



“The future of the creative economy depends on how we will be able to balance or even reconcile different perspectives - from the G20 macroeconomy to local development, from tourism to trade, from culture to digital payments - through an International Panel on Creative Economy (IPCE).”

-Nicolas J.A. BUCHOUD

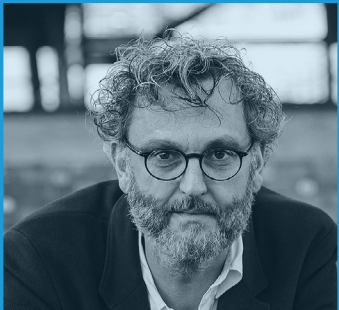
Image Source: Mural at the Taman Ismail Marzuki Art, Culture and Science Center in Jakarta. Image by Nicolas J.A. Buchoud, all rights reserved ©.



Ramiro ALBRIEU
Center for the Implementation
of Public Policies for Equity
and Growth (CIPPEC)
and Red Sur
Argentina



Nicolas J.A. BUCHOUD
Fellow, Global Solutions
Initiative
Co-chair, T20 India TF3
France



Rainer KERN
Co-chair of the UNESCO
Creatives Cities Network
Germany



Holger KUHLE
Deutsche Gesellschaft
für Internationale
Zusammenarbeit (GIZ) GmbH
Germany

Outlook

Holger Kuhle (HK): You are coming from different perspectives and backgrounds. We could say that Ramiro Albrieu, you are championing research on the future of work, Rainer Kern, you are actively promoting culture as a driver of sustainability and Nicolas J.A Buchoud, you are a tireless advocate of a new macroeconomic agenda on creative economy. How would you evaluate the strength and remaining limitations of the INTERSECTING approach when it comes to strengthening the case for creative economy in 2022-2023?

Ramiro Albrieu (RA): We are at a global juncture where governments must detect the “special” sectors, i.e. those that have the potential to generate lots of quality jobs. A more elaborated analysis brings us to reflect on where we are in history: Karl Polanyi called the structural change that created the 20th century “The Great Transformation”. One could say that we are currently undergoing a Second Great Transformation; if the first of such transformations gave greater importance to manufacturing as compared to agriculture, the service sector is now gaining ground as compared to the manufacturing during the past three decades. But the current changes represent something more profound: they are also about the proliferation of production and exchange activities in the digital space, which has been exacerbated by the COVID-19 pandemic. From another angle, we could say that, if economic activity moved from rural spaces to cities in the First Great Transformation, in the second, economic

activities are moving again, this time from the world of atoms to a world made of bits. In the near future, many jobs will be located in digital and virtual services. This will impact entire value chains in the creative economy, from music to tourism, to movies, to design, and to architecture.

Rainer Kern (RK): We are really at crossroads with creative economy. On the one hand, consolidating its macro-economic value and recognition means we do need more quality and harmonized data in times of greater digitalization. Without accurate datasets, creative economy will continue floating in a grey area half-way between craftsmanship and the arts and a more consolidated sectoral and cross-sectoral approach. As Nicolas was mentioning in the opening of the present volume, such macro-economic consolidation is necessary for creative economy to be part of future regional agreements and bilateral, regional or global trade deals.

On the other hand, I would like to raise an even more structuring question. What do we need more data for? For what purpose? There comes an intriguing and distinctive factor of creative economy, that is one of value creation through social and economic transformation, through the arts, through culture, through connecting people, places, ideas, perspectives. I fully subscribe to the value of 'INTERSECTING to support a better, stronger, macro-economic agenda for creative economy, provided in the future, such consolidation effectively goes both ways. More data needs to go hand in hand with more sense, more freedom to create.

Nicolas J.A. Buchoud (NB): We are convinced that 2022-2023 can mark a monumental turn for creative economy globally, dependent on one condition. We need a space for macro-economic and policy perspectives to connect with the arts and culture. Creating such a space remains a daunting task, one that might never be achieved, because the market perspectives we have been discussing about in the present volume and the macroeconomic perspectives brought up by Ramiro Albrieu and referred to by Rainer Kern are so different than the very meaning of markets when it comes to arts, such as contemporary art, or other forms of arts.

RK: We must provoke a rupture and drive the conversation away from the "gold-rush myth."

What is the point of supporting creative economy if it remains a synonymous for potentially big and rapid wins and for opportunistic quests yielding short-term benefits? Speculative art markets are not what we are talking about, but in developed and emerging markets all alike, such nice and elite-oriented markets too often make it for avant-gardes which do not drive any societal transformation. I would argue that such a narrow vision of creative economy is the same as what makes the start-up economy detrimental, when all human energy is channelled into competitive processes only to buy a bigger SUV, a bigger house... If such visions prevail across the creative industries and falls short of a wider social and economic ambition, progress will be limited.

HK: The process of INTERSECTING was initiated during and as a response to the COVID-19 pandemic, as we were collectively stranded. We felt compelled to understand how the virus was spurring immediate sanitary responses including strong limitations on our freedom but also to research how a new mapping of North-South linkages could emerge.

Creative Economy has been part of INTERSECTING since the very beginning, but we thought we should explore in depth its potential of social and economic transformation, hence the present Volume 10 of the collection, ahead of a second printed volume in 2023.

Following the Indonesian G20 presidency which has been fruitful in a period of tense geopolitical tensions, including the edition of Creative Economy 2030 by the Asian Development Bank Institute (ADBI), how can INTERSECTING help move from an incremental to a deliberate strategy of strengthening creative economy?

NB: I see two ways for bringing creative economy to another level. The first way is very incremental. It is about maximizing the convening role and the impact of INTERSECTING. The present Volume 10 represents an important step forward as it connects the creative economy to the global debates and spheres of policy making with regards to the future of work. Connecting both issues is very challenging, but the challenge has been taken on from within GIZ. GIZ has played such a

supportive role for the whole INTERSECTING process since 2020 and the cooperation between GIZ and GSI has allowed to open the discussion between creative economy and the future of work, exemplified by productive side-sessions sessions during the Future Forum of GIZ in Potsdam in September 2022. Yet, the challenge remains to be solved as stakeholders keep working in silos and synergies are yet to be leveraged fully through more such initiatives. For this purpose, GIZ has supported the Policy Forum led by the Indonesian SMERU institute on “Poverty and Inequality” that took place in Bogor, Indonesia, in November 2022, on the one hand and, on the other hand, the G20 World Conference on Creative Economy that took place in Bali in October 2022. In that context, INTERSECTING is the only place where experts involved in both initiatives are actually meeting as illustrated by the inputs from Ramiro Albrieu or the presentation dedicated by Prateek Kukreja from ICRIER during the SMERU Policy Forum on ‘an Indian Narrative’ about ‘Creative Economy and the Future of Work’. We do need to continue assembling multiple components during the T20/G20 India presidency in 2023.

The second way is more deliberate. As we are editing the present Volume 10 of INTERSECTING, we can look at the outcomes of the World Conference on Creative Economy (WCCE) and of other initiatives such as the SMERU-CIPPEC Policy Forum, the PEC Council led by John Newbegin and the work he conducts with the British Council. We can benefit from the tangible results of the G20 Summit in Bali and the

strong expression of the G20 Bali Communiqué regarding creative economy, both in the core of the communiqué and within its multiple annexes. In addition, the APEC Summit in Bangkok also allowed for the President of Indonesia to showcase creative economy as one of the two pillars of development in the Indo-Pacific region, alongside cross-border cooperation and regional trade. Creative economy is also within the focus of the ASEAN chairmanship of Indonesia in 2023.

Therefore, we call for a change in scale and strategy. Based upon the existing foundations illustrated above, we do need a more consolidated policy process that does not depend only on international fora and negotiation cycles. We do need to move forward and establish an International Panel on Creative Economy (IPCE) and I am very happy that such an idea has received a warm welcome by the G20 Indonesia co-Sherpa Edi Pambudi when we discussed the idea during the closing of the World Conference on Creative Economy (WCCE) in Bali in October 2022.

RA: Let me highlight four takeaways from our joint work for this INTERSECTING volume, to complement what Nicolas has mentioned and further nurture what the foundations of the International Panel on Creative Economy (IPCE) could look like.

First, it is increasingly necessary to break the knowledge silos and move forward in crossing themes and programs

following a collective intelligence approach. It is a difficult task because the incentive system behind knowledge generation tends to favour specialization, and few stakeholders are looking at the whole picture. This makes it extremely challenging to discover inconsistencies, tensions, and complementarities among different branches of knowledge...although we do perfectly know they do exist as the initiative has shown very clearly.

Second, the creative economy is a very important part of the set of “special” sectors, i.e., Future-proof sectors. The jobs of tomorrow will depend less and less on our abilities to perform routine tasks and more on our capabilities to be creative and flexible.

Third, the road to developing these sectors is not easy for at least two reasons: (a) the high heterogeneity across workers within the creative economy, in terms of the types of technologies used, skills applied, and working conditions; and (b) the arguably low level of spillovers that this sector generates for the rest of the economy.

Fourth, there is room for public policy to step in. This must be systemic and targeted to promote the sector, but without forgetting to level the playing field inwardly and design mechanisms so that the rest of society benefits too.

RK: I see several achievements of INTERSECTING so far. I would also like to bring in an additional perspective to

substantiate the excellent and timely idea of installing an International Panel on Creative Economy (IPCE).

The first is to demonstrate that creative economy cannot be a standalone issue or a goal in itself.

The second one is to document the need for a closer look at 'the patterns of technological change and human capital accumulation, the regulatory and institutional environments, and the inequality gaps prevalent in Global South countries, where 85% of the global working-age population is located' (SMERU).

The third one is to provide an open and high-quality space for multiple entry points. I am thinking about initiatives in the field of art and culture such as Renaissance Now,¹ a 'Manifesto for Science and Sociability' which tries to articulate diverse issues for the arts following the outbreak of the COVID-19 pandemic, including public participation and safer cities, the stimulation of cognitive and emotional energies, and the promotion of human rights. Quoting its *raison d'être*, 'Renaissance Now requires combined and complementary efforts that put together the rigor of scientific research with the creative pleasures of sociability. Without this combination, what humanly defensible innovations can we expect?' Many players and organisations involved in the platform could benefit from INTERSECTING, and vice-versa. Take for instance the example of Cases for Culture, an initiative by the David Rockefeller Center for Latin American

Studies at Harvard. This conference and meeting features collaborations among artists, humanists, policy makers, and entrepreneurs who promote the social contributions of creativity.² The purpose is to multiply these contributions and generate better informed new policy decisions. In that context, the goal is to measure the impact of creative interventions and demonstrate how and why participatory arts work to address "wicked" problems, transversal by definition. Climate change, economic development, public health, education, violence prevention, and immigration, all these issues require collaboration among academic, political, and economic actors.

Together, we can move forward faster and cover a wider ground. For example, Renaissance Now connects not only with initiatives in the field of art and culture, but also in global policy making, as illustrated by the link with the newly created Association for Global Political Thought at Harvard, dedicated to the study of political thought in international society and global contexts. The Association held its inaugural conference in spring 2022 with a keynote address by Pratap Bhanu Mehta a political theorist and intellectual historian of constitutional law, president and chief executive of the Centre for Policy Research in New Dehli and a professor at the Centre for Human Values at Princeton University.³

NB: Strengthening the case for Creative Economy will require new inputs, such as the ones exposed by Rainer Kern. In that

sense, I wish to underline the interest and the potential of the first Winter School organized around the topic of INTERSECTING and the issues of creative economy and economy transformations at and with O.P. Jindal Global University in Sonipat, India, in November-December 2022. This is not a classical winter school but an initiative targeting young professionals, experts, policymakers, researchers. It is hosted by an academic institution also known for its interactions with think-tanks, such as the Research and Information Systems for Developing Countries (RIS) organization in New Delhi. The Winter School has been supported by the GSI as well as sponsored and co-organized by GIZ. We have organized such a convening ahead of the G20 India in 2023 to deepen the case for INTERSECTING during the G20 India presidency, at a time when four consecutive G20/T20 presidencies are taking place in countries located in the Global South –namely Indonesia, India, Brazil, and South Africa. We believe that this is a unique opportunity to raise awareness about Global South perspectives and priorities on the future of work and creative economy.

I would also like to refer to frequent conversations with Rainer Kern in preparation of the present volume of INTERSECTING about the close links between a global approach to consolidating creative economy and its development at a local level. We see no contradiction between community led and grass roots initiatives and a global macro-economic agenda on creative economy. In 2022, the physical convening of CONNECTI:CITY at the Asia Africa

Center in Bandung, Indonesia, was an event of the Urban20, the group of mayors and cities of the G20. It served as a steppingstone, an incubator for the G20 World Conference on Creative Economy. It featured many cases of developing creative economy at the local level globally and especially in South-East Asia. Similarly, the book Creative Economy 2030 edited by the Asian Development Bank Institute (ADBI) includes many examples of locally driven creative economy initiatives, along with more in depth micro-economic analysis of the impacts of developing creative economy districts in Indonesia.

The future of creative economy depends on how we will be able to balance and if possible, even reconcile, completely different perspectives, that is the world of policy making and macro-economics and the world of art and culture. It will also depend on interconnecting regional and global dimensions of trade, digital payments etc, and local development.

RK: Over 20 years ago, I have created a music festival that has become one of the main jazz festivals in Germany and promoted the application of Mannheim in the UNESCO Creative Cities Network. I have also used the driver of culture and especially music, to support Mannheim city diplomacy, including for the implementation for the sustainable development goals, such as when with Nicolas, we organized a large convening with the executive director of UN Habitat in Mannheim to discuss the localization of the 2030 Agenda, a few months before the COVID-19 pandemic outbreak.

Out of my experience and interaction with hundreds of artists and industry leaders in the field of music, alongside with my experience with local governments, I would argue the pandemic has both very negatively impacted the delivery of the 2030 Agenda and made it even more important. The pandemic has also starkly highlighted the deficit of interaction and interrelations between the different goals. This makes the consolidation of a global socio-political agenda for creative economy an imperative. We have reached a point where even in contexts with strong organizations and a proven background of action, such as in Abu Dhabi and the United Arab Emirates or as in South Korea, new ideas, new bridges, new sets of interconnections are necessary.

RA: We need to systematize emerging new knowledge and design policy schemes based on the stock of new evidence. This is only made possible by using a paradigm such as INTERSECTING. Should this be the concluding part of the Volume 10 conversation, I would like to insist on the urgency and relevance to fully include Global South perspectives in the picture, which is a key lesson from our months-long exploration of the future of work and how to connect it with the development of creative economy.

So far, the whole debate on the future of work has been greatly influenced and shaped by what has been happening in high-income countries. By doing so, even when Global South perspectives are included, they look at the segments of society with the most skills, the highest levels of wealth, and

the loudest voices. Or when they focus on the informal economy, this is largely done through pilot projects with very limited outputs at scale. Given that 8 out of 10 global workers live in the Global South, it is necessary to promote global discussions that incorporate the needs, opportunities, and diverse starting points of middle- and lower middle-income countries. A more balanced global agenda is conducive to better opportunities for developing countries, not only because it will allow for greater effectiveness in assistance and support from the Global North, but also because it can encourage South-South cooperation and knowledge transfer by design. Ultimately, this is about opening the door to new models of development.

References

1. See [link](#).
2. See [link](#).
3. See [link](#).