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The Orange Economy: A Dynamic Economic Paradigm-Intellectual Property, Economic Activity and Creativity of Employment

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Abstract: *The word, Orange Economy, is not commonly used in scholarly discourse, which is widely used to describe the creative economy in Latin America and the Caribbean. The Orange Economy is a dynamic economic paradigm, referring to intellectual property, human innovation, and culture of producing wealth. It also indicates concepts, abilities, and cultural assets as the main resources used to produce goods and services. The gist of the most exact definitions concludes that the distinct definitions focused on (1) intellectual property rights, (2) sectors of economic activity, and (3) the creativity of employment. India's Orange Economy, also known as the Creative Economy, is a rapidly developing industry that includes media, the arts, design, and content production. Academic institutions are to actively support the development of India's orange economy by promoting innovation, multidisciplinary courses, and entrepreneurship.*

Keywords: Creative Economy, Economic Activity, Goods and Services, Intellectual Property Orange Economy

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Introduction

The economic world changes constantly as an outcome of the advancements and developments in society at large. This implies that things that were prudent investments in the past are obsolete. There are fresh opportunities and trends to take advantage of. This is how the so-called "Orange Economy," which many people are unaware of and others ignore. The color, orange has traditionally been associated with happiness and youth. This term was first used in 2011 to refer to the ‘Orange Economy’, also known as the creative economy. John Howkins, a British author, first used the phrase. It alludes to anything that is created via human ingenuity and inspiration and turns into a product or service. It has the most scientific elements and encompasses everything from a play to a toy.

The phrase "orange economy" is not commonly used in scholarly discourse. In Latin America and the Caribbean, the word is widely used to describe the creative economy. The phrase was originally used in a 2013 Inter-American Development Bank handbook written by Ivan Duque Marquez and Felipe Buitrago Restrepo. They contend that there are many terms that overlap, such as cultural industries, creative industries, leisure industries, entertainment industries, cultural economy, creative economy, etc., all of which refer to the same or closely related economic fields, because the relationship between economy and culture is generally unclear.

The "Orange Economy" is a dynamic economic paradigm in which intellectual property, human innovation, and culture produce wealth. It views concepts, abilities, and cultural assets as the main resources used to produce goods and services. Colombian economists Iván Duque and Felipe Buitrago promoted the idea to categorize the many businesses where a product's worth is essentially connected to creative innovation and copyright.

The idea of the creative economy or orange economy, is a developing one that is focused on the potential and contribution of creative assets to economic development and growth. It includes social, cultural, and economic facets that connect with technology, intellectual property, and travel. The Orange Economy, which embraces both commercial and cultural values, is becoming more widely acknowledged for its capacity to generate jobs, foster unity, encourage innovation, and improve societal well-being. The term "creative economy" has several definitions. The creative economy has several facets, contributing to social, cultural, and economic advancement as well as potentially helping to accomplish sustainable development objectives.

The term "orange economy" describes a variety of business ventures within the creative and cultural sectors. The phrase "orange economy" has no universally acknowledged definition, and several groups have their own definitions. Cultural industries, leisure industries, entertainment industries, cultural economy, and creative economy are all phrases that are utilized interchangeably. However, the production or reproduction, promotion, distribution, or commercialization of goods, services, and activities of content derived from cultural, artistic, or heritage origins is the primary goal of these sectors. One important feature of these industries is that the primary input for their services and goods is ability, inventiveness, and intellectual property. The orange economy encompasses a variety of cultural fields, including fashion, music, video games, art, crafts, movies, and cultural heritage (Table 1).

Advertising	Books	Newspapers	Visual Arts	Film	Magazines
Architecture	Gaming	Music	Radio	TV	Dance
Crafts	Fashion	Cultural Tourism	Design	Software	Photography

Table 1: Examples of the orange economy. ***Source:*** **UNDP and UNESCO 2013**

Significance of Orange Economy

According to Buitrago and Duque, the color orange is connected to culture, creativity, and identity; and its cultural connotations in ancient Egypt, India, and Native America served as their inspiration. In the literature, different definitions of the Orange Economy or Creative and Cultural Industries have been established and debated.

After studying the most exact definitions, one might conclude that the main distinction can be made between definitions focused on (1) intellectual property rights, (2) sectors of economic activity, and (3) the creativity of employment. Within the first category of definitions, the World Intellectual Property Organization (WIPO) distinguishes among core, interdependent, and partial copyright industries, depending on their role in creating and distributing copyrighted goods and services. Additionally, UNESCO seeks to define cultural production and link it to the safeguarding of intellectual property rights (UNESCO and UNDP, 2013).

Among the definitions in the second group, which is more focused on identifying specific sectors, the United Nations Conference on Trade and Development (UNCTAD) should be highlighted, as it recognizes arts, media, and functional creations as essential components of CCI legacy. Based on this notion, UNCTAD has been periodically measuring the CCI's trade contribution (UNICTAD 2008, 2019). New technologies and digitalization are also changing the role and importance of copyright in the creative and cultural sectors.

The UK Government Department for Digital, Culture, Media, and Sport (DCMS) has identified thirteen sub-sectors as part of the creative industries as a result of a conceptual mapping exercise (DCMS 1998, 2001), which was supported by a participatory national debate on political and developmental economy (O'Connor 2009). These include advertising, architecture, art, and the antique market; crafts; design; designer fashion; cinema and video; interactive leisure software; music; performing arts; publishing; software and computer games; and television and radio.

The Trident Approach (The Three Pillars of the Trident)

A comprehensive framework for mapping employment in the Cultural and Creative Industries (CCI) is offered by the Creative Trident approach, which was developed by Stuart Cunningham, Peter Higgs, and others. It efficiently tracks creative talent throughout the whole economy by differentiating between cultural sectors and the actual work people undertake. According to the paradigm, there are three distinct employment categories for creative workers:

- Specialists: creative individuals who work directly in specific creative sectors (e.g., a video game studio's software designer).
- Support Staff: Clerical, accounting, and administrative personnel who support operations within the same creative industries (e.g., a payroll officer at an advertising agency).
- Embedded Creatives: Embedded creatives are creative people employed in non-creative fields who provide design and innovation to other businesses (e.g., a graphic designer working for a healthcare organization).

In this context, the Trident approach measures the CCI's economic impact in terms of the proportion of the workforce that is creative. Using data from the 2001 census, Higgs and colleagues applied this method to the example of Great Britain. Nathan, Pratt, and Rincon-Azar (2015) further expanded the estimates to the EU's

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member states. Focusing on these various definitions, the present study provides a unique operational definition based on particular economic activity sectors in order to measure the Orange Economy's value-added contribution. More precisely, the Orange Economy is described as:

- All industries that fall under the DCMS category of creative and cultural industries.
- Heritage and cultural sites, as recommended by UNICTAD (2008), the European Parliament (2016), and NESTA (Higgs, Cunningham, and Bakhshi 2008; Nathan, Pratt, and Rincon-Azar 2015), which include libraries, archives, museums, and historical and cultural places.
- And printing is UNCTAD's perspective.

In this case, it should be mentioned that the printing industry has been going through significant changes and has been revealing its creative value, even though UNCTAD includes printing for statistical reasons, primarily because printing devices are widely distributed to private consumers (Khazanchi, Slay, and Sheep 2008).

Therefore, the value added of the following industries will be used to quantify the CCI's output contribution: advertising; architecture; art and antique market; (artistic) crafts; design and fashion design; film and video; music; performing arts; printing and publishing; software and computer games (including interactive leisure software); television and radio; as well as heritage and cultural sites.

India's Orange Economy or Creative Economy

India's Orange Economy, also known as the Creative Economy, is a rapidly developing industry that includes media, the arts, design, and content production. As of 2024, it ranks third in terms of innovative startups and makes a substantial contribution to employment and exports. This $2 trillion industry is essential to India's innovative economy and soft power.

Speaking publicly, the Orange Economy encompasses sectors including movies, music, art, design, OTT platforms, architecture, and publishing that leverage creativity, knowledge, and intellectual property (IP) to create profit. Innovation, intellectual property rights protection, digital platforms like streaming services, and cultural exports like Bollywood, yoga, and Indian food all contribute to its global influence.

India's creative sector employs 8% of the labor force and already adds $30 billion to the country's GDP. Every year, creative exports total more than $11 billion, and industries like digital design and YouTube are helping small-town artists reach a worldwide audience.

Significance of India's Orange Economy

There are various reasons why the Orange Economy in India is highly significant:

- **A New Way to Create Jobs:** Millions of people are employed directly or indirectly in creative industries including internet marketing, gaming, film production, design, and handicrafts. This industry creates new job opportunities, especially for women and young people.
- **Service Sector-Led Development:** The Orange Economy boosts economic activity in related industries including hospitality, tourism, advertising, logistics, and media by quickening the growth of the service sector.
- **Extension of Soft Power:** India's worldwide identity is reinforced via Indian film, yoga, food, classical music, and cultural events. As a result, this economy increases both economic growth and diplomatic clout.
- **Export Promotion:** Indian content is reaching international markets through digital platforms and over-the-top (OTT) services, increasing the export of cultural goods.

The Indian media and entertainment sector was estimated to be worth ₹2.5 trillion in 2024 and is projected to grow to ₹3.067 trillion by 2027, according to government projections and significant industry assessments like the FICCI-EY report. Over 10 million people are employed directly or indirectly by this industry. Digital media, which is changing production and distribution strategies, accounts for over one-third of total revenue. Online gaming (₹232 billion), animation and visual effects (₹103 billion), and live events (₹100+ billion) have all seen notable development.

These numbers show that creativity has developed into a strategic capacity rather than just a kind of pleasure.

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Skill Development through Educational Institutions

The term "orange economy" describes how the creative and cultural sectors contribute to economic expansion and employment creation, which has an immediate effect on educational institutions since they are essential to the development of talent in this industry. Universities and colleges must create suitable curricula to meet the increased demands of the developing creative economy, as the creative sectors require an increasing amount of knowledge and a variety of abilities.

In terms of video and audio media, animation, graphic design, filmmaking, gaming, fashion design, and digital marketing, among other creative industries growing in the era of digitalization, educational institutions can provide essential training. These courses can aid in the development of the technical and artistic abilities required in today's creative industries when they are incorporated into already-existing academic programs.

The Indian government has recently recognized and given priority to creative education, which is backed by funds and policies. Universities are encouraged to establish incubation facilities for student entrepreneurs and innovative ideas in the market by initiatives such as Startup India. These incubation studios provide network support, financing opportunities, and coaching to students who are interested in launching creative firms.

In a similar vein, the Digital India program has assisted in establishing the framework for digital literacy and online education, enabling academic institutions to offer innovative and technologically advanced courses in their pursuit of their ultimate objective. Universities' media production studios and creative technology laboratories also provide hands-on learning opportunities.

Institutions like the National Institute of Design and the National Institute of Fashion Technology have been at the forefront of developing professional talent for India's creative sectors. Through their emphasis on design thinking, innovation, and industry collaboration, these institutions contributed to the growth of the orange economy.

Universities can encourage students' creativity and invention through workshops, seminars, competitions, and cultural events in addition to academic endeavors. In order to ensure that educational programs are in line with the needs of the creative industries, it is also essential to establish long-term partnerships between industry and educational institutions.

Academic institutions may actively support the development of India's orange economy by promoting innovation, multidisciplinary courses, and entrepreneurship.

Conclusion

The breakthroughs and innovations in society at large lead to ongoing changes in the economic world. The "Orange Economy" is a dynamic economic paradigm where wealth is created through human creativity, intellectual property, and culture. Concepts, skills, and cultural assets are seen as the primary resources utilized in the production of goods and services.

In addition to advancing social, cultural, and economic goals, the creative or orange economy may also aid in achieving sustainable development goals. Having studied the various definitions, it has to conclude that the main summary of the definitions focused on intellectual property rights, sectors of economic activity, and the creativity of employment. India's Orange Economy, also known as the Creative Economy, is a rapidly developing industry that includes media, the arts, design, and content production. Academic institutions are to actively support the development of India's orange economy by promoting innovation, multidisciplinary courses, and entrepreneurship.

However, there are conflicting interpretations of the Orange Economy, and there is still no agreement on a single, straightforward approach to measuring its direct economic impacts. Thus, the Orange Economy is increasingly seen as a catalyst for growth, development, and job creation and has gained international recognition for its capacity to produce both cultural and economic value.

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