



2021 UN YEAR OF CREATIVE ECONOMY:

Taking stock & the way forward

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International Year
of Creative Economy for
Sustainable Development
2021

In November 2019, the UN adopted resolution A/RES/74/198, declaring 2021 the “International Year of Creative Economy for Sustainable Development”. Tabled by Indonesia, it was backed by 81 countries, a ringing endorsement of an often misunderstood and misrepresented piece of the global economy.

The implementation of the Year is led by the United Nations Conference on Trade and Development (UNCTAD), in consultation with UNESCO and other relevant UN entities



BUT WHAT IS THE CREATIVE ECONOMY?

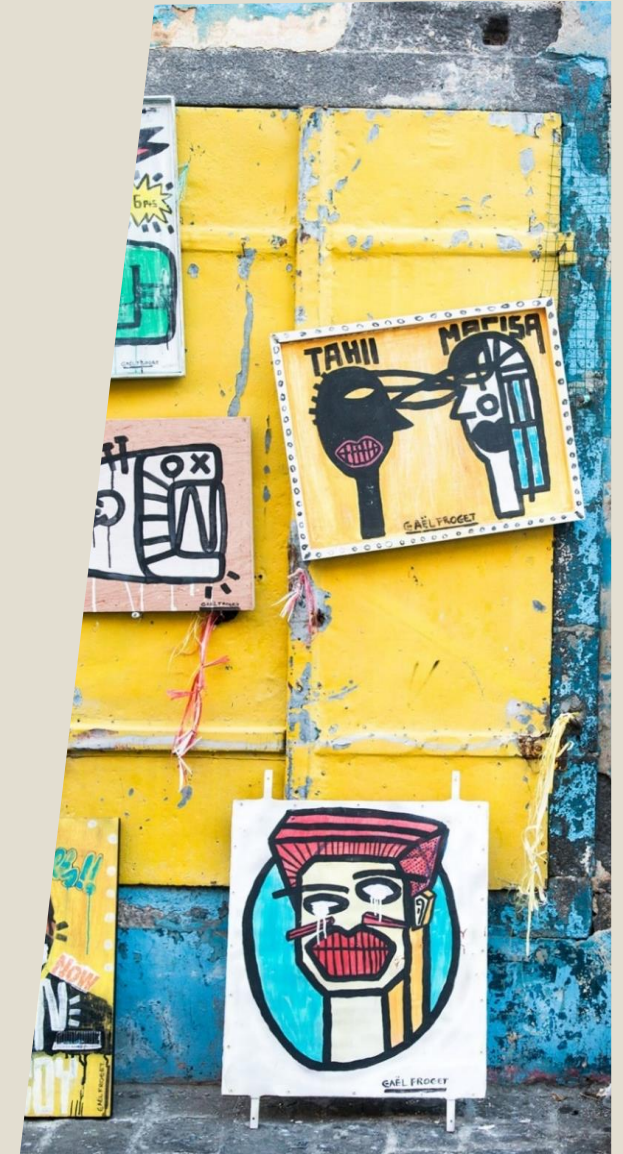
Neither new nor novel

- If you get your broadcasts online or buy your news from a news stand, subscribe to an entertainment streaming service or go to your local cinema, buy clothes or furniture online or in a mall, read a book or listen to music *en route* to work, you are consuming a creative product or service.
- People conceptualize and arrange this work, then produce or publish it and, ideally, get paid for it. This is no different, really, from other production processes, except that the major input stems from **original or copyrightable intellectual property (IP)**.
- The creative economy covers the knowledge-based economic activities upon which the 'creative industries' are based. These industries 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.**



The Golden Age \$

- The creative economy accounts for about **3% of global GDP**, according to a 2015 study by professional services firm EY. But its worth is arguably much more when cultural value is added to its commercial gains.
- In Indonesia, which brought the resolution to the UN General Assembly, the **creative economy** contributes 7.4% to the nation's GDP. It also employs 14.3% of its workforce: from craft to gaming, fashion to furniture.
- In the UK, **creative industries** made a record input to the economy in 2017, contributing £101.5 billion to country's coffers, and grew at nearly twice the rate of the economy since 2010.
- This significant 3% contribution to global gross domestic product makes it a **powerful emerging economic sector** that is being strengthened by a surge in digitalization and services.
- At the same time, creativity and culture also have a **significant non-monetary value** that contributes to inclusive social development, to dialogue and understanding between peoples.





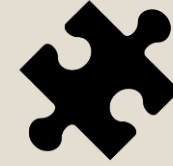
- **Emerging trade asymmetries, deepened by digital platforms**
- **The nature of work in the cultural and creative industries**
- **Environmental issues and sustainability**

(Andy Pratt, professor of cultural economy at City, University of London)

Pre pandemic issues...

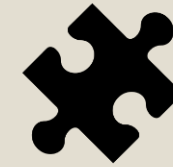
What are the trends influencing creativity and the ability to generate money from it, especially for developing countries?

Pre pandemic issues...



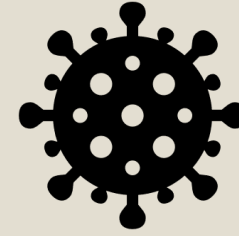
- **Entrenched trade grooves:** no equal access in trade in the CCIs. The global South is running to catch up, to find a place in many of the (established creative) networks
- Trend of developing country artists moving to places such as Europe and the United States, resulting in **value-add** being captured there, rather than in their home countries. Value-added elements, such as recording and copyright, that then do not recirculate in developing economies.
- Further complicated by the **rise in digital platforms:** digitalization hasn't opened things up for everybody, but it has offered first mover advantage to companies that are able to control distribution.

Pre pandemic issues...



- The **informality of the sector** and firms in developing countries affects their ability to benefit from cultural trade: nature of creative work is also under scrutiny as more permanent creative work declines & digitalization has reinforced it by opening more gig work and disrupting traditional work situations.
- Better legislation can make the IP trade between the developed and developing world fairer but it's difficult to enforce.
- This precarity of work for creatives in developing countries is worsened by the **digital divide**, the high cost of data and limited access to networks
- Faulted for not giving adequate attention to **sustainable development and technology** e.g. e-waste in mobile devices, art world's relationship with oil companies for sponsorship

Badly hit by pandemic



- COVID-19 has dealt a **terrible blow** to the creative industries, which employ more than 30 million people globally, mostly young people. In 2020, estimates say the cancellation of public performances alone has cost authors roughly 30% of global royalties, while the global film industry has lost \$7 billion in revenues.
- UNCTAD has tracked trade in creative goods and services for close to 20 years, during which the growth rate of creative economy exports has often outpaced that of other industries.
- Hence the urgent need to both promote and protect the creative industries especially in the decade we have left to achieve the Sustainable Development Goals (SDGs). Without them, the **economic development, women's empowerment, and cultural and poverty alleviation targets** within the SDGs are unlikely to be met.

Culture in the SDGs



- The 2030 Agenda, however, represents **only modest progress in acknowledging the role of culture in development processes i.e. cultural heritage (tangible & intangible) as well as creativity**
- Although none of the 17 SDGs focuses exclusively on culture, the resulting Agenda includes several explicit references to cultural aspects. The following elements are particularly worth noting:
- **Target 4.7** refers to the aim to ensuring that all learners acquire the **knowledge and skills** needed to promote sustainable development, including, among others, through education for global citizenship and the appreciation of cultural diversity and of culture's contribution to sustainable development.
- **Target 8.3** addresses the **promotion of development-oriented policies** that support productive activities as well as, among others, creativity and innovation.
- **Targets 8.9 and 12.b** refer to the need to devise and implement policies to promote **sustainable tourism, including through local culture and products**, and to the need to develop suitable monitoring tools in this area.
- **Target 11.4** highlights the need to strengthen efforts to **protect and safeguard the world's cultural and natural heritage**.
- As the implementation of the SDGs moves forward, work became necessary to build a systematic and measurable evidence base to demonstrate each of the contributions of culture (i.e. both heritage & creativity) to sustainable development.



United Nations
Educational, Scientific and
Cultural Organization

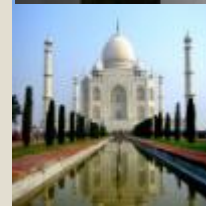


* Formerly there were 7
Conventions, which
included Universal
Copyright Convention
(1952, revised in 1971)

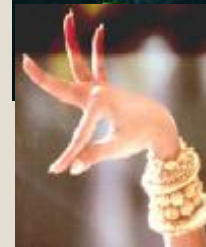
**Convention for the Protection
of Cultural Property in the
Event of Armed Conflict
(The Hague, 14 May 1954)**



**Convention concerning the
Protection of the World
Cultural and Natural Heritage
(Paris, 16 November 1972)**



**Convention for the
Safeguarding of the
Intangible Cultural
Heritage
(Paris, 17 October 2003)**



**Convention on the Means of
Prohibiting and Preventing the
Illicit Import, Export and Transfer
of Ownership of Cultural
Property (Paris, 14 November
1970)**

**Convention on the Protection of
the Underwater Cultural
Heritage (Paris, 2 November
2001)**

**Convention on the Protection
and Promotion of the Diversity
of Cultural Expressions
(Paris, 20 October 2005)**

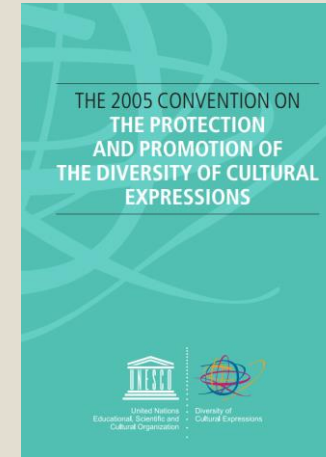


2005 UNESCO CONVENTION ON THE PROTECTION AND PROMOTION OF THE DIVERSITY OF CULTURAL EXPRESSIONS

Key Messages

2005 CONVENTION

- Most recent of **6 UNESCO Culture Conventions**
- It is a **legally-binding** international agreement
- The Convention **encourages 140+ State Parties to introduce policies** and measures that protect spaces for a diversity of cultural expressions to emerge:
 - Through **domestic** cultural policies & measures
 - Through **international** cooperation measures
 - Through **active CSO participation**
 - Through **information sharing** on achievements and challenges in implementation as well as good practices



PROMOTION FOR THE NATIONAL BOOKS AND PUBLISHING INDUSTRY



© Jack Balance, Coconut Disco – African aania, play directed by Katarina Numminen, 2011, Finland

Where
Indonesia

When
2016

Key objectives of the measure:

Promotion for the national books and publishing industry in Indonesia are mostly supported by the Government via assistance in the implementation of and participation in book fairs, as well as strengthening the role of libraries. Another popular approach taken by the books and publishing industry is to host festivals for writers and other people involved in literary works. Through these efforts, the Government intends:

- to showcase the richness and improve awareness of Indonesian literature and cultural works;
- to facilitate better recognition for all stakeholders in the books and publishing industry;
- to encourage creativity through collaborations among various writers and publishers both domestically and internationally; and
- to open access for publishers and writers to new markets both domestically and abroad.

Scope of the measure:

[Return to the platform](#)

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Goal(s) of UNESCO's 2005 Convention



Area(s) of Monitoring

Flow of cultural goods and services

Mobility of artists and cultural professionals

Cultural and creative sectors

MANAGEMENT OF THE NATIONAL FILMS AND BROADCASTING INDUSTRIES



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Where
Indonesia

Key objectives of the measure:

The films and broadcasting industries in Indonesia have taken on a significant role in the protection and promotion of the diversity of cultural expressions. In order to ensure that these industries fulfill their designated roles, Indonesia has enacted two separate laws as part of its national policy, which are Law No. 33 of 2009 on Films and Law No. 32 of 2002 on Broadcasting.

Both laws focus on efforts:

- to showcase the rich diversity of the national culture;
- to nurture positive creativity for the growth of the national culture;
- to ensure that film and broadcasting contents are in-line with national values;
- to facilitate improvement in public welfare; and
- to promote Indonesia on the international stage.

Scope of the measure:

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Goal(s) of UNESCO's 2005 Convention



Area(s) of Monitoring

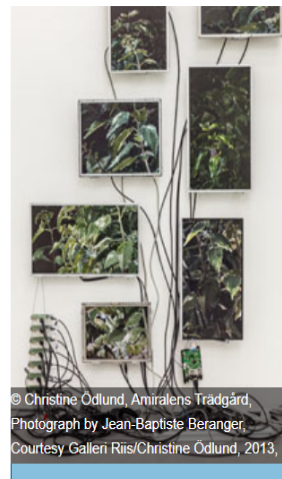
Cultural and creative sectors

Media diversity

Examples: Indonesia

[Home](#) > [Plateforme de suivi des politiques](#) >

DEVELOPMENT OF A NATIONAL CREATIVE CITIES NETWORK



© Christine Ödlund, Amiralens Trädgård, Photograph by Jean-Baptiste Beranger, Courtesy Galen Riis/Christine Ödlund, 2013, Sweden

Key objectives of the measure:

The original idea of a creative cities network was inspired by the UNESCO Creative Cities Network (UCCN), of which two Indonesian cities are members: Pekalongan as Cities of Crafts and Folk Arts since 2014 and Bandung as Cities of Design since 2015. The UNESCO network offered opportunities for cities to fully capitalize their creative assets and use this as a basis for building sustainable, inclusive, and balanced development in economic, cultural, environmental, and social terms. Indonesia realized the potential of this idea and established its own national Indonesian Creative Cities Network (ICCN) with the following main objectives:

- to create an association of stakeholders in each regency-city to collaborate through the network to develop the potential of the creative economy at national level for inclusive and sustainable development

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Goal(s) of UNESCO's 2030 Agenda



Area(s) of Monitoring

SDGs & creative industries

- The implementation of the 2005 Convention aims to contribute to achieving several Sustainable Development Goals (SDGs):
- Precisely **SDG 4 (Quality Education)**:
 - Target 4.4 skills for employment among youth & adults
 - e.g. through vocational training for employed youth in cultural & creative industries
- **SDG 5 (Gender Equality)**:
 - Target 5.c policies & legislation & 5.5. equal leadership opportunities
 - e.g. Integrate gender equality criteria in public arts funding schemes, leadership programmes for women in creative industries
- **SDG 8 (Decent Work and Economic Growth)**:
 - Target 8.a Aid for Trade support for developing countries & 8.3 policies that support entrepreneurship, micro & SMEs
 - e.g. Legal & regulatory frameworks to increase exports of cultural goods & services schemes in SMEs



SDGs & creative industries

- **SDG 10 (Reduced Inequalities):**
- **Target 10. a Implement differential treatment for developing countries esp. LDCs in accordance with WTO arrangements & 10. 7 well-managed migration policies**
- **e.g grant differential tariffs on import of cultural goods from developing countries, lower visa fees for cultural professionals from developing countries**
- **SDG 16 (Peace, Justice and Strong Institutions):**
- **Target 16.7 Participatory decision making & 16.10 Public access to information**
- **E.g. Joint government-civil society commissions to design cultural policies & monitor their impact, independent regulatory body for public service media**
- **SDG 17 (Partnerships for the Goals)**
- **Target 17.2 ODA, 17.9 international support for capacity building in developing countries & 17.18 reliable data**
- **E.g. increase funding for culture in ODA, technical support for creation of national framework for cultural statistics**

SDG 10: Improving mobility of creatives from the Global South



GERMANY

« Moving MENA » Fund for the promotion of mobility in the Arab world



NEW ZEALAND

Special immigration process for international artists



The Policy Monitoring Platform can help gather information on cultural policies implemented at national and regional levels.



Get inspired and find policies and measures categorized by geographical zones, cultural domains and goals and areas of monitoring to prepare your periodic report. Please visit: <https://en.unesco.org/creativity/policy-monitoring-platform>

SDG 10: Global exports of cultural goods



NORWAY

Sørfond fund for film production



SWITZERLAND

SüdKulturFonds



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Get inspired and find policies and measures categorized by geographical zones, cultural domains and goals and areas of monitoring to prepare your periodic report. Please visit: <https://en.unesco.org/creativity/policy-monitoring-platform>

Cultural entrepreneurship & state policy

- Cultural entrepreneurship has its detractors. State policy that values culture purely as a driver of economic development has faced criticism **for ignoring under-represented minority and marginalised cultural expression**, thereby eroding cultural diversity and neglecting social justice.
- Treating culture as an asset in which the state invests, moreover, as against a social good that the state must protect and nurture, disregards the fact that cultural actors, apart from creating things for sale, produce **emotional, spiritual, metaphysical, symbolic, social and political meanings**. Tying culture to entrepreneurship, therefore, diminishes what it means to be an agent of culture.
- Third, the market privileges popular art and mass entertainment; cultural entrepreneurs, responding to what market research reveals about audience tastes and preferences, will resist engaging with art that cannot immediately be grasped or appreciated - art which is edgy, unsettling, dissonant or counterintuitive. What support then for the contemporary artist preoccupied only with the processes of self-discovery, with giving expression to his own experience? The state must spur the risk-taking propensity of the cultural entrepreneur as well as the artist absorbed in relating expression to self rather than to the market. **Economic policies that enable the cultural entrepreneur to succeed must be moderated by cultural policies that allow the artist to fail.**

Cultural entrepreneurship & state policy

- The state confronts a different set of questions in developing global markets for traditional cultural expression. State policy cannot be oblivious to the **real desires and aspirations of local communities**, which may believe that the commodification of their crafts, textiles and performance forms disrespects the various ritualistic and sacred meanings that these hold for them.
- This requires the state to determine how local communities weigh economic advancement against cultural value and ensure that cultural entrepreneurs working in this field engage the market on terms acceptable to the producers and consumers of pre-industrial cultural materials and forms.
- Traditional cultural producers, moreover, lose touch with inherited knowledge and skills which are not being pressed into service to meet market demands. State policy will, therefore, need to obligate cultural entrepreneurs to combine their interest in expanding markets in this area with measures to document and renew all available knowledge and skills, so that traditional cultural producers retain the resources and flexibility to adapt to new market trends. The long-term sustainability of business in this area rests on nurturing the source from which such business derives its opportunities.
- (*SUCCESS, FAILURE AND CULTURAL ENTREPRENEURSHIP by Anmol VELLANI in ASEF's ENABLING CROSSOVERS: Good Practices in the Creative Industries*)

 <https://en.unesco.org/creativity>

Filter Results

Search

Year of the Periodic Report

Start date End date

2012 2019

Region

- Any -

Country

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Area of Monitoring

- Any -

Specific Cultural Domains

- Any -

Transversal Priorities


- Any -

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Clean all the filters

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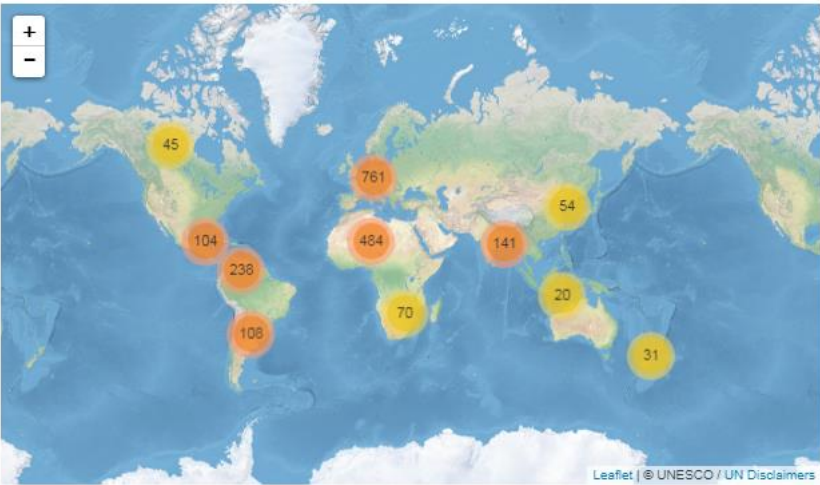
 Sweden Sverige

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Policy Monitoring Platform

This platform currently displays 2065 policies and measures from Periodic Reports of 102 countries submitted between 2012 and 2018. The ideas and opinions expressed in the periodic reports are those of the submitting governments, Parties to the 2005 Convention. They are not necessarily those of UNESCO and do not commit the Organization.

Map Monitoring Framework



2065 measures found. Displaying 1 - 25

Republic of Korea innov.

Investing ODA for culture: the UNESCO/Korean Fund-In-Trust

Culture in sustainable development frameworks International cooperation for sustainable development

Year of Periodic Report: 2018

Cultural Value Chain: Creation, Production, Distribution, Participation

