offering spaces for incubation and acceleration, providing training and knowledge transfer, and helping formalize startups through legal and organizational structures for groups of small initiatives and startups. Intermediaries may broaden the outreach to creative industries, and thus amplify the impact of institutional support, by both the state and the private sector.

The question of intellectual property rights is also further complicated by the omnipresence of the informal sector. On the one hand, informality hinders the ability of the state to account for, let alone register, a large portion of the economic transactions, 40% of Egypts GDP (Khalid, 2023), by extension the state cannot register creative enterprises and innovative startups developing outside its institutional framework. IP protection of those who are registered is still not guaranteed due to weak law enforcement mechanisms against piracy and forfeiting. Further, it has been argued that the absence of IP in the context of the Global South may in fact foster innovation and support creative initiatives as presented in the following sections.

C.2. Intermediaries and their Active Role in the Creative Industries

“In the past, there was a model where the state played a significant role in supporting the cultural scene. The Ministry of Culture, along with its various institutions, used to provide funding for salaries, albeit in small amounts. However, this system started to decline in the early 70s. Presently, the funds allocated, if any, are little and of low quality.”

-Sami Daoud, Cultural Manager at Nahdet El-Mahrousa

The purpose of this chapter is to explore the role of intermediaries in promoting the cultural and creative industries in Egypt, and by extension other countries in the Global South.

Intermediaries are defined here as those entities bridging the gap between state institutions, legal frameworks, formal economy and broader markets, on the one hand, and emerging individual or small initiatives in the creative sector, on the other. The British Council's report, "Creative and Social Enterprise in Egypt 2021-2022" includes 10 categories of the creative and social enterprise ecosystem, which support the creative industry. These include government, international organizations, academic, non-profit, network association events, for-profit and social enterprise support, media, crowd-funders, incubators, accelerators, and investors (Creative and Social Enterprise in Egypt, 2022). Among these categories, referred to here as intermediaries, are organizations and companies interviewed as part of this study, such as Nahdat El Mahrousa and NilePreneurs. For analytical purposes, intermediaries are organized into three groups: private sector, state-led, and those established by civil society organizations.

The following sections first trace the emergence and evolution of the term intermediaries in both academia and in practice, looking at different contexts in Europe and North America, as well as examples from the Global South. Based on research and interviews with local actors in the creative sector in Egypt, intermediaries are then organized through the services they provide, including:

- working spaces (offering a legal address) and resources
- institutional support (legal, financial, organizational)
- knowledge (training and capacity building/bootcamp)
- seed funding (and subsequent financial support)
- networking hubs/marketing support

C.2.1. International Context

The term cultural intermediaries is often interpreted in two ways, initially, as mediators between producers and consumers of cultural products (Bourdieu, 1984). More recently, they have been understood in broader terms as "market actors involved in the qualification of goods, mediating between economy and culture" (Maguire and Matthews, 2012). A loose interpretation of intermediaries can include all actors across the supply chain that support creative goods and services. They are brokers between culture and economy, but also between culture and community, as they may help creatives build their businesses, skills, and networks (Perry, et. al, 2015); they may also help give value to the goods or be co-producers. Examples of cultural intermediaries range from "arts and cultural councils, policy networks, economic development agencies, foundations and unions to artist collectives, cultural centers, creative industries incubators, festivals and tradeshows" (Jakob and Van Heur, 2014). The diverse set of actors included under the umbrella of cultural intermediaries can range from exploitative to anti-elitist. It can include those that can be considered "gatekeepers" for cultural goods, self-interested actors, as well as artists who serve as

mediators of multiple identities. There is a risk that intermediaries can exploit artists; yet within a system of denied government support for cultural activities, they become necessary. In other words, “if intermediaries were no longer needed, it would be reflective of a more inclusive, participatory and equal form of the creative economy” (Perry et. al, 2015).

Here we can explore examples of international creative intermediaries. Arbeitsgemeinschaft Deutscher Kunstvereine (ADKV) is a collective of non-profit organizations that promote contemporary art in Germany. They provide educational, cooperation, and workshop opportunities for artists. Another organization that served as a creative intermediary is Sada for contemporary Iraqi art, founded by Rijin Sahakian. Sada, which operated from 2011 to 2015, is an initiative that supported Iraqi artists in the wake of war, destruction, and sanctions that hurt their artistic practice. They had a space to hold advocacy events and education programs for artists. Ashkal Alwan is another intermediary in Beirut, Lebanon, and is a non-profit that supports local artists through publications, programs, grants, and documentation. Ololo is a successful Kyrgyzstan-based organization that supports the development of the creative economy internationally. They focus on creating creative hubs, which includes support, advising, event spaces, and a community for creative individuals and businesses. These examples are all civil society led organizations, and have limited profit involved with their role as intermediaries. Organizations like Sada serve as ideal intermediaries who provide art spaces, funds, and supplies for creatives in need without profit.

However, in contrast to these there are big corporations that may be viewed as exploiting the creatives through making huge profits off of their work while not giving them a fair price or recognition. In that sense, Etsy, an e-commerce website, is a big corporation that can be considered as an example of an intermediary as it connects small business owners selling both tangible and intangible products to buyers. Though maintaining their individual brand name, sellers on Etsy are not fully independent and do not necessarily have full control over the website as they are simply renting a domain and can be easily removed by Etsy. Additionally, throughout the process of displaying and selling an item, sellers are subjected to several types of fees charged by Etsy, such as listing fees, renewal fees, multi-quantity listing fees, and transaction fees. Etsy’s form of mediation is viewed by some as manipulation of small businesses (MailChimp, 2023).

With the aforementioned international models of intermediaries, the following section explores the Egyptian context, through mapping local intermediaries and the conditions they operate in.

C.2.2. Mapping Local Intermediaries

Egypt was one of the early Arab countries where incubators and accelerators came into being as a smooth link between the bureaucracy and creative industry. As a step to support the growing presence of incubators and accelerators, the Egyptian Social Fund for Development (SFD)

established the first Egyptian business incubators in 1995 as the Egyptian Association for Small Business Incubators (Abdel Qavi, 2023). Over the past two decades, the incubators and accelerators witnessed a huge increase in their numbers and, consequently, became a necessary infrastructure to the creative industry ecosystem in Egypt.

Previous attempts to address the question of intermediaries in Egypt include mapping and research reports as well as online networking platforms. It is worth noting that these projects used different terminology, notably the British Council report on Creative and Social Enterprise, 2021-22 refers to these intermediaries as incubators, accelerators and investors. Rasmal is an example of mapping intermediaries by the private sector initiatives, they work on digital public relations, venture development, growth marketing, and innovation agency for ambitious Arab entrepreneurs. It lists “the 20 most active incubators and accelerators in Egypt’s startup ecosystem,” however, it does not define a clear selection criteria (fig. 25). The Egypt Innovate platform by the Ministry of Communication and Technology launched in 2017 is a government-led platform that includes two categories that may be dubbed as intermediaries: Incubators/Accelerators and Funding/Investing Entities (fig. 26).

Top 10 Egyptian Startup Incubators



Fig. 25 Example of disseminating brief information on the top 10 startup incubators in Egypt.
 Source: "Top 20 Startup Accelerators and Incubators in Egypt." Rasmal, Abdul Qavi, 2023.
www.rasmal.com/startup-accelerators-and-incubators-in-egypt/

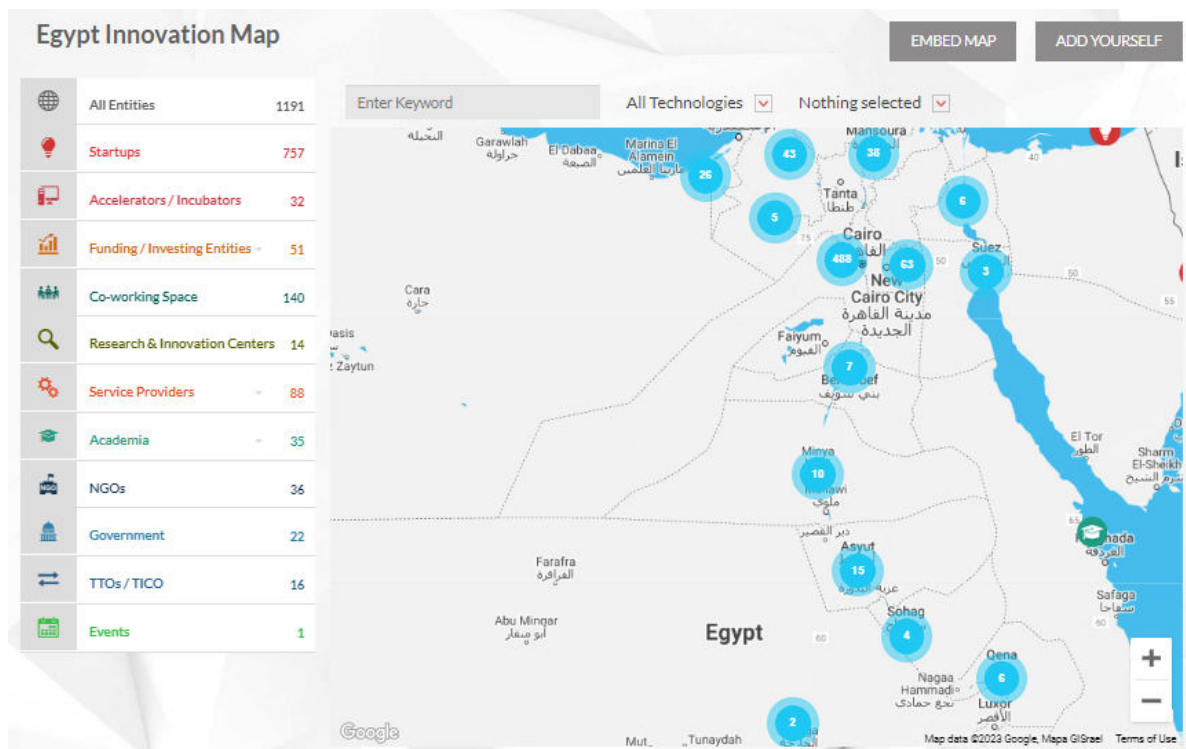


Fig. 26 Example of mapping and categorizing innovative initiatives across Egypt

Source: “Egypt Innovation Map.” Egypt Innovate, www.egyptinnovate.com/en/innovation/map. Accessed 13 September 2023.

Through research and interviews with local initiatives, creative actors and organizations, this study proposes dividing intermediaries into three categories: **state-led**, **civil society**, and **private sector**. These analytical categories, needless to say, are blurred in practice. On the one hand, some of the Community Service Organizations (CSOs) receive funding from the state, national banks or CSRs of private companies and foundations. One example is NilePreneurs, which is part of Nile University, receiving support from the Central Bank of Egypt. Conversely, a number of state-led platforms and incubators, such as Creative Circles, an arm of the Ministry of Culture, receives grants from international donors, such as EU-EUNIC, through formal protocols. Potential intermediaries from each category were interviewed to compare their roles in the creative industry.

Kayani and MSME are examples of **state-led initiatives** in Egypt. They provide both financial and institutional support in addition to capacity building programs, and networking opportunities. However, they do not offer either space or resources. Kayani is an online listing platform and a mobile application sponsored by the Ministry of Youth and Sports in Egypt that aims to provide a comprehensive database of workshops and local events for youth. Kayani successfully provides both consultations and networking opportunities for creative youth. Egyptian MSMEDA, or Micro, Small, and Medium Enterprises Development Agency, is the authority concerned with the development of small and medium enterprises in Egypt. MSMEDA provides employment opportunities, poverty alleviation, support, and programs for entrepreneurs (Presidency of the Council of Ministers).

	Institutions / Services	Spaces & Resources	Knowledge (Capacity Building, Training & Mentorship)	Institutional Support (Legal Mediation & Registration)	Financial Support	Networking & Marketing Support
Civil Society Intermediaries	GIZ		■		■	■
	Nilepreneurs		■	■	■	■
	Nahdet al-Mahrousa	■	■	■	■	■
	FEPS Business Incubator	■	■		■	■
	Heliopolis Uni Entrepreneurship Center	■	■	■	■	■
	AAST Entrepreneurship Center	■	■			■
	AUC VENTURE LAB			■	■	■
	Enactus			■	■	■
	RiseUp Summit			■		■
	Bazarna Pop-Up Society	■				
Private Intermediaries	Enpact Egypt	■	■		■	■
	GrEEK Campus	■			■	■
	Flat6 Lab			■	■	■
	IceAlex	■	■			■
	Gemini Africa			■	■	■
	Khoos	■	■	■	■	■
	Mint by EG Bank	■		■	■	■
	Entreprenelle	■		■	■	■
	Yadawi	■		■	■	■
	MSMEDA	■		■	■	■
State-led Initiatives	Creative Circles Ministry of Culture		■		■	■
	Kayani Ministry of Youth & Sports		■			■
	Creativa		■			■
	ITIDA	■	■		■	■

Fig. 27 Matrix showing the categories of intermediaries and what they offer to the creative industries

As already outlined in Part A of this study, the state-led initiatives in Egypt are sectorally divided and organized under each ministry, having their scope focussing on either digital, industrial, or cultural initiatives. Though primarily funded by the state, and generally operating within the dominion of each ministry and its strategy, they are not outside of a profit-focused initiative model. Further, much of the existing state-owned infrastructure, such as cultural palaces, heritage buildings,

and youth centers located across Egypt, is often underutilized. Cultural palaces, a legacy of state-sponsored culture under Nasser, exist in every province and many cities across Egypt. These edifices include theater halls, screening rooms, exhibition and rehearsal spaces as well as other administrative and logistical infrastructure that are mostly dormant or under utilized. They offer opportunities to be reactivated as hubs for creative initiatives. Heritage buildings and sites are either rented out for events, such as Muhammad Ali Palace in Shubra, or neglected and in a state of decay, such as Champollion Palace. Recently, Sultana Malak Palace has been renovated and transformed into an entrepreneur hub, with coworking spaces and resources. Similar buildings of heritage value have the potential to be converted into spaces for creative industries in Egypt, such as the former beer factory in Dokki repurposed into a startup hub by the Ministry of Communication (“Creativity and Entrepreneurship”, 2022). Further, the extensive network of youth centers across the country is viewed by EMYS as potential sites to promote creative industries, by offering spaces for training, workshops, and exhibitions for handicraft products, particularly in low-income neighborhoods.

Civil society intermediaries are generally the preferred form of intermediaries, being easier to access, and providing a less exploitative framework of support. Being independent of state authorities, however, they can be less efficient in facilitating permits, registration, and other bureaucratic processes that might hinder the small entrepreneurs. They are positioned, nonetheless, to fill an institutional gap for artists and cultural actors in the creative industry. Civil society intermediaries are generally not for profit, but can still benefit from the work of creatives. NilePreneurs, while considered a civil society intermediary, is an initiative funded by the Central Bank of Egypt that aims to support startups and SMEs in the fields of manufacturing, agriculture, and digital transformation. They do this through advisory support services, capacity building solutions and incubation. Founded in 2019, this initiative is piloted in Nile University and is growing to include 4 more universities. With civil society organizations such as NilePreneurs, artists and entrepreneurs can get support from academic institutions.

Another civil society intermediary is Nahdet El Mahrousa (NM), which is an Egyptian not-for-profit, non-governmental organization founded in 2003 with the aim to build the capacities of different scale organizations to sustain, improve, and expand their businesses in the fields of technology, environment, and creativity. They offer three different services which are NM’s incubator, Partners El Mahrousa, and Garage El Mahrousa. These initiatives support startups in their funding, account management, capacity building, mentorship, consultations, business support unit, coworking space, network, and community. Nahdet El Mahrousa bridges the gap between unregistered initiatives and funding schemes, as they receive funds and redistribute them, taking a percentage of the grant. In theory, civil society intermediaries provide all of the services, including space, institutional support, funding, training, and networking. However, among the ones examined in this study, only a few were able to provide the needed institutional support due to legal and procedural challenges.

Regulative laws in Egypt affect civil society organizations; specifically, Law 70 of 2017, which requires NGOs to correspond with the government to determine whether their work is in line with government plans. In the last years, funding for civil society was put under scrutiny, requiring NGOs to report all information on funding and obtain permission for all activities. In recent years, hundreds of civil society organizations have been dissolved, with those remaining having their work and funding subjected to control by government authorities (“Repressive New NGO Law”, 2017). Some of the regulative policies may be seen as restrictive to the operations of civil society and community-based organizations, including those connected with creative industries.

Similar to civil society initiatives, **private-led intermediaries** are easily accessible to creatives, yet they are more profit-oriented, governed by market economy. Initiatives such as The GrEEK Campus provide space, resources, networks and events for creative industries. The GrEEK Campus is an example of an intermediary that successfully provides space, and by extension legal address, as well as resources for small businesses to grow at a cost. IceAlex, which stands for Innovation, Collaboration and Entrepreneurship operates in Alexandria. It focuses on empowering makers and entrepreneurs through providing prototyping and digital manufacturing services, training workshops, coworking space and networking activities. Similar to The GrEEK Campus, IceAlex provides paid services to help creative businesses on their path to growth, without subsuming them under its name. Other companies are more profit-oriented, such as Flat 6 Lab, a venture capital company that provides funding to innovation and technology-driven startups, becoming their institutional co-founders - a fact that may bring their status as an intermediary into question.

Some private institutions involved in the creative industry are both intermediaries and profit-driven businesses that exist on a spectrum between supporting and benefiting from local artists and artisans. The business Yadawee, or “handmade” in Arabic, sells and exports handmade products from local artisans. While they do employ these artisans, they do not name the craftspeople behind their products. Khoos is also a company that commissions palm-reed craftspeople for products to be sold on its website. Similar to Yadawee’s business model, the craftspeople at Khoos are employees, not independent businesses. In Hisham el-Gazzar’s words (the Co-founder of Yadawee), “One should understand that there is a big difference between an intermediary and entrepreneur.” Accordingly, the role of private intermediary is important in the cases where young creators may not necessarily have the skills as entrepreneurs and they need intermediary for support. A trade-off between recognition and marketability at the early stage of creative initiatives, particularly in the design and crafts, remains an important factor in the business framework of private intermediaries.

C.2.3. Reflections on the Role of Intermediaries

The first pillar of this study's policy recommendations is investigating the emerging role of intermediaries, incubators and accelerators. Celebrating their role as channels between the administrative system and creative industries, offering knowledge, resources and financial support to the creative industry. Attempting to have the state regulate as well as recognize creative industries, intermediaries can offer access to individual initiatives that might be beyond the radar of established institutions, as well as provide a potentially inclusive framework of support that ranges between profit based and non-profit based cooperation.

- In addition to opportunities for institutional support and capacity building, **recognition of individual artists and artisans** is an important task for intermediaries that is yet to be developed in the creative industries.
- By **empowering existing intermediaries and investing in cultural infrastructure**, one can increase access to individual initiatives, some of which might not be formally registered. In addition, investing in the use of available cultural and heritage sites as well as on the ground networking programs, such as festivals and conventions, can support the growth of individual creative initiatives. Finally, establishing a cultural infrastructure can **potentially be inclusively representative of the emerging creative industries**.
- Further, **increasing opportunities to establish more intermediaries** is an important aspect that also requires the **establishment of administrative processes** that would ease their networking between state authorities and individual initiatives. As being independent of state authorities, intermediaries can struggle in registration and authorization processes, which can hinder their access and support to initiatives.

The struggle of networking, registration, and inclusive recognition, going beyond the radar of the formal economy, is deeply embedded in the challenges that Egypt faces. Similar to other countries in the Global South, often dubbed as a "soft state", Egypt is characterized by a lack of clear law enforcement and administrative mechanisms and the prevalence of informal economy, which are important aspects in exploring creative industries in this context. The next section further contextualizes the second pillar of policy recommendations, considered in this study intellectual property rights, expanding on the established conditions and mechanisms that creative industries operate in.

C.3. Intellectual Property

One of the main reasons why I do not work with agencies in Egypt is the prevalence of stolen ideas being presented as creative briefs. I am often asked to recreate these ideas, and I find this very unethical. They even have a term for this framework, "naht" an Arabic word for sculpting, which means molding other people's work to learn. In this context, I don't see any room for IP registration or protection.

- Dina Amin, Professional Stop Motion Animator

Intellectual property rights were designed to protect the designs, art, and inventions of businesses and individuals so they can reap the full benefits of their work. It aims to allow artists to be compensated for their designs, and with this, be incentivized to create more. It intends to give consumers a better sense of safety, reliability, and authenticity regarding the products on the market.

According to WIPO, there are six main categories of intellectual property: patents, trademarks, copyrights, industrial designs, geographical indications, and trade secrets (What Is Intellectual Property (IP)?). The first three are relevant to this discussion. Patents deal with protecting practical inventions and functions, which include completely new processes or methods of improvement and creation. Trademarks safeguard distinctive sounds, signs, symbols, and logos of a specific brand or product. Copyrights protect artistic, literary, and creative works such as music, books, movies, code, photographs, and paintings. Unlike patents and trademarks, copyright is valid the moment it is created and doesn't require registering. The Berne Convention forbids mandatory copyright formalities, and thus many countries do not maintain copyright registries, though some do and encourage creators to register their copyrighted work (Lewinski 2009).

Intellectual Property




	Copyright	Patent	Trademark
What's legally protected?	→ Artistic, literary, and creative works such as music, books, movies, code, photographs, and paintings.	→ Technical inventions.	→ A word, phrase, or design that identifies one's services or goods.
International Examples	 Song lyrics to "As It Was" by Harry Styles	 The computer	 McDonald's golden arches

Fig. 28 Table showing the three main categories of intellectual property, based on WIPO. Color coding, proposed by CLUSTER in all figures in this section for clarity.

C.3.1. Intellectual Property Rights in Egypt and the Global Context

A Brief History on Egypt's IP Laws

During the extraterritorial legal system for foreigners, before officially ratifying any legislation that directly regulates intellectual property rights, both civil courts and mixed courts in Egypt protected intellectual property rights guided by the principles of natural law and the established rules of justice. As early as 1912 considering the absence of any laws and legislations, the Mixed Court of Appeal stated that their duty is to protect creators' industrial property rights, including commercial names, trademark, inventions and industrial designs, by principles of natural law. By the mid 20th century, laws and legislations were ratified; however, these laws did not enforce strict laws for protection but rather affirmed and legally regulated the previous practices of protecting IP (Badrawy, 2004). In 1939, the state passed the first law to deal with intellectual property in Egypt, regarding trademarks and commercial data. In 1949, Law No. 132, dealing with patents and industrial design was passed and then further modified in later years to refine the process, followed by the passing of the first law regarding copyrights in Egypt in 1954 (Law No.354). In an important milestone, laws regarding patents, trademarks, and copyrights were all replaced by the 2002 new Intellectual Property Law No.82. This expanded the standards and

categories of elements under the umbrella of intellectual property; new elements were included, such as national folklore, geographical indications, and new plant varieties. In addition, this unified law (further detailed below) added plant varieties as a fourth category of IP.

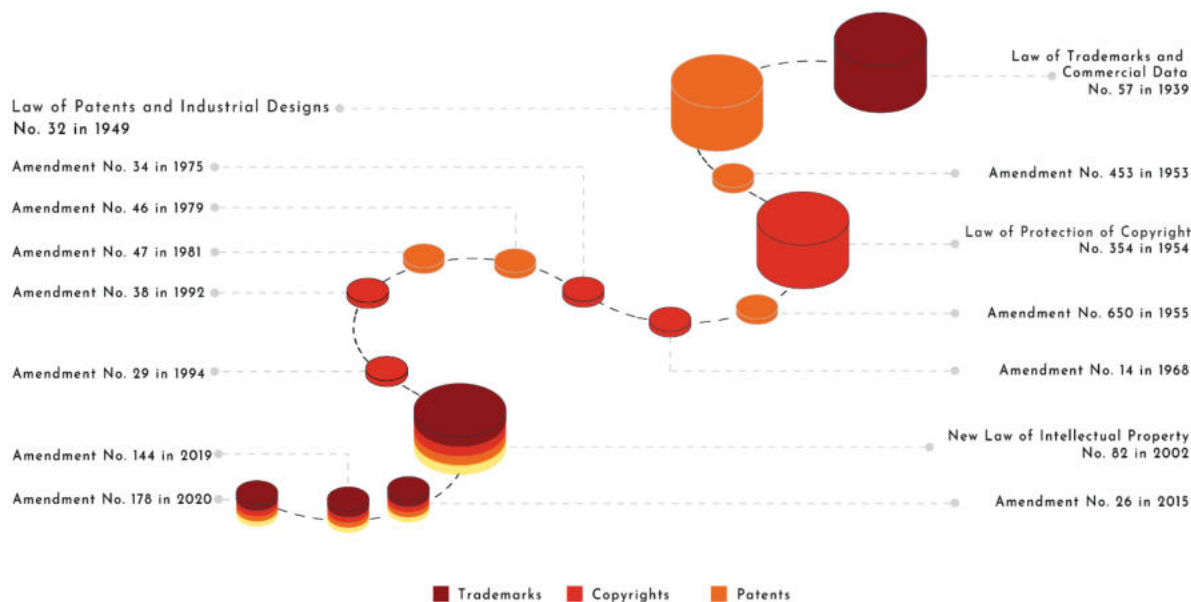


Fig. 29 Timeline tracing the evolution of IP laws in Egypt since 1939, with a projection to the National Strategy for Intellectual Properties to be activated in 2027. The three categories, copyrights, patents and trademarks, correspond to those adopted by WIPO. Color coding, proposed by CLUSTER in all figures in this section for clarity.

This brief overview offers a number of observations: 1) IP laws in Egypt have been established, modified and added since 1939 and are rooted in its long history of industrial and cultural production. 2) The evolution of these laws reflects a consistent attempt to catch up with emerging categories, requirements, and technologies in international laws; and 3) the current interest, on the highest level of state authorities, to introduce a unified law in recognition of the fragmentation of IP laws across various ministries and institutions in Egypt.

Egypt and International Treaties

Egypt is a nightmare market for right holders, stunted by piracy, difficult bureaucracy, and almost unparalleled market access hurdles.

- International Intellectual Property Alliance (“Special 301 Report: Egypt”, 2009)

All World Trade Organization member countries (including Egypt) must comply with Trade-Related Aspects of Intellectual Property Rights (TRIPS). Though there are minor differences in Intellectual Property laws across the world, IP laws in the Global South are similar to those in Europe and North America. There is little room to tailor IP laws to suit the needs of each country that is a member of the World Intellectual Property Organization (WIPO). Thus, **it is not the lack of IP laws that leaves Egyptian creative industries with little protection, it is rather the enforcement of these laws and their cultural reception.** According to Fatema Samir of the National Intellectual Property Academy, registering and empowering IP laws are costly for individuals and considered to take a lot of time to be effective (Saleh and Samir, 2023).

While there are several international agreements that push for systems of intellectual property globally, intellectual property rights are territorial. However, most signatories of the Berne Convention recognize the intellectual property of other signatory countries; in that sense, a case regarding intellectual property would be heard in the country where the media was copied.

Egypt is an active member and part of Paris Convention for the Protection of Industrial Property, Berne Convention for the Protection of Literary and Artistic Work, Madrid Protocol concerning the International Registration of Marks, Hague Agreement concerning the International Registration of Industrial Designs, Patent Cooperation Treaty concerning the simultaneous international patent registration and protection, WIPO Convention establishing the World Intellectual Property Organization, Trade-Related Aspects of Intellectual Property Rights (TRIPS) Agreement, and Marrakesh Agreement establishing the World Trade Organization (WTO). (“IPR Copyrights”)

The USA is a signatory to the Paris Convention, the Berne Convention, the Madrid Protocol, the Patent Cooperation Treaty, WIPO Convention, TRIPS Agreement, and Marrakesh Agreement. The USA is not a signatory to the Hague Agreement, which allows the protection of industrial designs in multiple countries through a single filing (“Intellectual Property Enforcement - United States Department of State”).

Morocco, another member from the Global South, is also a signatory member of the Paris Convention, the Madrid Protocol, the Berne Convention, the Hague Agreement, the Patent Cooperation Treaty, the WIPO Convention, the Marrakesh VIP Treaty (“WIPO-Administered Treaties: Morocco.”), and the TRIPS Agreement, which is considered with trade related aspects of IP rights. (“Amendment of the TRIPS”)

While Egypt has signed most of the international agreements concerning IP, the enforcement and utilization of IP is higher in other global and regional contexts namely the USA and Morocco. In a report published in 2023, The US Chamber of Commerce reflected on the IP index of 55 economies that constitute both “a geographical cross-section of the world and most of the global economic output” (Pugatch and Torstensson, 2023). Generally, the USA ranks the 1st, Morocco ranks the 22nd while Egypt ranks 48th in the IP Index, indicating Egypt’s need to develop its IP infrastructure which includes laws, regulations, institutions, and services (Pugatch and Torstensson, 2023). The Egyptian Patent Office (EGYPO) has run several administrative and operational reforms; however, since the 2000s, the IP legal framework has not seen any major restructuring, aside from few amendments, to respond to the fast-changing creative industries and, thus, needs rectification. Furthermore, there are no direct laws protecting online or digital content from copyright infringement or piracy (Pugatch and Torstensson, 2023). Egypt has high levels of online piracy, yet the 2018 Anti-Cyber and Information Technology Crimes Law protects online content only from cybercrimes related to national security and terrorism. One of the major issues not only facing Egypt but most of the surveyed countries is the enforcement of IP Laws, with only 23 of the 55 Index economies achieving a score of 50% or more in this category (Pugatch and Torstensson, 2023).

Regarding patents, the Central Agency for Public Mobilization and Statistics (CAPMAS) stated that of the 2,225 patent applications in Egypt in 2019, 39.6% were submitted by Egyptians and 60.4% by foreigners (Annual Bulletin of Patents & Trademarks in 2021, 18-19). Yet only 508 of those patents were granted by 2021, with 87.6% going to foreigners and only 12.4% to Egyptians, which some argue suggests that Egypt lacks systemic support for patents (Zaweya, 2020). Of the patents that were issued to Egyptians 52.4% were issued to men, 6.3% to women, and 41.3% to groups (Annual Bulletin of Patents & Trademarks in 2021, 23-24). The multiplicity of concerned institutions and the ambiguity of the registration process are a few of the defects that need to be considered in tackling the above issues. It is worth noting that there are recent governmental efforts, which are part of the broader National Strategy for Intellectual Property, to raise awareness of counterfeit products and initiate a new electronic patent filing system.

The question arises: why are there so few patents registered in Egypt despite the law protecting them? The following section discusses the various authorities involved in the process of registration and the required procedures.

C.3.2. Registering IPs in Egypt: Institutions, Authorities, and Procedures

Regarding registering their products or inventions as copyrights, the process of registering the product or the logo takes time, effort, and money that is not helping to protect but rather harming their business. Even if we registered, the process of suing copiers will waste more time, effort, and money in the legal battles.

- Omar Moniem, Co-Founder of Khoos

This section is concerned with the identification and analysis of the institutions involved in the protection of intellectual property in Egypt and is organized around three parts. The first outlines the current institutional structure, namely ministries, departments, and offices pertaining to IP registration. The second traces the registration procedures required for a creative product from the evolution of a creative idea stage, through its incubation and prototyping stage, to the production stage. The last part presents the government's proposed vision for restructuring all institutions involved in intellectual property rights under one umbrella as part of the National Strategy for the Protection of Intellectual Property, launched in 2022.

Current Institutional Eco-system for IP in Egypt

In the advertising world, protecting intellectual property (IP) can be extremely hard. When it comes to tangible products, there is a higher chance that people would seek to register IP rights.

- Dina Amin, Professional Stop Motion Animator

As outlined below, the current law No. 82 of 2002 organizes intellectual property into four categories (Fig.29), each under the jurisdiction of a different ministry. The first is the Ministry of Supply and Internal Trade, which is responsible for registering trademarks including trade data, geographical indications, designs, and industrial models. Registering patents, on the other hand, is organized under the Ministry of Scientific Research. Patents can be applied to new industrial products and methods that are either completely original and practical methods of creation and production, or innovative improvements to existing methods/functions. The office for the Protection of Intellectual Property Rights, which is part of the Information Technology Industry Development Authority (ITIDA), is the only legally recognized public agency serving individuals, companies and investors in Egypt. Some of the responsibilities of ITIDA include the issuing of activity licenses for

computer software companies, small enterprises and databases, and licensing the copying, distributing, leasing and selling of computer operating systems or products. In addition, ITIDA offers IP infringement specialized training courses to members of the Economic Court and provides technical expert support in the cases of violating IP law No. 82 of 2002 (ITIDA).

The third category of intellectual property pertains to copyrights, a legal term describing the rights granted to creators with respect to their literary and artistic work. Copyright covers a wide range of creative work from books, music, paintings, sculptures and films, to software, databases, advertisements, geographical maps and technical drawings. Consequently, there are five authorities dealing with this category; four of which are under the Ministry of Culture, while one, organizes the registration of software rights and databases, and is established under the Ministry of Communication and Information Technology. The last category under Law 82 of 2002 (fig.27) organizes the protection of plant species through a specific authority, the Office of Protecting Plant Variety, under the Ministry of Agriculture. It organizes the rights of the “grower”, who has discovered or derived a new plant type.

Law (No. 82 of 2002)

organizes intellectual property into:

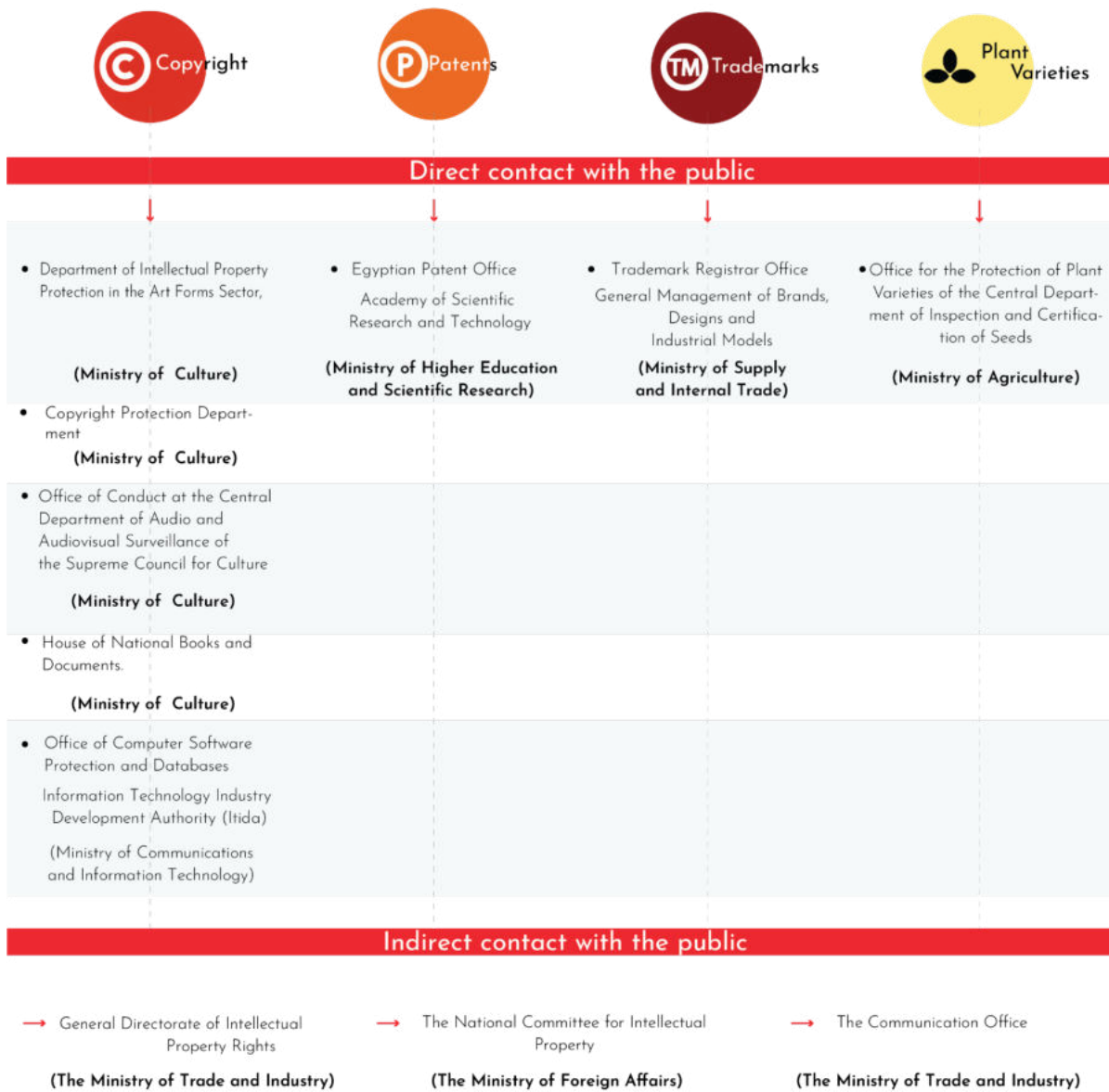


Fig. 30 Table showing the current institutional eco-system for IP in Egypt. Color coding, proposed by CLUSTER in all figures in this section for clarity.

In addition to these specific authorities and departments having direct contact with the public, three other official entities were identified that indirectly organize international treaties pertaining to intellectual property. They include the General Directorate of Intellectual Property Rights in the Foreign Trade Treaties Sector under the Ministry of Trade and Industry governing imported goods; the Communication Office under the Ministry of Trade and Industry, banning foreign goods that violate intellectual property rights; and finally the National Committee for Intellectual Property under the Ministry of Foreign Affairs.

Lastly, the above institutional framework is intricately linked to law enforcement authorities pertaining to intellectual property rights. They include the Ministry of the Interior, the Customs Service of the Ministry of Finance, and the various levels of the judiciary system through the Ministry of Justice. The latter includes both civil and criminal courts, as well as courts of the State Council, which govern administrative disputes relating to intellectual property. In addition to the above, some of the offices and departments for the protection of intellectual property rights enjoy judicial control (Saleh and Samir, 2023).

During the research phase, a meeting was organized with two senior representatives of the Patents Office and the National Academy for Intellectual Properties. During their extensive presentations, the question of enforcing IP protection laws was raised. Once an infringement is reported, the Patents Office, which has the judicial permission to arrest, would send a delegate to confiscate the suspected unauthorized copy or pirated design. A committee of experts would convene to verify the authenticity of the product before the court (Saleh and Samir, 2023).

Procedures

We have had this methodology that, while not necessarily the best, is convenient. Initially, the craftsmen believed that the copyrights of our products belonged to them, leading them to use our Facebook photos as their own. This caused a significant issue, especially that they sometimes included our logo. As an emerging brand, we took the time to report these instances to Facebook regularly, but this approach proved to be time-consuming. We have since shifted our focus towards creating and staying ahead of the market. Once, we reached out to a competitor and discussed the potential of collaboration. This resulted in a fostered partnership where they now supply us with raw materials, resolving the issue of copying while also providing him a hassle-free job away from the hurdles of marketing and selling.

- Omar Moniem, Co-Founder of Khoos

One way to analyze the institutional framework governing the protection of intellectual property is the identification of the fundamental procedures required for authorization, registration, and approval (Fig. 30). The three stages of which are ideation, incubation (including experimentation/prototyping), and production. Creative initiatives are organized in terms of the basic outputs; either cultural, industrial, or digital, each requiring specific procedures along the above stages.

Here we can understand the process through which a creator or a creative initiative goes through to register a creative product; this research is mainly based on an interview with Hisham Azmi, the Secretary General of the Supreme Council of Culture. A cultural and artistic initiative is primarily concerned with authorship rights. Its output and products vary from publications of literary work, music pieces to film scenarios. Following the initial stage of registering an idea or composition, an intermediate stage involves fundraising and also obtaining various permits necessary for pre-production. The production stage itself requires other authorization for screening, performance or publication, including approval by the Directorate of Censorship on Artistic Work and issuance of the ISBN number. While the Ministry of Culture deals with most of these permits and authorizations, some of the artistic performances, such as those of musicians, require the approval of relevant syndicates.

Industrial or handicraft initiatives, resulting in tangible material products, apply through a slightly different process. Two state institutions in this field are key: The Trademark Registration Department of the Ministry of Supply and Interior Trade, and the Patent Registration Office of the Ministry of Higher Education and Scientific Research. During this intermediate stage, initiatives are

generally formalized as enterprises/companies through registration. Further, the development of creative ideas is validated through prototypes, which are then subjected to tests, codes, and necessary approvals. The production stage then requires obtaining permits or certificates issued from the relevant ministries, before distributing the product to the market. Additional permits for exhibitions or export may also be required.

The third category of creative initiatives pertains to digital products, including software and digital applications. Most registration requirements of this sub-sector are obtained through the various departments of the Ministry of Communications and Information Technology. Following the ideation phase, companies in this field usually require an intermediate, incubation stage for product development, including fundraising, networking and prototyping. The last, marketing and monetization stage requires licensing of products for sales and distribution.

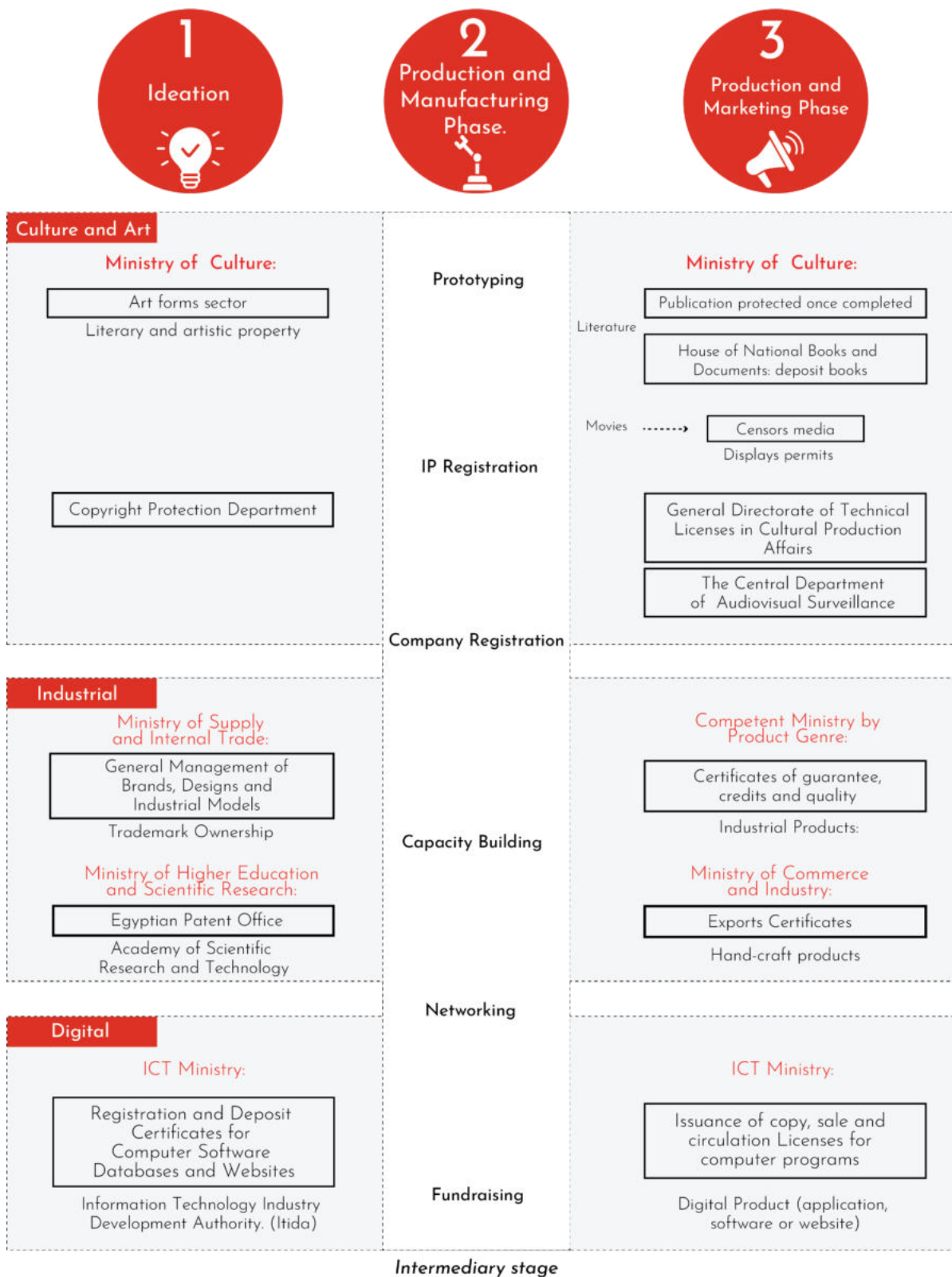


Fig. 31 Table showing the Analysis of institutional procedures.

C.3.3. National Strategy for Intellectual Property 2027

Outline

The National Strategy for Intellectual Property was launched by the Egyptian Prime Minister in September 2022. The strategy aims to achieve several objectives, including:

- Governance of the institutional structure of intellectual property
- Preparation of the legislative environment for intellectual property
- Activation of the economic return of intellectual property
- Raising awareness among Egyptian society about intellectual property

This approach acknowledges Egypt's goal to keep up with global developments in intellectual property and recognizes the growing role of the creative economy and technological advancement. The strategy will help to address some of the challenges Egypt faces in enforcing intellectual property laws, such as those that concern piracy, bureaucracy, and limited resources. The strategy is intended to be consistent with the United Nations Sustainable Development goals 2030 and the WIPO development agenda.

The strategy outlines a transitional period ranging between 18 and 24 months where the new Egyptian Intellectual Property Agency can be fully developed. Before this, the policies will be implemented through the multiple departments that currently deal with intellectual property rights. Once the Egyptian Intellectual Property Agency is fully established, they will deal with everything related to IP and its implementation with help from other governmental agencies (National Intellectual Property Strategy, 2022).

Proposed Institutional Structure

The first strategic objective of the National Strategy for Intellectual Property is a unified governance structure for intellectual property under the Egyptian Intellectual Property Agency (EIPA). The proposed entity will comprise all pertaining institutions in response to the challenges, inconsistencies, and contradictions prevailing in the current institutional framework (section C.3.2). Some of the often cited challenges include a lack of coordination between entities and departments, as well as the lack of visible impact due to their limited resources as small offices. This objective is also a realization of Article 69 of the Egyptian Constitution of 2014. The first goal was to create a national agency that unites the efforts of departments and offices of intellectual property as represented in figure 32 below. The classification of authorities, departments and offices in the pie chart have been filtered according to the global division of intellectual property (Fig. 32), while adding a new separate category for new varieties of plant species, according to Egyptian Law No. 82 of 2002. Sub-objectives of the National Strategy for Intellectual Property include:

- Supporting digital transformation
- Enabling technological registration
- Training and recruitment of human resources
- Linking EIPA with other state bodies and institutions
- Promoting the enforcement and respect of intellectual property rights
- Maximizing Egypt's role in the global intellectual property system.

Egyptian Intellectual Property Agency

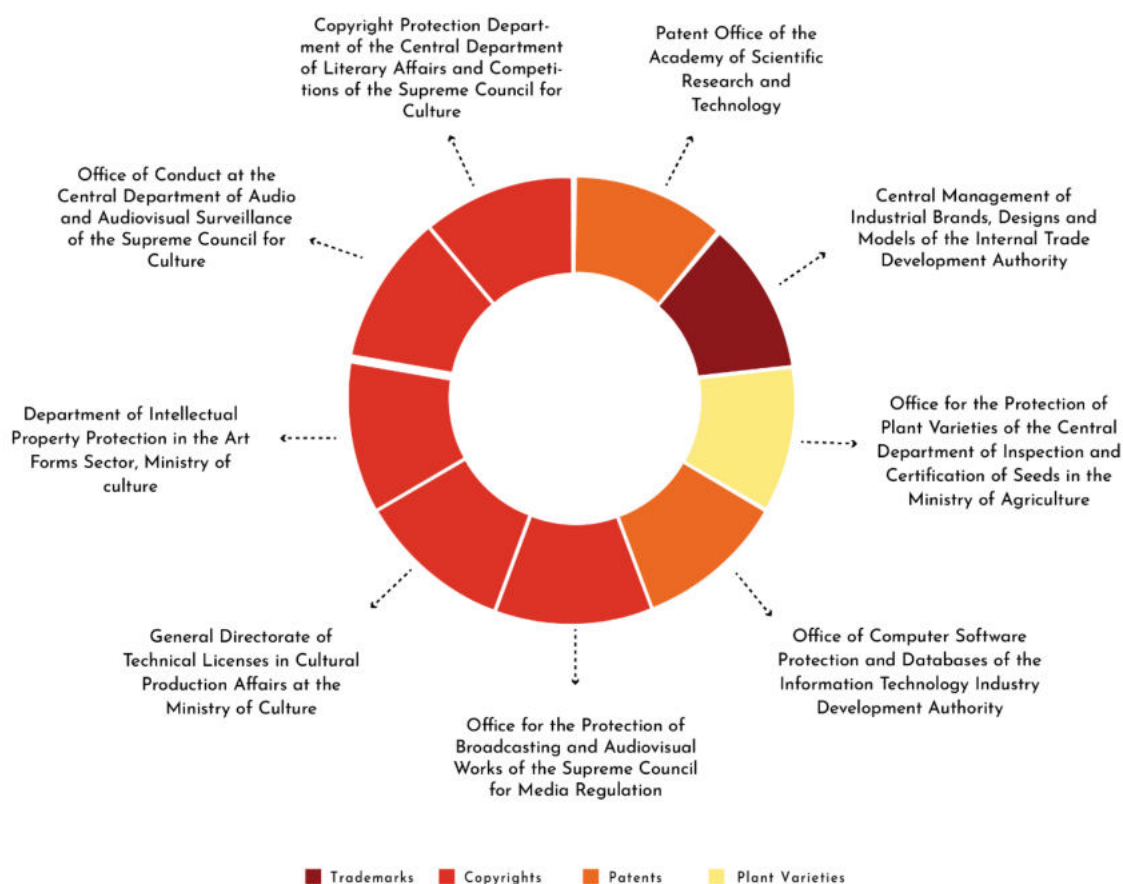


Fig. 32 Diagram showing the proposed Egyptian Intellectual Property Agency, based on the National Strategy for Intellectual Property (2022) and color-coded according to the one proposed by CLUSTER in all figures in this section for clarity.

C.3.4. Critique and Reflections

We don't feel like we need to register our products or innovations as Intellectual property. We are actually an open source, people come to our space on a daily basis and join our upcycling workshops. Our approach is more of teaching others the technique of upcycling plastic.

– Salma El-Lakkany, Community Development Head at VeryNile

The “Piracy Paradox”: A Conceptual Critique

There are a range of arguments concerning intellectual property, including those that advocate for IP laws and those that challenge the system and argue for a financial inducement or commons-based approach. Some, like Lewinski (2009), argue that while IP laws are not “a magic elixir of growth”, it is a tool to encourage investments in cultural production. Others point out that IP is not a one-size-fits-all approach to creative industries.

The idea of “the monopoly theory of innovation” states that to have innovation, creators have to have control over their copies (Sprigman and Raustiala, 2012). The prevalence of IP rests on this assumption: that artists will not create art if they can be copied. In this sense, it is widely believed that more IP protections renders more creativity. Yet Sprigman and Raustiala highlight a variety of flourishing creative industries, such as fashion, culinary, and comedy that lie outside copyright protections. They also explore innovations such as the VCR, which was thought to stunt creativity because of the potential to reproduce works. In an interview with Ali Azmy, the co-founder of Makouk, he explained that Makouk’s board games are not subject to copyright and that while digital games are copyrighted through codes, with a slight change in code the game is not considered stolen. In industries such as these, creativity is vibrant despite not being protected by copyright. In fact in their practice, Azmy adopts the creative commons strategy, or “copyleft” as he prefers to call it. In some cases, such as the invention of VCR, the ability to copy leads to more creativity, which they term the “piracy paradox” (Sprigman and Raustiala 2012). While they do not call for an abandonment of all IP, they show the ways in which creativity and copying can go hand in hand. Thus, Creative Commons, a non-governmental organization, works closely with creatives and within the laws of copyrights to grant permissions and regulate the copying, sharing, and using the creative products. This idea of creativity and copying coexisting is especially prevalent in Global South contexts such as Egypt, considering the low level of patents, yet the high level of creativity and innovation.

While intellectual property laws are supposed to protect the artists and promote a diverse market, there are many opponents of strict IP systems, especially in the Global South. In Nagla Rizk’s work, she examines alternative models to the IP system in Egypt, specifically in relation to

the music industry. In her text, she shows how the informal market actually promotes a de facto commons, where there is fuller competition and more market actors (Nagla Rizk, 2010). In this case, a strict IP system benefits large private label companies, which have a monopoly in Egypt, while a more flexible IP system would maximize benefit to artists and consumers. In this way, we should not advocate for a blind top-down implementation of IP laws, but rather search for other alternatives, such as a commons-based approach, that might better suit the context of the Global South.

Back to Egypt: Challenges and Recommendations

Interviews and research with artists and small business owners in the creative sector has revealed the perceived lack of IP regulation and difficulty registering intellectual property in Egypt. According to the interview with Hisham Azmi, the Secretary General of the Supreme Council of Culture, one of the main issues facing creatives in registering their products is the lack of clarity regarding registration procedures and the concerned institutions. He explained that as there are various agencies and ministries concerned with IP registration, it can be confusing to register. He pointed out the lack of comprehensive institutions, clear registration procedures, and regulating laws that hinders creatives in Egypt. Therefore he referred to the National Intellectual Property Strategy, which was initiated by the government, as a first step towards having a solid foundation for the implementation of an IP system in Egypt.

Other interviewees commented on the ineffectiveness of registering intellectual property. Hisham el-Gazzar, the co-founder of Yadawee, stated that he and many other creatives in similar industries in Egypt refrain from registering their products as their intellectual property. According to Gazzar, the handicrafts industry is fast-paced, while registration for intellectual property is a lengthy process. For instance, every 6-12 months products, designs, and colors change, which is the period required to register one single product. He argues that it is more profitable to produce many designs without registering, than to take time and funds to register a few products.

Similar to Gazzar's experience, Omar Moniem, the co-founder of Khoos, explained that he sees it as a waste of time to report stolen products, especially when designs are being quickly copied. He stated that even when registered, the process of suing plagiarists in a legal battle would waste time, effort, and money. Instead, Khoos tries to focus on generating new designs at a faster rate. He discussed alternative tactics to address copyright infringements. Instead of reporting those who have stolen designs, Khoos tries to identify the person and asks to work with them. This strategy of including plagiarists in the business is an effective approach to address institutional gaps in IP in a generative and community-based way. In addition, El-Lakkany illustrates the potential of a commons-based approach to intellectual property, in which there would be a de-facto commons in the process of innovation.

In other cases, there is a general concern regarding the effectiveness of registration of intellectual property. The lack of law enforcement discourages entrepreneurs and innovators from going through the lengthy and expensive registration process, and gathering all of the papers and documents required. As evidenced, according to the report IP Country Fiche, registration takes from two months for copyright, between 12 to 14 months for trademarks, and between 15-18 months for industrial designs. From the initial completion of applications it takes an average of 3 years for patents to come into effect (IP SME HELPDESK). That confirms the experience of Wassayef (the only interviewee that registered IP) who spent 3 years registering his trademark. The challenges facing IP in Egypt cannot be separated from the potential role of intermediaries in sharing knowledge of IP process; helping through the registration process therefore easing the gap between startups and different authorities (discussed in C.1. above). Both pillars of policy recommendation proposed here, IP and intermediaries, ought to be viewed in the context of a prevailing informal sector and the state approach to incorporating it - a third aspect of policies pertaining creative industries in Egypt and the Global South. This triangle will be further elaborated upon in the concluding section.

SUMMARY AND CONCLUSION

This situational study of the creative industries in Egypt has revealed a number of observations:

- There is a lack of a unified definition, and thus a scope of creative industries. Based on an overview of previous studies, surveys and platforms addressing this topic, this study suggests 16 categories in this sector organized around three main subsectors: art and cultural; crafts and industrial; and digital. An additional cross-cutting category is defined as intermediaries.
- Such absence of a unified definition may be explained in part due to the fragmentation of the creative sector between several ministries and authorities, each having its own perspective and priorities, and thus policies and programs.
- In the informal sector, which still constitutes a substantial part of the GDP in Egypt, creative initiatives remain largely undocumented. A narrow definition of the creative industries excludes grassroots innovative solutions within underserved communities that have limited resources.
- The past two decades have witnessed an increasing interest in creative industries by the state with recognizable support in various forms for MSMEs. These include tax exemptions, training, capacity building, networking, national exhibitions, and laws that facilitate their registration.
- The state's support, it has been observed, seems to be unevenly distributed among the different sub-sectors. Digital initiatives generally receive more support than those of craft, while their art and cultural counterparts draw even less attention. Therefore, although the latter has historically been a major source of "soft power," it is experiencing more challenges due to shifting from being a service or right to a commodity or enterprise.
- The policy capitalizing upon infrastructure and dormant assets directly impacts creative industries in Egypt, facilitating the extensive network of cultural palaces, youth centers, along with heritage buildings and sites owned by the state. A delicate balance should be drawn between organizing revenue-generating activities and enabling emerging creative initiatives to utilize these spaces and infrastructure.

- Despite the interest to support creative industries, there are certain limitations that civil society organizations are facing driven by security concerns. These include restrictions on international support or short-term income generation policies including taxes, space rental, and registration fees. These limitations are manifested in laws governing NGOs, control over media and freedom of expression, and the competition with civil society by state institutions.
- Challenges facing IPs in Egypt include the time and cost of complex registration procedures, and their lack of law enforcement. Currently, the state is developing a National Strategy for Intellectual Property to address the above challenges and streamline the process of registration and protection.
- The role of intermediaries in supporting emerging initiatives has been recognized as key to narrowing the gap between small initiatives and the complex web of legal and financial frameworks. Intermediaries provide a range of services including knowledge and training, spaces and resources, networking and marketing hubs, and a wide spectrum of financial support.

To summarize the above observations, and in recognition of a prevailing informal sector in Egypt, two policy recommendations are directly related to the creative industries:

- The first is to increase the role of intermediaries through empowerment and financial support, extending their outreach and narrowing the gap between creative initiatives, state institutions, and broader markets. It is suggested to develop a follow-up comprehensive mapping of intermediaries as a next step.
- The second is to address the nuanced question of IP through a balance between protecting innovations by formal initiatives while also fostering creativity in the informal sector.

This study calls to revisit the definition of creative industries in Egypt, and thus address the related policies, recognizing informality as creativity.

APPENDICES

List of Figures:

Fig. 1 Diagram demonstrating the hierarchy and relationship between different sectors of the economy with a focus on the “Creative” Sector/Economy.

Source: “Economic Sectors Explained: The 4 Sectors of the Economy.” MasterClass, 23 Nov 2022

Fig. 2 Graph contextualizing the emergence of the creative economy, referred to as the quaternary sector based on the Clark-Fisher Model.

Source: “Types of Economies.” Study Smarter,
www.studysmarter.co.uk/explanations/geography/regenerating-places/types-of-economies/

Fig. 3 Egypt’s profile focusing on the creative industries, based on several sources cited in the info-graph. Icons from Noun Project created by: Deemak Daksina, Georgiana Ionescu, Lutfi Gani Al Achmad, Iconsmind, Tiago Pontarolo, Berkah Icon, Gan Khoon Lay, Dieries Design, Ravindra Kalkani, Quality Icons, Webtechops LLP, Travis Avery.

Fig. 4 Matrix including the categories in each definition of the international discourse as part of the creative economy.

Fig. 5 Diagram representing the geographical distribution of social enterprises (SE), creative enterprises (CE) and social creative enterprises (SCE) in Egypt.

Source: Creative and Social Enterprise in Egypt 2021-2022, British Council, 2022,
www.britishcouncil.org/sites/default/files/creative_and_social_enterprise_in_egypt_final

Fig. 6 Diagram representing the evolution of the SE, CE and SCE enterprises in Egypt.

Source: Creative and Social Enterprise in Egypt 2021-2022, British Council, 2022,
www.britishcouncil.org/sites/default/files/creative_and_social_enterprise_in_egypt_final

Fig. 7 Fragmentation of Creative Industries in Egypt among different authorities

Fig. 8 Matrix identifying several sub sectors of the creative industry and prospective initiatives in Egypt. Icons from Noun Project created by: Mohamed Mb, Design Circle, Ervin Bolat, IconMonk, DinosoftLabs, Hayashi Fumihiko, Iconmas, Glyph.Faisalovers, Yogi Aprellyanto, Yandi RS, Slamet Widodo, Anna Rocca, Lintang, Three Six Five, Sofi, Viktor Vorobyev.

Fig. 9 Animation festival by Animatex

Source: "Gallery." Animatex. www.animatex.net

Fig. 10 Recycling of Nespresso coffee caps and can bins to produce bags and accessories.

Source: "Paper recycling and handicrafts unit." ape, www.ape-eg.org/sub-services/show/5

Fig. 11 Elmenus online application and delivery campaign

Source: "Elmenus closes \$10M pre-series C round." Egypt Innovate

www.egyptinnovate.com/en/news/elmenus-closes-10m-pre-series-c-round

Fig. 12 Film My Design Festival 2022 in Zawya Cinema, Downtown Cairo

Source: "Film My Design [FMD] 2nd Edition." www.filmmydesign.com

Fig. 13 Young entrepreneurs presenting their handmade products in their first Green marketplace.

Source: "HU Entrepreneurship Center for Social Impact."

[www.facebook.com/photo.php?fbid=709003260924678&set=pb.100054450312386.-2207520000&type=3`](https://www.facebook.com/photo.php?fbid=709003260924678&set=pb.100054450312386.-2207520000&type=3)

Fig. 14 Participants attending a training program designed to provide training and online services.

Source: "Training program for green entrepreneurs (GEs)." IceAlex, 2023.

www.linkedin.com/posts/icealex_switchmedworkshop-businessmodelvalidation-activity-7023984884805218304-uPbh?utm_source=share&utm_medium=member_desktop

Fig. 15 Product categories presented on Khoos

Source: "Khoos Homepage." www.getkhoos.com

Fig. 16 Beladna is an Arabic trivia board game that allows players to discover new creatures, places, seas, deserts, and valleys around Egypt.

Source: "Products." www.makouk.com

Fig. 17 One of the sessions held by Incubator El Mahrousa

Source: "Incubator El Mahrousa." www.nahdetelmahrousa.org/?page_id=78599

Fig. 18 Trainers during a "Design Thinking for Ideation Training of Trainers" workshop held by NilePreneurs.

Source: "NilePreneurs." www.linkedin.com/company/nile-preneur/

Fig. 19 NowPay homepage

Source: “VeryNile Cleaning Activities.” www.nowpay.cash

Fig. 20 10-second stop motion animation for a new Card Game called ‘Who Said What’ by Tinker Studio ad agency.

Source: “Commissions.” www.dinaaamin.com

Fig. 21 Volunteers removing plastic waste from the Nile during a clean-up event

Source: “VeryNile Cleaning Activities.” www.verynile.org/cleaning.html

Fig. 22 Football match in Wadi El Horreya sporting club.

Source: “Al Horreya Valley.” www.facebook.com/alhorreyavalley/photos?locale=ar_AR

Fig. 23 Wassayef natural beauty products

Source: “Wassayef.” www.facebook.com/wassayef.amanyyusef

Fig. 24 Product categories presented on YADAWEE

Source: “Yadawee Homepage.” www.yadawee.com

Fig. 25 Example of disseminating brief information on the top 10 startup incubators in Egypt.

Source: “Top 20 Startup Accelerators and Incubators in Egypt.” Rasmal, Abdul Qavi, 2023. www.rasmal.com/startup-accelerators-and-incubators-in-egypt/

Fig. 26 Example of mapping and categorizing innovative initiatives across Egypt

Source: “Egypt Innovation Map.” Egypt Innovate, www.egyptinnovate.com/en/innovation/map. Accessed 13 September 2023.

Fig. 27 Matrix showing the categories of intermediaries and what they offer to the creative industries

Fig. 28 Table showing the three main categories of intellectual property, based on WIPO. Color coding, proposed by CLUSTER in all figures in this section for clarity. Icons from Noun Project created by: Alimasykurm, Bingge Liu.

Fig. 29 Timeline tracing the evolution of IP laws in Egypt since 1939, with a projection to the National Strategy for Intellectual Properties to be activated in 2027. The three categories,

copyrights, patents and trademarks, correspond to those adopted by WIPO. Color coding, proposed by CLUSTER in all figures in this section for clarity.

Fig. 30 Table showing the current institutional eco-system for IP in Egypt. Color coding, proposed by CLUSTER in all figures in this section for clarity.

Fig. 31 Table showing the Analysis of institutional procedures. Icons sourced from Noun Project created by: Rokhman Kharis, Neneng Fadliyyah, Awicon.

Fig. 32 Diagram showing the proposed Egyptian Intellectual Property Agency, based on the National Strategy for Intellectual Property (2022) and color-coded according to the one proposed by CLUSTER in all figures in this section for clarity.

Glossary

- Advocacy: حقوقية
- Affective Economy: إقتصاد القيم الوجدانية المضافة
- Copyright: حقوق الملكية
- Content creator: صانع محتوى
- Co-working Space: مساحة للعمل المشترك
- Creative Cities: المدن الإبداعية
- Creative Class: الطبقة المبدعة
- Creative Economy: الإقتصاد الإبداعي
- Creative Industry: الصناعات الإبداعية
- Creativity: إبداع
- Civil-society Intermediaries: وسطاء المجتمع المدني
- Cultural Economy: الإقتصاد الثقافي
- Cultural Entrepreneurs: رواد التغيير الثقافي
- Cultural Landscape: الوسط الثقافي
- Gatekeepers: حماة / كهنة المعبد
- Handicrafts: حرف يدوية
- High-tech: تكنولوجيا فائقة الدقة
- Industry: صناعة
- Initiative: مبادرة
- Intellectual Property: الملكية الفكرية
- Incubator/ Accelerator: حاضنات الأعمال / مسرّعات الأعمال
- Informal (economy, areas, practices): لا رسمي(ة) / موازي(ة) للرسمي(ة)
- Informality: اللارسمية
- Innovation: إبتكار
- Innovation-based industries: الصناعات المبتكرة/ القائمة على الإبتكار
- Intermediaries: مبادرات وسيطة
- Micro-creative Enterprise: منشأة إبداعية متناهية الصغر
- Network: شبكة
- Non Governmental Organization (NGO): منظمة غير حكومية
- Non Profit Organization (NPO): مؤسسة غير ربحية
- Not-for-profit Organization (NFPO): مؤسسة غير هادفة للربح
- Open Source: المصدر المفتوح
- Patent: براءة اختراع
- Private-sector Intermediaries: وسطاء القطاع الخاص
- SMEs: مشروعات صغيرة
- Start-up: مبادرات ناشئة
- State-led Intermediaries: مبادرات وسيطة حكومية/ تابعة للحكومة / وسطاء برعاية الدولة / وسطاء حكوميين
- Trademark: علامة تجارية

Abbreviations

APE: Association of Protection for the Environment
BEKRAF: Badan Ekonomi Kreatif Indonesia
B2B: Business-to-Business
B2C: Business-to-Consumer
B2B2C: Business-to-Business-to-Consumer
CAPMAS: Central Agency for Public Mobilization and Statistics
CC: Creative Commons
CCE: Culture and creative economy
COP27: Conference of the Parties
CSE: Creative Social Enterprise
CSR: Corporate Social Responsibility
CSO: Civil Society organization
CUIP: Cairo Urban Initiatives Platform
DCMS: Department of Culture, Media and Sports in UK
EUNIC: European Union National Institutes for Culture
FEI: Federation of Egyptian Industries
IIPA: International Intellectual Property Alliance
IDSC: Information and Decision Support Center
ITIDA: Information Technology Industry Development Agency
IDB: Inter-American Development Bank
MoC: Ministry of Culture
MTI: Ministry of Trade and Industry
MCIT: Ministry of Communications and Information Technology
MoHESR: Ministry of Higher Education and Scientific Research
MYS: Ministry of Youth and Sports
MTA: Ministry of Tourism and Antiquities
MPED: Ministry of Planning and Economic Development
MSIT: Ministry of Supply & Internal Trading
MOSS: Ministry of Social Solidarity
MSMEDA: Micro, Small, and Medium Enterprises Development Agency
MSME: Micro, Small, and Medium Enterprises
MVP: Minimum viable product
NFPO: Not-for-profit
NGO: Non-governmental organization
NPO: Non Profit Organization
SFD: Social Fund for Development

SME: Small and medium-sized enterprises

TIEC: Technology Innovation and Entrepreneurship Center

TRIPS: Trade-Related Aspects of Intellectual Property Rights

UNESCO: United Nations Educational, Scientific and Cultural Organization

UNCTAD: United Nations Conference on Trade and Development

VCR: Videocassette recorder

WIPO: World Intellectual Property Organization

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www.wipo.int/wipolex/en/treaties/ShowResults?code=MA

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“Wizarat al-Thaqafa tujaddid brutukul al-ta‘awun ma‘a Itihad al-Ma‘ahid al-Wataniya al-Thaqafiya al-Urubiya fi majal tanmiyat al-sina‘at al-thaqafiya” [The Ministry of Culture renews the cooperation protocol with the European Union National Cultural]. *Egyptian State Information Service*, 26 July, 2022. www.sis.gov.eg/Story/93777?lang=en-us

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Resource Sheet

Mapping Creative Initiatives platforms:

- CREAT4MED: platform.creativemediterranean.org/in-figures/
- CUIP Cairo: www.cuipcairo.org
- Egypt Innovate: www.egyptinnovate.com/en/innovation/map
- Egypt entrepreneurship ecosystem infographic: eeei.arenho.com
- iCulture Creative Industries platforms: icci.iculture-eg.org/talents
- Kayani: www.kayani.gov.eg/
- Leep- Egypt Innovation Map: www.leep4impact.org
- Mapping the creative industries in the Egyptian Delta Region: www.icealex.com/toolkits/
- NilePreneurs: www.np.eg/en/startups/
- Scoping Study on the Independent Cultural and Creative Sector in Egypt:
www.issuu.com/dedi.eg/docs/scoping_study.docx
- Support to Cultural Diversity and Creativity in Egypt:
www.bibalex.org/culture/en/home/index.aspx

Case Studies:

- Animatex: www.animatex.net
- Association for the Protection of the Environment (APE): www.ape-egypt.com
- Elmenus: www.elmenus.com
- Film My Design: www.filmmydesign.com
- Heliopolis University Entrepreneurship Center: www.hu.edu.eg/research/ecsi/
- Khoos: www.nahdetelmahrousa.org
- Makouk: www.makouk.com
- Nahdet el-Mahrousa: www.nahdetelmahrousa.org
- Nilepreneurs (NP): www.np.eg
- NowPay: www.nowpay.cash
- Tinker Studio: www.dinaaamin.com
- VeryNile: www.verynile.org
- Wadi al-Horreya Sporting Club
- Wassayef: www.facebook.com/wassayef.amanyyusef
- Yadawee: www.yadawee.com

Intermediaries:

International case studies:

- Arbeitsgemeinschaft Deutscher Kunstvereine: www.kunstvereine.de
- Ashkal Alwan: www.ashkalalwan.org
- Etsy: www.etsy.com
- Ololo: www.ololo.city
- Sada for contemporary Iraqi art:
www.documenta-fifteen.de/en/lumbung-members-artists/sada-regroup/

Local case studies:

Civil Society:

- AAST Entrepreneurship Center: www.aast.edu/en/centers/Entrepreneurship/
- AUC Venture Lab: business.aucegypt.edu/centers/vlab
- Entrepreneurship Center for Social Impact (ECSI): www.hu.edu.eg/research/ecsi/
- ENACTUS: www.enactus.org
- FEPS Business Incubator: www.fepsbi.net
- GIZ: www.giz.de
- Nahdet El Mahrousa: www.nahdetelmahrousa.org
- NilePreneurs: www.np.eg
- The Greek Campus: www.thegreekcampus.com

Private-led:

- Bazarna Society: www.linktr.ee/bazarnasociety
- Enpact: www.enpact.org/country/egypt/
- Flat 6 Lab: www.flat6labs.com
- Gemini Africa: www.geminafrica.com
- Khoos: www.getkhoos.com
- Mint (Incubator) by EG: mint.eg-bank.com/Home/Incubator/Incubator
- IceAlex: www.icealex.com
- RiseUp Summit: www.riseupsummit.com
- Yadawee: www.yadawee.com/

State-led:

- Creativa: creativa.gov.eg
- ITIDA: ww.itida.gov.eg

- Kayani: www.kayani.gov.eg
- Turathna/MSME: www.msme.eg

Egyptian Institutions Pertaining to Intellectual Property :

- Intellectual property office in Egypt: cultural.comp@yahoo.com
- Egyptian Patent Office: www.egypo.gov.eg
- Trademarks and Industrial Designs Office: www.itda.gov.eg

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