

INTERSECTING

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“The illiterate of the 21st century will not be those who cannot read and write, but those who cannot learn, unlearn, and relearn.”

—Alvin Toffler (1980)

That our world is growingly complex is hardly a radical revelation. The challenge is to act accordingly. To widen our knowledge, we specialize and consequently isolate ourselves in various silos.

In face of overwhelming evidence of our interrelatedness and interdependencies, from our bodies to our environment and our actions within it, we have no other choice than to work at the edges and at the crossroads.

INTERSECTING cuts through strategic policy areas from high-income and low-income countries. It builds upon multi-sectoral, multi-disciplinary, and multi-stakeholder approaches.

INTERSECTING is distributed by the Global Solutions Initiative. It is geared towards think tanks, civil organizations, international institutions, in particular the G20/T20. It addresses established and future generations of leaders in public and private spheres.

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On the Creative Economy
and the Future of Work
#jobs #inclusion #digitalization

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VOLUME 10/2023

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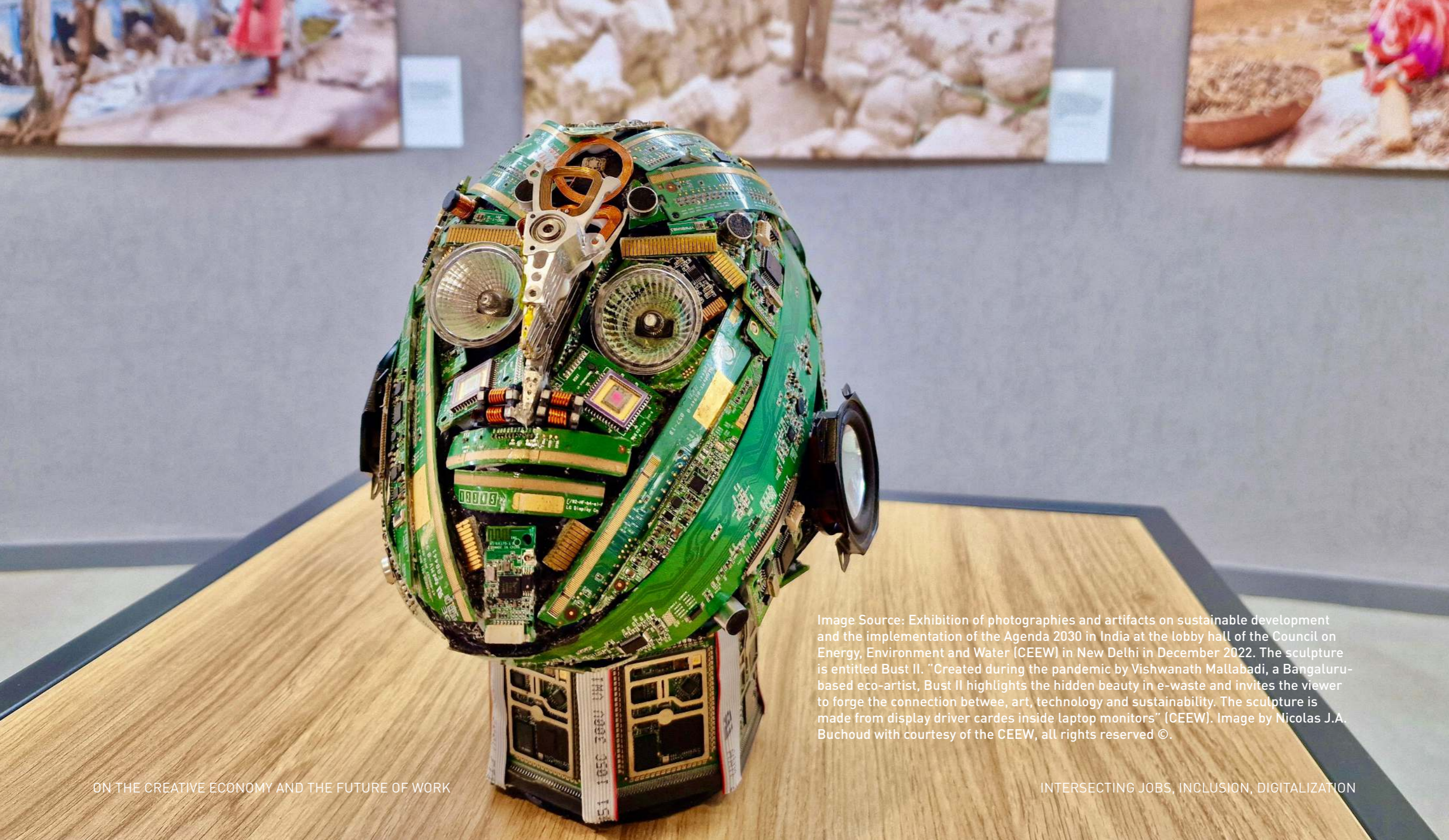


Image Source: Exhibition of photographs and artifacts on sustainable development and the implementation of the Agenda 2030 in India at the lobby hall of the Council on Energy, Environment and Water (CEEW) in New Delhi in December 2022. The sculpture is entitled Bust II. "Created during the pandemic by Vishwanath Mallabadi, a Bangaluru-based eco-artist, Bust II highlights the hidden beauty in e-waste and invites the viewer to forge the connection between, art, technology and sustainability. The sculpture is made from display driver cards inside laptop monitors" (CEEW). Image by Nicolas J.A. Buchoud with courtesy of the CEEW, all rights reserved ©.

“We further recognize that creative economy, which involve knowledge-based economy, human creativity, and intellectual property rights, contributes to improving the resiliency of tourism local communities and MSMEs through human capital development, digital transformation, innovation, public-private partnerships, sustainable preservation of natural and cultural heritage, and innovative financing while retaining their significant commercial and cultural values.”

-G20 Leaders Declaration, 47, Bali, Nov. 16, 2022

Image Source: Bali, Nusa Dua area, during the G20 summit, November 2022.
Image by Nicolas J.A. Buchoud, all rights reserved ©.



preface

2022-2023 The momentum of the creative economy and the establishment of an international panel on creative economy

The issue of “Creative Economy” is not new, but something new happened in 2022. Indonesia’s G20 presidency could permanently change the course and level of recognition of the creative economy in the global economy, provided something is done quickly.

In the last twenty years since the turn of the millennium and the rise of the so-called knowledge economy, North American sociology has been instrumental in establishing the creative economy as a synonym for forward-looking innovation processes that link design, IT, art, and business as opposed to stodgy bureaucratic organizations. This was done by envisioning a geo-economy of creative actors connected through networks of creative districts and nodes in global cities, as if this were the only model. Creative actors would form a new transnational class, beyond local culture, heritage, and borders, prospering on seemingly infinite digital possibilities and looking toward highly regarded startups that benefit from abundant financial leverage.

While the creative economy is thriving around the world, only a handful of countries or regions have led this development, leaving other vast reserves of creativity and human resources largely untapped and/or their value unrecognized, especially in rapidly changing emerging economies. However, linking different sectors of the creative economy in a broader perspec-

tive of social inclusion and addressing the informal economy, along with a social progress agenda, has emerged as a new priority in several regions of the world over the past decade. Indonesia's "inclusive creative" agenda or Colombia's "orange economy" were both formalized in parallel with global conversations that culminated in the formulation of the United Nations' 2030 Agenda and its Sustainable Development Goals (SDGs), which launched a new global agenda for the creative economy, pending the outbreak of the COVID-19 pandemic.

Although there is no Sustainable Development Goal that specifically addresses culture or creative economy, creativity can be widely seen as a positive factor in times of multiple transformations, including rapid urbanization. In 2018, the first World Conference on the Creative Economy (WCCE) was convened in Bali with this in mind. The corresponding first Bali Agenda on Creative Economy became the springboard for the successful adoption of a resolution by the United Nations General Assembly celebrating 2021 as the "International Year of Creative Economy for Sustainable Development."

The COVID-19 pandemic has completely disrupted the agenda of the United Nations Year of Creative Industries for Sustainable Development. At the same time, reports from UNESCO, UNCTAD, the European Union, IADB, and other sources such as INTERSECTING in 2020 and 2021 show that (1) creative economy sectors have been heavily impacted by the COVID-19 pandemic, (2) especially micro, small, and

medium enterprises (MSMEs), which are less integrated into the digital economy, (3) with significant differences between contexts where governments have provided direct financial support and other countries where COVID-19 aid packages have been more limited, if not absent altogether.

The COVID-19 pandemic has highlighted the lack of solid foundations for the creative industries in most countries and the absence of a clear taxonomy at the global level. Similarly, strategies for economic survival and reconstruction that rely on digital tools have shown that the issue of intellectual property (IP) rights is central. During the height of the lockdowns and the first waves of the pandemic, it was difficult for many creative industry stakeholders to find support, such as in many tourist regions that had no visitors for months.⁽¹⁾ In most emerging markets and beyond in low-income countries, the fact that many creative economy actors operate in the informal economy made it even more difficult for them to benefit from COVID-19 mitigation or recovery packages.

Over the past two years, responses have often been at the regional level, such as in the European Union or as part of ASEAN's comprehensive economic recovery. In ASEAN, creative economy was part of the initial responses to the pandemic, including new initiatives such as the convening of an ASEAN High-Level Economic Forum on Creative Industries. The Asian Development Bank Institute (ADBI) launched a major editorial and capacity-building initiative in 2021 to support the creative economy in Southeast Asia, including a

global overview. This included several seminars and the publication of a book titled *Creative Economy 2030*, which was launched at the T20 Summit in Bali in September 2022 and has since become ADBI's most downloaded publication in recent years. In addition, ADBI also supported the preparation of a working paper on the creative economy in India, including a survey and consultations with key stakeholders in key creative sectors, a work coordinated by the Indian Council for Research on International Economic Relations (ICRIER).

Almost three years after the outbreak of the pandemic, the period 2022-2023 is a turning point for the creative economy. Indonesia's G20 presidency facilitated two major, international G20 events. First, CONNECTI:CITY 2022 was convened in the spring at the iconic Asia-Africa Conference Center in Bandung and issued its recommendations in the form of a graphic diary. It counterbalanced the third edition of the World Conference on Creative Industries (WCCE), which took place in Bali in the fall and was opened by the Indonesian president.

As a result of converging multilateral and regional efforts and national support from community organizations such as the Indonesia Creative Cities Network (ICCN), the G20 Bali Communiqué makes space for the creative economy in the core of the text (paragraph 47), linking the "creative economy" to "human capital development." The communiqué highlights the creative economy on several other occasions, notably as part of the declarations of the G20 Education

Ministers, G20 Culture Ministers, and G20 Tourism Ministers meetings. In addition, the creative economy is featured in the G20 Indonesia "Non-binding Guiding Principles on Supporting the Multilateral Trading System (MTS) for Achieving the Sustainable Development Goals (SDGs)" and in the "G20-Bali Guidelines for Strengthening Communities and MSMEs as Tourism Transformation Agents a People-centered Recovery Case Study."

The recognition of the creative economy in the final communiqué of the G20 Indonesia is all the more interesting as this comes in the run-up to Indonesia's ASEAN chairmanship in 2023 and as civil society networks are actively involved in cross-border cooperation in the region. These include the ICCN, but also the newly formed creative Philippine Creative Cities Network and others. In Bangkok, cross-sector organizations also intend to build on the current momentum of the creative economy to accelerate urban revitalization projects such as in the infamous Khoasan Road. The nexus between creative economy, cross-border trade, and digital development was reiterated in a speech by Indonesia's president at the APEC summit in Bangkok after the G20.

This Volume 10 of the INTERSECTING editorial project is published not only at the junction of Indonesia's G20 Presidency and India's G20 Presidency, but also ahead of Indonesia's ASEAN Presidency and INTERSECTING's second consolidated volume, which is scheduled for publication in mid-2023.


In this volume, we have sought to explore the link between the creative economy and the future of work, following the G20 Education Ministers' Declaration in Indonesia, in which they reaffirmed their "commitment to promoting quality, integrated, adaptive, flexible and dynamic teaching and learning at all levels in our education and training systems in order to support the acquisition of the full range of skills, including critical, creative, and innovative thinking (...) that are vital to prepare learners for work and meaningful participation and contribution to society." Exploring the links between the creative economy and the future of work is also a policy innovation that has been taken up by the Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ) GmbH as part of its collaboration with the Global Solutions Initiative (GSI). It is integral to the study of current socio-economic transformations and their implications for development policy, from aid and assistance to international cooperation and co-creation. As this volume is being completed, Indonesia is once again the focus of an international conference in which the SMERU Research Institute and its Argentine colleagues at Red Sur and CIPPEC are participating in discussions about the future of work and the creative economy in the Global South.

We see the creative economy not as an add-on to sectoral business opportunities, but as a key policy area at the intersection of (1) the creative industry, (2) the future of work, (3) tourism, (4) creative thinking and responses to contemporary challenges, (5) culture and crafts, and (6) digital transformation in business and society.

As Uzbekistan will host the World Conference on Creative Industries (WCCE) in Samarkand in 2024, and appreciates Central Asia's role as a link between Asia and Europe, we call for an ambitious and comprehensive roadmap for the creative industries. As discussed in the WCCE closing discussion, we believe this is the right time to initiate the establishment of an International Panel on Creative Economy (IPCE), based on the same approach that the IPCC took thirty years ago, i.e., to delve deeper into the multidimensional issue of creative economy, but also to engage with policy makers and people.

This volume of INTERSECTING is part of an original policy attempt to strengthen the case for the creative economy in the long term, because recovery from the pandemic cannot follow the same path as recovery from the 2008 global financial crisis. The post-2008 shoring up of the global financial system was followed by a decade of inadequate investment in social infrastructure, overlooking local governments and the contribution of the local level to solving global problems. To shape the future of the creative economy, IPCE will rely on three pillars: (1) the need for more accurate and better data, (2) support for artistic creation and freedom, and (3) a penta- or hexa-helix approach that includes national governments and international organizations alongside communities and local governments.

-Nicolas J.A. BUCHOUD, ed.

The image shows a room with a wall covered in patterned wallpaper. Five oval-framed portraits of men are hung in a row. In the foreground, there are two hanging chairs with white cushions and a blue plastic chair. A fire extinguisher is visible on the left side of the room.

“Creative economy is a sector of the future and a pillar of inclusive growth because it breaks through geographical, gender, ethnic, and economic strata boundaries and encourages the achievement of the SDGs.”

-President Joko Widodo, Bangkok APEC Summit 2022. Informal dialogue of APEC leaders with a number of invitations at the Queen Sirikit National Convention Center, November 18, 2022.

Image Source: At the Circolo dei lettori, Palazzo Graneri della Rocca, Turin, Italy.
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1. The infinite shapes of the future of work.

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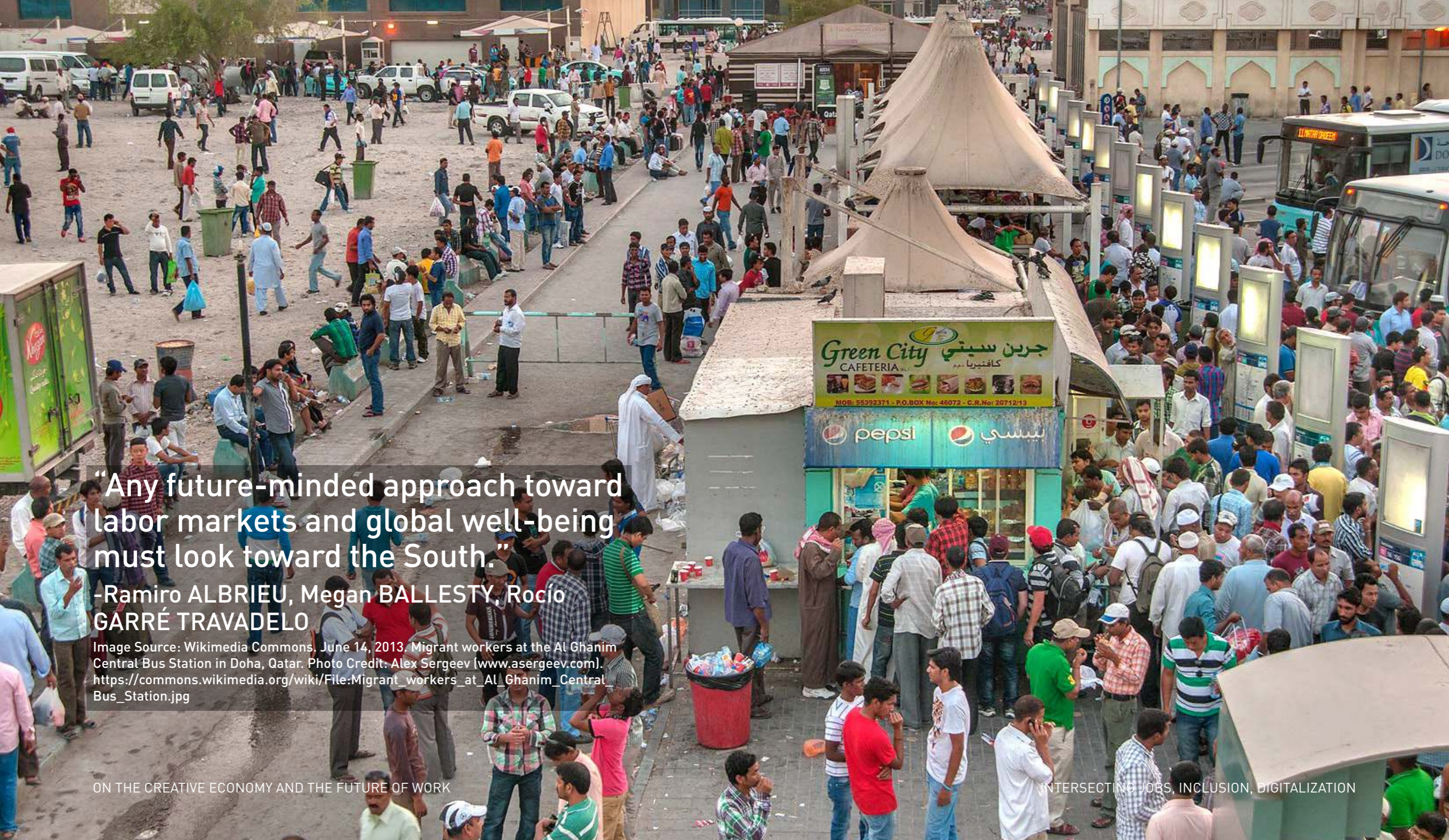
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“Any future-minded approach toward labor markets and global well-being must look toward the South.”

-Ramiro ALBRIEU, Megan BALLESTY, Rocío GARRÉ TRAVEDELO

Image Source: Wikimedia Commons. June 14, 2013. Migrant workers at the Al Ghanim Central Bus Station in Doha, Qatar. Photo Credit: Alex Sergeev (www.asergeev.com). https://commons.wikimedia.org/wiki/File:Migrant_workers_at_Al_Ghanim_Central_Bus_Station.jpg



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The infinite shapes of the future of work. Views from the South

Signs of revolution

Digitalization, the cloud, artificial intelligence (AI), and data-driven decision-making increasingly enable the pro-

duction of old and new goods and services in novelty ways. The other side of the same coin is the transformation of the very essence of jobs, as the new forms of production and organization raise new requirements from workers while deeming some of their skills obsolete.

At the technological frontier, robots and software assume duties that used to belong to humans. These AI-based solutions seem to tick all the boxes in the definition of general-purpose technologies (GPTs): (1) They are highly malleable, with room for improvement; (2) They are widely used in different sectors of the economy; (3) They generate spillover effects that foster further innovation.

GPTs do not emerge very frequently: Richard Lipsey et al.¹ have only identified about 25 GPTs in the history of humanity. But when they do, they have the power to alter entire economies and societies. Many of these GPTs redefined the world of work: the Neolithic revolution transformed hunter-gatherers into farmers and; the Industrial Revolution converted the self-employed into factory workers.² Are we witnessing artificial intelligence's grand entrance to the exclusive inventory of GPTs?

Forking paths

GPTs have also proven they can open windows of opportunity for creating jobs and increasing productivity, especially for early adopters. Examples of countries that have caught past technological waves at the right time are the UK in the

first industrial revolution, the US in the second, and arguably China in the third. But the opposite is also true; firms, sectors, and countries that fail to catch up to technological change can quickly lag behind. For this reason, disruptive technologies have come hand in hand with phases of large bifurcations in income, productivity, real wages, and welfare between countries.

The prospect of such deep transformations raises the stakes and forces us to think about what comes next. What paths are available, and which one will we follow? Will robots fill in our jobs? Will technology exacerbate social gaps? The stakes are exceptionally high for the Global South, countries that were outperformed in the past and cannot afford to fall further behind. Will these regions manage to embrace new technologies while avoiding job displacement?

Future building

These questions are important, but there is an inherent limitation in attempting to predict the future. It reduces society's capacity for agenda setting and transforms people into spectators of an approaching "otherness." In fact, the shape of the future is continually evolving, as our collective past and present actions result in new configurations and (dis)equilibria. There is room to create new futures and value in defining what we want in them.

A key factor to be embraced when future-designing is con-

text. Even in convoluted times, opportunities do not appear in a vacuum but within specific cultures, institutions, and histories. For the Global South, there are several distinct elements to consider.³ First, we cannot take for granted the exponential innovation and technological adoption levels observed in high-income countries. This may seem apparent, but such implicit assumptions are far too common in the future of work literature. A more realistic challenge for developing countries is to enable conditions to adopt and adapt both old and new technologies in contexts where institutions and business environments are weak and technological anxiety abounds.

Second, skilling, upskilling, and reskilling are essential, but bring about particularly complex challenges in the Global South. This is because the curricular updates needed to convey XXI-century skills interact with other developing countries-specific challenges. One such challenge is informality, which implies that vocational training and labor market institutions struggle to reach significant population segments. Another one is the quality of learning in the formal education systems, as youths are reaching labor markets without requisite levels. Demographics have an impact as well: the younger a country's population, the more relative emphasis it needs to place on early childhood and formal education systems. As a result, Global South countries must find avenues to target adult learning in fragile institutional settings while keep investing in earlier educational stages.

By 2050, high-income countries' working-age population will have shrunk 7% due to aging, while Sub-Saharan Africa's will have more than doubled. The Global South will then account for roughly 90% of working-age men and women worldwide. Any future-minded approach toward labor markets and global well-being must look toward the South. It is time to pass on the torch and give ownership to these countries to support their transformational and future building capacities.

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“Before cementing them as pathways to success, more longitudinal research should be focused on digital labour platforms and women’s participation in the labour force globally.”

-Urvashi ANEJA, Sasha JOHN

Image Source: Mural at Union Market, NoMa district, in Washington DC, October 2022.
Image by Nicolas J.A. Buchoud, all rights reserved ©.



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Women, work and what empowerment can be: Opportunities and limits of digital entrepreneurship

The nature of work and the ways in which we access it have evolved dramatically since the rise of the internet. Digital labour platforms have created both a global outsourced workforce and a contingent of hyper-local on-demand workers to perform a variety of tasks and services, accessible anywhere and at any time.

However, the impact of these digital labour platforms is complicated. While they've offered workers marginally better wages than traditional offline markets, lower barriers

to entering the workforce and better institutionalised work processes, they've also left workers in precarious situations, battling fluctuating wages and abysmal working conditions. These platforms offer the promise of greater opportunities, agency and ownership of their time and money under the thin veneer of 'digital entrepreneurship'. This is especially evident in the lived realities of women who do platform-based or "online work" in India. It's yet to be seen how a medium of accessing work - purported to be empowering - is, in fact, that.

'Women and Online Work in India: The Opportunities and Limits of Digital Entrepreneurship' is one of the first few quantitative and qualitative studies on women and online work platforms. Out of the 365 women surveyed and 22 women interviewed from Tier 1 and Tier 2 cities in India, the majority seemed to have made the shift from previous jobs in the formal sector to better balance paid work with responsibilities associated with married life and child-rearing. Being able to work from home and earn a bit more were the most cited reasons to move to online work, but other sentiments ranging from "setting a good example for children" to "feeling some sense of fulfilment" also prevail. It offers insight not only unto the individual reasons Indian women shift to online work but also into a frame of agency and ownership still tied to traditional understandings of a woman's role in the home. But while online work provides some recourse from financial dependency on their families or spouses, because the amount and type of work they're able to do are

limited, their earned income still isn't a significant contribution to household income and, at best, classifies as "pocket money". So the question of how far platform work goes into empowering these women is one that still requires asking.

Digital labour platforms are built and also function within the material reality that prevents women from taking full advantage of the opportunity in the first place. Its architecture might seem neutral, but it's often the case that these platforms further perpetuate or even exacerbate the inequities that exist offline. For example, the architecture for these platforms only allows a very narrow set of entrepreneurial opportunities, i.e. it connects workers to available jobs based on algorithmic matching. Indian women don't have as much choice as they'd like, and probably need.

There are also time and financial costs involved in finding and accepting work on these platforms. Initial assignments are hard to come by, making it hard to establish an attractive enough profile for clients. Women freelancers are often compelled to lower their initial rates to attract clients, while some reported availing of various plug-ins and tools to automatically accept any new jobs, regardless of pay, right away. The financial cost of using these platforms is further amplified when workers are required to pay for subscriptions to bid for more work or devices to work on, or even buy accounts from existing workers. Because a lot of the work on these platforms comes from the Global North, the women also have to adjust their hours to do the work and bid for it

as it comes in. While the end result for Indian women online workers is greater participation in and access to earning opportunities, the actual pay-off might be overestimated.

The existing twin forces of gender inequality and gendered socio-cultural norms have a definitive effect on women's motivations and ability to join digital labour platforms. Existing inequities experienced offline are replicated online. Women can't commit to as many hours as men can because of care work responsibilities, resulting in less pay. The need for financial investments to participate in the first place, requiring assistance from family members or existing savings, also impacts that foray into online work - and how much they can truly make from it later.

There's little contesting that digital labour platforms have made a positive difference for people looking to access work more aligned with their day-to-day life. But for Indian women, the actual impact of these platforms on employment trajectories and socio-economic empowerment is still up for debate. Before uncritically cementing them as foolproof pathways to success, more longitudinal research should be focused on the impact of digital labour platforms and women's participation in the labour force in India and globally.

This op-ed is based on the working paper, 'Women and Online Work in India: The Opportunities and Limits of Digital Entrepreneurship' by Zothan Mawii, Iona Eckstein, Urvashi Aneja & Harsh Ghildiyal for Future of Work In The Global South, an initiative of the International Development Research Centre.



“As digitalization creates job opportunities, higher income and secure employment for some, it exacerbates inequalities and exploitation for many others.”

-Sandra FLICKE-LOETZSCH, Fabiola FRICK

Image Source: Rickshaw drivers transporting passengers and goods in Sonipat, near New Delhi, India, in December 2022. Image by Nicolas J.A. Buchoud, all rights reserved ©.



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“Talent is evenly distributed, but opportunities are not”¹ – impact sourcing as an enabler for tomorrow’s digital creatives in the Global South

The future of work – potentials for a digital tomorrow

More computing power, bigger data, and faster internet connections are transforming the global economy. As a result, digital transformations are altering socioeconomic trajectories of millions – bearing new potentials for the world’s poor and marginalized. While disrupting our everyday lives, new technologies also transform labour markets and fundamentally change the way we work. Yet, as digitalization creates

job opportunities, higher income and secure employment for some, it exacerbates inequalities and exploitation for many others. As a lack of (decent) employment continues to impede development efforts, vulnerable populations are in dire need for change.

While more countries move towards service-led economies, jobs are shifting to the cloud - making the Global South’s service sector a particularly interesting case to watch. Over the last years, a growing demand for non-routine, analytical, and interpersonal tasks has been met by a significant decline in routine, mid-level manual jobs (not yet fully researched for LMICs). While increasing demand for high-skilled labour benefits a skilled workforce, those with routine jobs are at risk. In addition, new businesses and intermediaries are shifting jobs to digital labour platforms and business process outsourcing (BPO) centers - creating new opportunities that for some increase the risk of precarity.

While potentials and challenges faced by a future workforce have long been on the G20 agenda (especially since Germany’s 2017 presidency²), one particular sector has gained relevance in recent G20 processes – cultural and creative industries (CCI) and digital and creative services.³

While digital services are typically associated with technical tasks such as programming or software development, many also tick the box on creativity. In recent years, the role of creative industries for creating a more inclusive and sustainable

future work has gained popularity. Like all industries, the digital transformation is also disrupting CCI, challenging traditional creative jobs.⁴ So how are digital creative jobs linked to the potentials and challenges of an IT-enabled future of work? What are the services of the future and how can creative workers be ensured decent working conditions by sustainable labour markets of the future?

As so often, a lack of empirical evidence is limiting the ability to answer these questions. Still, the following thoughts presents a couple of ideas.

Impact Sourcing – new potentials for the global south?

GIZ's global project 'Future of Work' has been taking a closer look at the role of IT-enabled services in India and Rwanda and analyzed the role of digital labour platforms and the BPO sector. While digital labour platforms create new⁵ job and income opportunities, the platform industry faces criticism over poor working conditions, lack of social security and precarization of labour.⁶ Meanwhile, in Africa, BPO services have grown in importance, offering decent working conditions to digitally skilled workers that can support business processes worldwide. Low labour costs, a growing talent pool and expanding digital infrastructures are making Global South countries attractive locations for BPO companies. While South Africa is already an established player, Rwanda and Ghana are following and already see growing interest of foreign investors. Companies

in global sourcing markets are saving between 60% and 86% of their labour costs by outsourcing digital services to African offshore service providers. All while BPO employees can earn significantly more than what jobs in agriculture or manufacturing pay. While today's value of Africa's BPO industry is estimated at \$8.3 billion, it is expected to increase to \$11.7 billion by 2023.^{7,8}

As more processes are outsourced to third-party providers, impact sourcing (IS) is also becoming more popular. A sub-category of BPO, impact sourcing (or socially responsible outsourcing) supports IT-industries in creating new opportunities for poor and vulnerable populations by improving capacities to leverage technological innovations and creating access to global markets.⁹ As an inclusive employment approach, impact sourcing provides jobs to those that lack access to formal employment - be it due to their educational level, geographic location, and/or social disadvantage.¹⁰ Sourcing from the 'base of the pyramid'¹¹ for BPO centers, impact sourcing promotes decent working conditions by providing sustainable, above-average incomes and transferable skills, and creating further demand for education and training – all while benefitting businesses.¹² Typically, costs are even lower than compared to conventional BPO sectors while offering additional benefits through lower turnover rates, higher employee motivation, access to new sources of talent.¹³ As a result, impact sourcing has become a larger part of the BPO value system bearing potentials for equitable socioeconomic development and growth.⁷

A chance for the digital creatives of the future?

Considering its relevance, impact sourcing could also accelerate the potentials of workers in creative industries. Traditionally impact sourcing is linked with microwork, hence routine tasks requiring little skills or creativity.¹⁴ Such tasks are usually associated with low wages, limited social benefits and a lack of regulatory mechanisms ensuring worker's protection. While these issues need to be addressed, responsibly sourcing microwork might nevertheless act as a steppingstone for creatives.¹⁵ As impact sourcing provides an entry point to digital jobs and promotes market relevant skills and work experience, it could create opportunities for high-skilled, well paid digital creative jobs in the future that connect creative industries to global markets. A prerequisite for this development would be the establishment of accessible, market-oriented skilling opportunities.

With rapid digital transformations and a growing need for more and better jobs, new technologies must promote equitable economic development, enabling decent work for all. Leveraging the nexus of a digital future of work and creative industries could provide new opportunities for workers, allowing for more digital, creative and decent jobs in the future.

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“People working in global contact centers will have more exposure to the global frontier of innovation than will their peers who work in the domestic or even analogue realms.”

-Elvis MELIA

Image Source: Addis Ababa, Ethiopia. Image by courtesy of the Africa Innovation Network (AIN), 2022. All rights reserved ©.



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African pathways in the cloud: From contact centre to the creative economy?

In an age of ubiquitous internet connectivity, the COVID-19 Pandemic's layoffs and work-from-home measures have led many former employees to pursue alternatives to their old jobs, and this, in turn, has contributed to labour shortages in high-income countries. Now global business services (GBS) firms are looking for workers in new locations around the world, including in Sub-Saharan Africa.

Thus, more Africans could soon be working in global contact centres, conducting various virtual service tasks – helping a Canadian shopper return an order on an e-commerce platform, or helping a Belgian traveller change their flight booking. This can absorb many young Africans who come onto the labour market each year. But can this help these workers find pathways into fulfilling careers, entering the global creative economy? A critical literature exists on Indian and Filipino contact-centre and business-process-outsourc-

ing work, lamenting poor working conditions and low wages in dead-end jobs.

At MeliaCRED, two colleagues and I conducted research on behalf of GIZ, containing two studies on the future of IT-enabled services in Rwanda. Study 1 examined place-based IT-enabled services in Kigali's urban mobility sector, asking freelance drivers in the ride-hailing and delivery platform economy how they felt about their working conditions, skills development, and career trajectories. Study 2 examined cloud-based services, asking current and former contact-centre employees the same questions.

We conducted ten focus group discussions with workers, and a glance at our colour-coded transcripts reveals a clear picture: place-based service providers – i.e. the ride-hailing and delivery platform drivers – are much less happy with their working conditions, see fewer opportunities for skills development, and see no career trajectories; on the other hand, cloud-based service providers – i.e. contact centre agents – are distinctly more positive on all fronts.

This compares motorcycle-riding apples with headset-wearing oranges, but in the least, we were able to show that Rwandan contact centre agents generally cherish their work. In the global business services industry, contact centre work is among the less complex and lowest paid work. Yet, Rwandans see good chances for personal development and upward mobility.

If the lowest rungs on the digital services ladder are already desirable, more opportunities exist if this sector can be used to plug African virtual workers into the global creative economy.

A widely held notion about IT-enabled services is that the upper rungs of the task complexity ladder are more technical – dealing with software development, data science, or cloud computing. But many fulfilling and highly paid jobs are in the creative economy – mixing technical tasks with various forms of film making, advertisement, life coaching, music, consulting, gaming, and other forms of entertainment. As the virtual and analogue worlds become further intertwined, more of the creative economy will spread in the cloud.

But can wide-scale job creation in the globalized cloud services sector provide a springboard into the creative economy? As the physical and virtual realms continue to merge into one space, we find that upward mobility occurs in three forms – an essential earnings cushion, new skills, and exposure to new opportunities.

First, our study showed that Rwandan contact centre workers, serving global markets, are in the top 5 to 20% of income earners in Kigali. As most Africans work in the informal economy, being formally employed and earning comparably high wages comes with a host of worker benefits, which gives workers a chance to breathe, think about their dreams, and pursue their preferred careers.

Second, more concretely, as contact centre workers operate in a global digital realm, they are exposed to state-of-the-art digital tools and global procedures and norms. And contact centre work helps workers develop the communication and other soft skills that are most critical in today's global knowledge economy. Not every cable-tv-bill conversation with far flung customers will bring contact-centre workers closer to the creative economy. But according to our respondents, such interactions do build confidence, problem-solving skills, intercultural understanding, empathy, and a general knowledge that one is able to make friends and influence people across the world. These are foundational tools and future skills for careers in the creative economy.

Lastly, direct opportunities also arise as African contact centre workers will have more exposure to the global frontier of innovation than will their peers who work in the domestic or even analogue realms. As more of the global creative economy shifts to the cloud, this exposure opens ways for digital workers in Africa to find their own niche or passion.

Many conclusions can be drawn from this. But before we begin to think of a world of virtual-reality goggles and haptic suits, we can imagine how labour migration from the Global South to the Global North happens ever less via embassies, green cards, boats, and student visas, and ever more via Zoom calls, VPNs, YouTube tutorials, and TikTok clips. Contact centre work may lay the skills foundation for successful careers in the growing cloud of creativity.



“While intermediaries play a crucial role to take digital creative products and work to market, they lack support, training and development opportunities.”

-Tegan BRISTOW, Victoria GILLAM

Image Source: Construction work and expansion of the campus of O.P. Jindal Global University in Sonapat, Haryana, India. Image by Nicolas J.A. Buchoud, all rights reserved ©.





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Intermediaries - the missing link for Creatives in the African Digital Creative Industries

Support for the Digital Creative Economies in Africa has largely focused on assisting creatives and creative developers as the source and subsequent entry point into global creative value chains. However, there is a clear need for support of key elements in the larger digital creative industries ecosystem. In line with international multilateral organizations, the German Federal Ministry for Economic Cooperation and Development (BMZ) suggests the Digital Creative Industries can create jobs that are resilient in the future world of work. The Digital Creative Industries speak to a young workforce entering the African la-

bour market, offering skills and products with high potential for innovation spillover into other sectors. Creativity as such also provides competencies required in an increasingly automated economy.

Despite the digital creative sectors still being small, evidence is clear for its relevance to job contribution and economic growth. In South Africa, it was estimated that annual turnover for the gaming and animation sectors in the 2017/18 financial year was R476 million (SACO, 2019). For this reason, the BMZ has launched a transnational project “Cultural and Creative Industries” that focuses on creative work towards sustainable development. Alongside South Africa, the project is implemented by GIZ and Goethe-Institut in five other countries in Africa and the Middle East.

Early work in South Africa saw German Development supporting projects and organizations that platform, showcase and advocate for this work. This included Fak’ugesi African Digital Innovation Festival (Fak’ugesi), a project informed by its university-led hub partnership; between entrepreneurial incubator Tshimologong Innovation Precinct and the academic research of University of Witwatersrand’s Digital Arts Dept. Fak’ugesi has developed a reputation on the continent as a support pipeline with a focus on digital creativity, innovation, exchange, and market opportunities. Additionally, it provides skills development and other professional supporting activities such as creative residencies and bootcamps as part of its evolving programme.

Through a GIZ-supported bootcamp at Fak’ugesi, intermediaries were identified as significant yet unmet contributors in the Digital Creative Industries, and defined as: publishers, distributors, talent or content aggregators, festivals & expo’s, production incubators, professional training bodies, industry bodies, those leading policy development and advocating for or supporting investment in the industry. The value of this focus on intermediaries is that it allows Fak’ugesi and organizations like it, to engage creatives working in networks across Africa more strategically; identifying important drivers for new work, monetization and supporting the journey to market. It was found that while intermediaries play a crucial role; individuals and organizations acting as intermediaries lack support, training and development opportunities to fill their role in the ecosystem adequately and reap opportunities for the sectors to grow.


Identifying these gaps has solidified an opportunity for Fak’ugesi to work on solutions. Fak’ugesi is currently engaged in GIZ supported research, mapping intermediaries in Africa, and developing the Intermediary Connect interface to be launched at Fak’ugesi 2022. The latter is an online platform solution to support the work of intermediaries by visibly profiling intermediaries; bringing specific focus on how they interact in a larger value chain. Thereby enabling direct network engagement not only for young developing creatives, but also establishing regional and international market channels wanting to work further in Africa.

The dual-headed research on intermediaries (mentioned above) by Wits Digital Arts, runs iteratively to inform the development

of the platform, related industry forums and gaps towards early-stage intermediary training; to negate development hurdles in what is a growing area in the future of work. The mapping process will identify key operating hubs of intermediaries in different sub-sectors. Additionally, it aims to understand their ‘health’ in relation to industry gaps and skills shortages, as well as further identify the extent of government or industry support and key sustainable development indicators associated with those operating as intermediaries.

An outlook: The outlined platform and mapping will be launched at the 2022 Fak’ugesi Festival with a wider regional audience of stakeholders from government, academia and the digital creative sectors. By ensuring input at the festival’s exchange and dialogue formats, the benefits of the research and platform as a tool will be engaged by relevant streams. Roadmap development is planned with identified stakeholders, which will lead to further dissemination and discussion with partner countries. This approach provides potential to broaden networks, align international and national support programmes and allow for a clearer overview of what gaps need to be filled.

The outlined position of Fak’ugesi as a partnership between the University Digital Arts Dept.’s academic backing linked to the enterprise programmes at Tshimologong Precinct provides in itself an ecosystem with potential to be replicated. It promises to initiate development for this sector as it connects and supports a growing network of like-minded organizations on the continent.



“Sub-Saharan Africa should reap the benefits of Inclusive Businesses (IBs), should they be promoted through proper incentives, including regulatory eases, tax reductions, and investment opportunities notably in digital technologies and knowledge.”

-Bernadette Dia KAMGNIA, Alban AHOURE

Image Source: Douala, Cameroon. Image by courtesy of the Africa Innovation Network (AIN), 2022. All rights reserved ©.



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Inclusive business for future jobs in sub-Saharan Africa: Cases of Côte d'Ivoire and Kenya

In their implementation of development strategies, especially those of the mix SDGs - Agenda 2063,¹ African countries centered on the private sector, exploring innovative, and transformative business models, including inclusive businesses. The current note highlights the thrust of inclusive business, the characteristics of the practitioners, and the integration patterns into inclusive jobs in Sub-Saharan Africa, in the cases of Côte d'Ivoire and Kenya, following Kamgnia and Ahouré (2020).

Harnessing business to combat poverty

Prahalad (2002, 2004) first conceived and launched the notion of “Inclusive Business” (IB) as an organization that builds relationships with the poor, for their integration in a value chain. He then defined the Bottom of the Pyramid (BoP) to represent the poorest populations, usually considered too unprofitable and inaccessible, as potential consumers. The underlying models embody either customers/consumers relationships where BoPs are the primary target market, or suppliers/distributors, or business partnerships where the poor are integrated in the value chain of a product, or simply customers/suppliers, or business partnership where the poorest are stakeholders in a value chain. In the process, ‘as inclusive firms deepen investments in low-income communities, they improve access to affordable quality products and services, enhance productivity, and generate new income and livelihood opportunities across the base of the economic pyramid’ (G20, 2015). Thus, firms should rethink their business models to adapt them to these populations that generate low margins but on an impressively large scale.

Practitioners of inclusive business

Practitioners of IB are all formal companies, including sole proprietors, private limited liability enterprises, public limited liability enterprises, one-person limited enterprises, and NGOs. In Côte d'Ivoire only 50% of the sampled NGOs are

engaged in IB models, whereas in Kenya all the NGOs are involved. In Côte d'Ivoire, sole proprietors (23%) rank second, followed by private and public limited liability enterprises (22%), and one-person limited liabilities (16%). In Kenya, private and public limited liability enterprises ranked second (63%), followed by sole proprietors (50%), and the one-person limited liabilities (33%). Those companies operate in sectors comprising trade & services (66%), manufacture & construction (19%), and agriculture (15%) in Côte d'Ivoire, but agriculture (48%), trade & services (34%), and manufacture & construction (18%) in Kenya.

Integrating inclusive jobs: digitalization matters

In Côte d'Ivoire BoPs are clustered in agriculture, busy with the supply of raw material, and with the distribution and/or sale of products in value chains, upstreaming the inclusive jobs ladder. In Kenya BoPs are concentrated in manufacturing, mainly as non-permanent employees in value chains, down streaming the integration ladder. Irrespective of their integration pattern, BoPs in both countries revealed a good deal of innovation and digital pull to support their pricing, risk hedging and trade facilitation needs.

Specifically, 84% of BoPs in Côte d'Ivoire use mobile financial services for their activities, while users are nearly 95% in Kenya. Of course, 33% of BoPs innovate in new methods and logistics methods, and 19% resort to digital media at, in Côte

d'Ivoire. But in Kenya, BoPs demonstrated a greater need for innovation in new methods (39%), in logistics methods (38%), and in digital support for their activities (36%). Unfortunately, although 26% of BoPs own digital devices in Kenya, only 7% do in Côte d'Ivoire.

Recommendation

Inclusive business models are nurturing in Côte d'Ivoire and Kenya. Sub-Saharan Africa should reap the benefits if IBs are promoted through proper incentives, including regulatory eases, tax reductions, and investment opportunities notably in digital technologies and knowledge.

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“Creative industries in Nigeria are not large enough to absorb many new entrants to the labor market.”
-Christoph David WEINMANN



Image Source: A plenary session of the Africa-Asia Youth Forum (AAYF) in Addis Ababa, July 28-30, 2022, on “Strengthening the Role of Youth in Ensuring a Sustainable Africa-Asia Partnership.” The meeting was held at the African Union Headquarters and organized by O-YES Global Foundation. Photography Courtesy of Daniel Uwadia, Edo State Government, Nigeria. All rights reserved ©.



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Nigeria's creative present - an employment analysis

With three official languages next to English and over 500 languages in total, Nigeria has an immense cultural variety that could be tapped and activated for creative industry development. If issues of income distribution and poverty were better addressed, with a working age population of 111 million the country would even have the critical mass to develop its economy including the creative industries on the basis of its own domestic market. Nigeria's film industry, as one example, is the only one in Africa that has emerged without any support and also reaches into foreign markets. Despite being part of the informal economy, its contribution to GDP is officially listed.¹ But how much employment actually is „creative“ and are there any barriers to growth?

Since the “discovery” of the “creative economy” our analyses of the same are muddled. Believing we cannot manage what we cannot measure, we have created a diversity of taxonomies to allow us to view the creative economy from different

angles in the quest for understanding this new “sector.”² Yet countries in the Global South barely manage to produce the variety of data we would like to see regularly collected. Our measuring efforts even make no halt before analytical boundaries and would like to add all “creative labor” employed in “uncreative industries” to the count of all persons employed in the creative industries when “closing out the job register”: we are following the approach of a “creative trident.”³

Instead of launching special surveys, we collected information along the international standard classification of occupations (ISCO-08), an established taxonomy available for quite a while, applied in labor force surveys in many countries. In line with modern standards of labor statisticians (ICLS-2013) which also include degrees of underemployment (part-time work), this approach should allow us to better monitor the evolution around decent work⁴ (forms of employment, wage levels) over time and deliver more accurate and reliable information about creative industry employment which usually is widely missing in lower-income countries.

The SIFA study on Employment and Labor in the Creative Industries,⁵ based on information collected in 2022, shows that (pre-covid-19) roughly 6% of the labor force is employed in occupations attributable to creative industries.⁶ However, where job generation is of concern, that is not enough considering the size of a labor market that sees some 5 million new entrants every year.⁷ It amounts to only 3.2 million people, 59% of whom females and 41% males.⁸

The female share is boosted by rather high numbers of females among hairdressers and beauticians (who constitute 29% of the creative industries' employment in Nigeria) and in the fashion-linked garment and textile production (27% respectively). In the most well-known occupations of the creative industries “creatives and performing artists” (4%) and “handicraft workers” (7%), the proportions between the sexes are at par. Broadcasting technicians, software developers, sports, or printing trade workers are still more likely to be males.⁹

In many countries, hairdressers and beauticians are not counted as part of the creative industries, and garments and textile workers are not considered to belong to the core creative industries.¹⁰ So if we applied stricter criteria, we could be left with 1.4 million creative jobs only.¹¹

Beyond the collection of standard occupational data, we have found that it is more rewarding for understanding the nuts and bolts of the creative industries to move from “overall” analyses to “sub-sector” analyses. Needs of creative industry sub-sectors may be entirely different from each other even though they are all grouped under the same heading. Nigeria's fashion industry can directly plug into centuries of tradition and a host of patterns and symbols that continuously inspire new creations, recreate local identities, and are good for entering niche markets abroad. Games development is at infant industry stage, slowly developing both local and “international” content while competing with games long estab-

lished by international giants. Nigerian's novel writing skills are an asset that will help, but skilled software professionals are the key bottleneck and, as elsewhere in the region, the risk of brain drain persists. The esports sub-sector is at a nascent stage, but Nigerian gamers have already broken into international competitions.

One of the most important constraints for growth are skills. A creative business can create the environment for creative work. But it cannot by itself bridge a major hard skills gap. Technical levels need to be raised by education and skills providers so conversion needs for businesses are reduced.

Given that, apart from the film industry and fashion, many creative economy activities in Nigeria are still at emergent levels, accelerated digitalization and creative hubs fostering sub-sector growth and their inter-linkages will also be important.

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“Understanding the audience is such a critical aspect of design, so we need greater diversity in digital design and in the tech industry as a whole.”

-Lars HØJHOLT, Angelika FREI-OLDENBURG, Richard EPSTEIN

Image Source: An advertisement for SITEC Expo in Dakar, Senegal, in May 2022. Image by courtesy of the Africa Innovation Network (AIN), 2022. All rights reserved ©.



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Advocating new career paths in the digital creative economy – UX/UI Design in the MENA Region

Manuel KUHM (MK): With the help of funding from GIZ, Re:Coded just launched a media campaign addressing design professionals in Iraq, Lebanon and Jordan advocating a career path in UX/UI Design. Tell us about the campaign. Who exactly is your target group and why is it so important to raise awareness for digital design disciplines in the Middle East?

Lars HØJHOLT (LH): First of all, it is worth taking a step back here to look at the global economic situation as a whole and where jobs are going to come from in the future. The digital economy has grown 2.5 times faster than global GDP in recent years, and even despite the pandemic, it continues to grow.

With this in mind, it makes a lot of sense to focus on job creation and job opportunities in the digital economy if we want to create more modern and sustainable economies.

While global demand is high, the local tech and digital design industry is in its early stages. But in a study from 2021, creative digital skills were cited among the top 5 skills employers required in the Kurdistan Region of Iraq and this data is also validated by our own experiences as we have a 92% employment rate of graduates from our UX/UI Design Bootcamps.

So we know that there is both a global potential and a local demand for digital design skills, and that is the message we wanted to spread. We wanted to get youth interested in this field by showcasing the viability of pursuing a career as a UX/UI designer in Iraq, Lebanon and Jordan and started a campaign to bring more awareness towards this new pathway.

For the campaign, we worked with a core message: ask the right questions to unlock your creative potential. Our target audience for this first campaign were young people in the current design community across all sub-fields of creative industries. The challenge is that they often struggle to build sustainable careers for themselves in the industry. We showed them how they might upskill themselves to apply their know-how in the digital field and what opportunities they could find here.

Throughout the campaign, we have interviewed people working as UX/UI designers in Iraq, Lebanon, and Jordan to help young creatives see others as role models. We used the campaign to connect everyday skills to UX/UI design. We tried to inspire our audiences with examples that show how impactful UX/UI is in the tech space and give them clear pathways into this profession.

MK: Given the success of the campaign, how can development support and particularly funding be increased towards such measures in the future?

Angelika FREI-OLDENBURG (AFO), Richard EPSTEIN (RE): Development support, in particular our project “Cultural and Creative Industries”, which is implemented on behalf of the German Federal Ministry for Economic Cooperation and Development (BMZ), aims to improve employment and income prospects for creatives. It is therefore crucial, as Lars already pointed out above, to identify career paths that are and will be in demand, but not only within a country but also outside in other countries.

UX/UI design services as a digital design discipline do not necessarily need a physical presence of the designers but can be delivered online and therefore easily exported to other countries as a service. Having said that, the country in which the designer is based also benefits from these service exports, as its trade balance shows.

Advocacy campaigns are the first step in raising awareness and building knowledge in this new field. In the context of development projects, the focus on employment is measured by the success of such campaigns. So if creatives confirm that the campaign has made them aware of this career path and they have actually succeeded in generating income and/or employment, then it is justified that these measures are extended and get more funding. This is why we are very excited to further monitor the continuation and progress of our advocacy campaign. But we also need to follow up on how decent jobs can be created, which is a precondition for our continued support.

MK: Following the media campaign, Re:Coded uses immersive courses and UX/UI Design bootcamps to “actively empower youth from untapped communities to build careers in technology”. Only 8% of your applicants are admitted and once admitted all your students learn for free. How do these courses and bootcamps ensure that young students learn the critical skills they need for scoring decent and stable jobs in the tech industry? Does creativity, as a skill and job requirement, play a role, and if so, how?

LH: Our bootcamps are basically designed for people to join with little or no skills to be, at the end, ready to apply for and get their first job in the digital economy. To get them that far in just 3-5 months requires two things:

First of all, an intensive high-quality programme that teaches not only the right technical skills but also the soft skills needed to work and collaborate with others to solve complex digital design problems. Secondly, it requires a cohort of highly motivated students who are ready to work hard, are eager to make a difference, and excited to build a sustainable career for themselves in the digital economy.

As for the training, our UX/UI design bootcamp takes our students through 250 hours of content where they learn through live online classes for 10 hours per week and do self-study through our learning platform for 15-25 hours per week. The curriculum is provided and certified by Flatiron School, voted the best coding and design school in the world in

2021, and adapted by Re:Coded to make sure that it fits market demands. The programme teaches students to think and build like designers by solving user-centred assignments and working on real-life projects. We believe the best way to learn is by doing, that is why the final four weeks of the bootcamp are all about applying everything our students have learned in a final Capstone Project. The skills they will learn within the project will ultimately prepare them for a role in the tech industry.

As for the students in our programmes, Re:Coded has a four-phased selection process for intensive bootcamps that we use to ensure participant interest, motivation, and determination. We often get over 600-1000 applicants for a programme and from that pool of applicants, we select 25-50 students. Often they already have some experience or interest in design from one field or another, but in essence, the bootcamp teaches them everything they need to know to land that first job.

MK: How else could GIZ projects support the digital skills development of youth from untapped communities?

AFO and RE: In our project we use different approaches to support the digital skills development of youth, especially in the subsectors design, animation, music, and fashion. These approaches reach from incubator programmes, bootcamps and workshops to the support of digital knowledge platforms, digital festivals and networking events.

Examples from the MENA region and Kenya are training measures for musicians that include the development of skills for the creation of podcasts or online music publishing and streaming.

Our project also puts trainings in place, that teach creatives how to use virtual and augmented reality (VR/AR), providing skills for which there is a growing demand. Other trainings in VR filmmaking and drone videography have been designed specifically for women to enable young female creatives to enter a male-dominated industry.

An incubator programme for female fashion designers offers trainings in e-commerce and digital marketing, helping participants in installing or amplifying their presence on social media and adapting their marketing strategy.

Furthermore, quite a few GIZ projects support digital skills development from the “coding” side, such as in countries where the university education is still missing these elements or university education is only available for the “privileged” people. Precondition of course is internet access and computer access, which cannot be taken for granted everywhere.

MK: Not only regional industries benefit from a skilled workforce in UX/UI Design. COVID-19 has accelerated the shift towards international digital trade. Which potentials brings a skilled workforce in UX/UI Design on a global level?

LH: Great design is not only a huge added value for any product. In the digital economy, in which you are typically competing in a much larger market, whether nationally or globally, and in which the attention span of users is minimal, design and user experience is absolutely critical to the success of your business.

Businesses realize this and that is why the demand for UX/UI designers is on the rise and salary levels are higher than in other design fields. However, this is not just an argument for digital design in general. It is also an argument for educating local designers to enter in the global digital economy. Understanding the audience is such a critical aspect of design, so we need greater diversity in digital design and in the tech industry as a whole in order to build solutions that fit and attract a wider audience.

MK: Which challenges must be met to reap this potential?

AFO and RE: The most important step is to make the skilled workforce visible to international potential employers so that they can find and hire them. However, for many countries this is not enough: international trade in services regulations are not yet as unified as they are for goods, so locally the designers might face difficulties with regulations on taxation etc. (in some cases even on the employers’ side for customs and alike). Sometimes the banking system in countries is a huge burden for an individual person to cope with, with high charges for international transactions and rather tailor-made

for the big companies. Another challenge is to create conditions in the countries which enable fair working conditions.

MK: In design, form follows function. For this reason, one of the most crucial questions a UX/UI designer could ask is: What is the problem that we are solving?

If Re:Coded could ask global policy makers to solve one problem of your industry, what would that problem be? And how could a suitable solution look like?

LH: There is plenty of work ahead on a structural level to support the development of the digital design field that goes well beyond education. From ensuring stable high-speed internet or investing in the digital economy on a national level to creating networks or platforms for designers to meet and push each other forward or to help encourage greater diversity within the field. One thing that stands out, however, would be ensuring stable digital banking capacities so that digital designers can work remotely and still get paid easily. This is often a stumbling block to a lot of designers in the tech industry and as we are seeing an increase in and appetite for remote work, this is an opportunity missed. It would allow designers to work outside of their local economies, while still bringing that money back into the country.

MK: Given the logic of implementing development projects for the German Federal Ministry for Economic Cooperation and Development (BMZ), how feasible is the outlined solution?

AFO and RE: In many countries in which German Development Cooperation projects are being implemented, digital banking solutions are being supported to ensure financial inclusion and fair and easy access for all. The “stability” of the solutions in terms of internet connectivity might be a challenge, but most of these new digital banking solutions are already mobile phone based.

Whether and to what extent the receipt of money from abroad, also via digital solutions, is subject to taxes and fees, exchange controls and the like is, however, in the hands of the government regulations of the respective countries.



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Costi si girava il collo

“Highly digitalised sectors were able to capitalize better on the changed circumstances than sectors that require physical spaces.”

-Angelika FREI-OLDENBURG, Alison BLANKENHAUS

Image Source: Turin, Italy, in November 2022. Creative lighting Via Carlo Alberto by Luigi Mainolfi entitled “Lui and the art of going into the woods.” The main message translates as “It became more and more difficult.” Image by Nicolas J.A. Buchoud, all rights reserved ©.



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Cultural and creative industries in times of crisis

The cultural and creative industries (CCI) were affected heavily by the pandemic – this is now a well-known fact backed by research conducted world-wide. The pandemic led to an estimated 10 million job losses and a contraction of USD 750bn gross value added (equal to 1% of the nominal global GDP in 2019).¹

According to the South African Cultural Observatory (SACO),² venue-based industries in particular suffered significant economic losses as public spaces, museums, concert halls were closed. Digitalised services have therefore gained

significance in the CCI during the pandemic as creative businesses shifted to digital solutions.³

To better understand the impact of the pandemic on the design, new media, fashion, and music industries the GIZ project “Cultural and Creative Industries”, which is implemented in cooperation with the Goethe-Institut on behalf of the Federal Ministry for Economic Cooperation and Development (BMZ), conducted a study in partnership with the consultancy VibeLab. The study acknowledges the “Voices of Creatives” in Sub-Saharan Africa and the MENA region. According to the study, most business owners had to lay off their staff - full-time employment dropped by two-thirds compared to the previous year.⁴ The importance of digital solutions accelerated, while public spaces were closed, and international travel was restricted.

To address these shortcomings on a policy level, national governments should create an enabling environment for the CCI, by

1. providing gender-equal and affordable access to technologies (incl. internet), digital tools and skills development. This includes securing intellectual property rights, offering tax relief schemes, simplifying bureaucratic requirements.
2. supporting alternative forms of networking and collaboration spaces: a) offer visa permits for creatives to foster international exchange, and b) support the exchange between

local authorities, creatives and associations on the (safe) use of such spaces.

3. facilitating the public-private exchange with local officials to discuss overarching topics such as the collection of statistical data, trade issues and diversity.

4. providing short-term funding opportunities alongside long-term financing strategies for creatives and business support organisations of the CCI.⁴

The international community should support these efforts with a more cohesive approach to foster a sustainable development of the sector, e.g., through international partnerships, awareness raising and access to international markets.

Educational and training institutions can address the need of digitalised products and services by adapting their curricula and provide inclusive know-how on digital skills and e-commerce. It is vital for institutions to discuss the respective needs with the private sector and match market requirements.

The GIZ project “Cultural and Creative Industries” addressed the needs identified in the study on an individual and organisational level: For instance, women-led fashion businesses in six countries attended trainings on e-commerce and digital marketing to install or amplify their presence on so-

cial media and adapting their marketing strategy. Business support organisations received insights on the most pressing demands in the fashion sector and adapted their services accordingly. Furthermore, musicians diversified their production skills and transferred their distribution channels online (incl. streaming platforms).

The study results and the project examples show that creatives felt confident in their ability to adapt their ideas to changed conditions. Highly digitalised sectors were able to capitalise better than sectors that require physical spaces. Whilst the digitalisation has accelerated, physical spaces for local collaboration, networking, and learning remain important. It seems that the creatives themselves are the resilient capital of the sector, while the ecosystem remains vulnerable to external challenges – it therefore underlines the system’s importance in times of multiple crisis.

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“The G20 can play a significant role in forming global consensus on collective policy making in the area.”

-Prateek KUKREJA, Rehan Kunal JAGOTA

Image Source: Agah Nugraha Muharam, an Indonesian artist and graphic designer, is performing a sketch about Creative Economy and the G20 Indonesia during the World Conference on Creative Economy (WCCE) in Bali, Oct 5-7, 2022. Source: Photography courtesy of WCCE, 2022. All rights reserved ©.



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Creative jobs will drive the post-pandemic world of work

The current wave of globalization fueled by rapid technological advancement has forever transformed our consumption and production patterns. This has also led to an increase in the demand for non-routine, analytical, and interpersonal skills in the occupations and a sharp decline in the mid-level routine, manual jobs, creating both, opportunities and challenges for the global youth population. While the highly skilled and better equipped workforce benefits through greater and better opportunities, the ones involved in routine, manual jobs will most-likely be pushed out. In this context, the discussion on “creative economy”

has been gaining worldwide attention for making the future of work more just, inclusive, and sustainable. At its core, creative economy is a nexus of vocations, and the most fundamental building block of this nexus is a creative individual. In his seminal work *The Rise of Creative Class* in 2002, Richard Florida noted that every individual has creative potential. This drives innovation in any industry. Hence, creative industries become those economic sectors that systematically harness such creativity to innovate their industrial processes. Employment in such industries naturally demands a diversion from traditional mechanical and repetitive forms of work. The creative sector comprises of a diverse range of knowledge-based industries such as design, architecture, arts and crafts, advertising, research and development, publishing, fashion, films, videos, photography, music, performing arts, software, and computer games.¹

International Labour Organisation (ILO) estimates that over a billion workers entered the job market between 2018 and 2021, most of whom are from low-and lower-middle-income countries of the Global South, where the unemployment rates are already skyrocketing, especially among the youth. According to the ILO estimates, youth in the global south are twice as likely to be unemployed or trapped in low-quality jobs than in the rest of the world. Creative industries are being seen as the drivers of job creation and future growth. UNESCO notes that the culture and creative industries (CCI) employ almost 30 million people globally

and in fact employ more people aged 15 to 29 than any other. Therefore, these emerge as a critical driver and facilitator of long-term growth, with annual worldwide sales of USD 2,250 billion and more than USD 250 billion in exports.

However, the recent pandemic posed significant challenges. It amounted to a loss of around 144 million potential jobs in 2020. It essentially pushed us back to the 2015 poverty levels, effectively destroying the progress gained under the 2030 Sustainable Development Agenda. The creative sector also suffered this global catastrophe. Before the pandemic, the creative economy was proliferating and generating new jobs in every region, predicted to account for up to 10 percent of global GDP by 2030. The crisis has brought this exceptional growth to a standstill, exposing the fragility of a sector dominated by micro-businesses, informal work practices, and few tangible assets. Alone in 2020, it lost 10 million jobs globally. Only 13% of businesses and 9% of freelancers were reported making a profit in 2020, using digital technology to reach new customers and audiences. (Buchoud et al., 2021).

Besides numerous challenges, the pandemic has brought with it some opportunities as well. The creative economy has always been a torchbearer when it comes to adoption of new technologies. When pandemic struck, it showed to the world how digital technology can be a one-stop panacea for a multiple structural shortcoming. The intensification of the consumption and production of digital cultural content

became one of the most widespread adaptations of the sector. In India, OTT platforms grew 31% from April to July 2020. Most distributors in China, Indonesia, Malaysia, and other Asian countries reported over a 100 per cent increase in viewership, adding millions of new viewers. Similarly, computer games registered millions of new consumers. Further, as we move back to the 'new normal' of digital mode of interaction, the creative economy shows strong prospects of catering to growing demand and consumer aesthetic preferences.

While the sector undoubtedly offers excellent opportunities for growth, in order to leverage these opportunities, the nations need to build industry-specific policies. Firstly, since a large proportion of workers in the creative economy are self-employed, building networks or clusters such as community hubs and maker spaces can help in collaboration and achieving economies of scale. Secondly, start-up grants and microfinance designed explicitly for the creative sector would help in experimentation and innovation. Further, formal and quality education for the creative youth is necessary to generate jobs in the sector. Lastly, we need to link creative entrepreneurs and SMEs with regional and international buyers.

Creative jobs today, are a significant element of any economy, contributing massively to the global GDP. The pandemic has exposed numerous fragilities in the creative sector and highlighted the importance of digital technology in ensuring

sustainable and inclusive growth. Integrating digital developments to strengthen creative jobs requires a comprehensive collective and coordinated approach. The G20 can play a significant role in forming global consensus on collective policy making in the area. We are at an inflection point currently, as far as the G20 is concerned. The first inflection point as we all know was when South Korea took over the G20 presidency in 2010, and it put development very strongly on the agenda, by bringing out the Development consensus. Before that, there was very little discussion on development issues at the G20-level. Now, we are at another historic moment when three developing countries will chair the G20 back-to-back: Indonesia will be followed by India and then Brazil. So, this is the perfect time for us to focus on creative jobs at the G20 platform and build on the momentum that has been created to really put the issue very strongly on the agenda not just for the next three years but for continued discussion and policy support.

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“Equally important is to nurture a creative economy based on a sustainable developmental model that is not solely oriented to quantitative growth, but one that takes into consideration of the means to elevate the quality of livelihoods and lives.”

-Jonathan TAN Ghee Tiong, Erica Paula SIOSON



Image Source: Casablanca new high-speed train station in Morocco. Image by courtesy of the Africa Innovation Network (AIN), 2022. All rights reserved ©.



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The makings of a people-centered creative economy

Are human civilizations at a better place in the world than before as societies future-proof the jobs of today and transforming them into higher order cognitive and creative jobs of tomorrow?

With repetitive and mundane tasks left to machines, the future of work is expanding people's choices and opportunities, and through technological changes, it is uplifting the qualities of livelihoods and lives. The creative jobs of tomorrow could play a crucial role toward building a new social contract that empowers individuals to reset and reimagine a brave new world

where jobs are not understood only in terms of economic growth, and an individual isn't a mere cog in the wheels. Rather, owing to the curative and creative benefits of the creative economy, it speaks to the greater realization of individuality, and fulfillment of our intellectual, and emotional existence. This may explain why the creative sector is appealing to the youth where more young people between 15 and 29 years of age work in this sector as compared with other sectors.

Of course, this promising sector is not without challenges. More than 60% of all economic activity globally are estimated to take place in the informal sector¹ and informal work is estimated to be significantly prevalent in the cultural and creative sectors.² To address such a sector that is fragile yet resilient,³ a paradigm shift in policymaking is needed to support the creative actors across the entire value chain of the creative economy. If done right, conducive policies and regulatory reforms could help the creative economy grow in a more resilient, equitable and sustainable way. As it is, the creative economy is invariably forecast to contribute to 10% of the global GDP by 2030.⁴

Such a paradigm shift would require innovative forms of governance. For instance, new models of bottom-up engagement between creative economy businesses and governments need to be explored. Take for example the United Nations Informal Economies Recovery Project with the Fiji Commerce and Employers Federation (FCEF). Under this model, a creative council is being established to be the national voice of creative busi-

ness owners in participating in national policy discussions.⁵ Such engagements could bring to light the lack of social safety nets (not only traditional social protection access associated with being an employee, but protection from exploitation), for gig and informal workers in the creative sectors.

For creative jobs of tomorrow to thrive sustainably, it is imperative to frame the promotion and development of the creative economy in the wider context of a culture-centric approach, where cultural goods and services are not treated as mere commodities, but as vectors of identity, values and meaning as envisioned in the UNESCO Universal Declaration on Cultural Diversity. Doing so may ensure that creative jobs are not treated merely as means for wealth creation, but one to which well-being creation is being embedded.

Such an approach can re-orient our perspectives on the value of work. The importance of cultural and creative sectors lies in their capability to create a shared sense of cultural identity and values. The creative arts including films, crafts and visual arts reflect people's lived experiences, and by depicting customs, values, norms, and ideology, art can allow us to understand the self and society, and can affirm, confirm and influence change in people's identities and beliefs.

To acknowledge the role of the creative arts in well-being and society and to embed and harness it, there needs to be a change in perspective in what "valued" jobs are. There has been a general preference for STEM (Science, Technology,

Engineering, and Mathematics) degrees since the early 2000s. For instance, in a survey conducted among 6,594 prospective students in 156 countries in 2021, preference for STEM-certified programs has increased from 39% to 49% between 2019 and 2021.⁶ Respondents cited higher salary and better work opportunities abroad, specifically in the United States.⁷

Recently however, within the discourse of future-proofing employees and workers, we are seeing efforts to mainstream STEAM (Science, Technology, Engineering, Arts, and Mathematics) that focuses on a more multi-disciplinary and creative approach to education systems. This recognizes that the Fourth Industrial Revolution would require a much more blended, comprehensive learning experience that incorporates specialized knowledge with creativity and design skills. While educational institutions are slowly incorporating STEAM in their curricula, governments would need to re-examine the bias towards STEM to accelerate it.

Equally important is to nurture a creative economy based on a sustainable developmental model that is not solely oriented to quantitative growth, but one that takes into consideration of the means to elevate the quality of livelihoods and lives. It is therefore useful if environmental, social and governance (ESG) metrics are incorporated into efforts to promote and develop the creative economy. Doing so aligns with the ESG that is identified as a key component of the Great Reset initiative that the World Economic Forum articulated last year.

As we anticipate exponential technology changes ahead, the cultural and creative industries may also have to embrace and incorporate exogenous factors such as greater human automation collaborations more intuitively into the redesign of cultural and creative jobs. Doing so would ensure that skills gap may be pre-emptively and adequately addressed so as to minimize the mismatch between the skills for the industries and those acquired by workers.

While incorporating the arts in STEM may help to address future workers, addressing the current skills gap would need expansion of traineeships, mentoring and alternative forms of education and vocational training to allow people to shift and adapt as some forms of work become obsolete and new forms of work are created. A study by the National Skills Academy of Britain in 2017 reports that business marketing and communication, problem solving, social media and fundraising skills are among the most reported skills gap(8). Better links between governments and stakeholders through regular engagements would help support the identification of skills gap, targeting of vulnerable sectors and development of appropriate policies and programs.

As we rethink and reimagine the future of work for the creative economy, it is crucial to ensure the orientation is inclusive and people-centric, and the discourse on the promotion and development of the creative economy amplify the critical and curative role that it plays in and for human and sustainable development.

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“The availability of smaller and cheaper digitalized tools has the potential to help crafts-people to move out of low volume hand-made crafts while preserving the originality of their cultural designs.”

-Marisa HENDERSON, Hubert ESCAITH



Image Source: A mural QR-Code from the '10,000 Moving Cities-Same but Different' by the Swiss media artist Marc Lee in the Lodhi Colony Creative District area in New-Delhi, an Initiative by India St+Art Foundation, 2019. Image by Nicolas J.A. Buchoud, all rights reserved ©.



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Handicrafts and the creative industry 4.0

Introduction

Creative industries include activities ranging from art to computer games. They create employment and income, promote innovation, and contribute to societies' well-being. Coining the term “Creative Industry 4.0”, UNCTAD (2022)¹ highlights how new Industry 4.0 technologies transform creative industries in terms of both production and consumption. The present chapter reviews how craftspeople could benefit from these new technologies and what policy could do to harness its potential.

Setting the scene

Within creative industries, handicrafts occupy a very special place from the UN sustainable development goals (SDGs) perspective, especially from the objective of fighting poverty. Their production often takes place in rural areas or in small towns, where craft producers usually have low or very low incomes, especially in developing countries. Handicraft producers tend to be women, and their work is often a complement to agricultural labour. Finding comprehensive data on employment in the craft sector is difficult. To give an idea of the magnitude of this “known unknown”, official estimates suggest that India is home to 7 million artisans, unofficial estimate put the figure as high as 200 million, mainly in rural and semi-urban areas.

Craftmanship, often associated with traditional or heritage activities, struggles to survive amid the competition of cheap manufactured goods. However, the rise of a global middle class is changing the nature of the demand for crafts, satisfies the quest of today's urban consumers for authentic and sustainable products. The global market for crafts was estimated at between \$650 and \$720 billion in 2020 and is expected to reach about \$1,200 billion in 2026 (UNCTAD, 2022). In many developing countries, distances between the producers in rural areas and their middle-class consumers in large urban cities have limited the marketability of traditional crafts. Selling handicrafts person-to-person to tourists was one of the few options available.

New technologies and handicraft activities

Technological progress has been traditionally associated with mass production. With Industry 4.0, traditional crafts may benefit more from innovation. New technology is not linked to large scale. Smaller and cheaper digitalised tools can change “Advanced technology” into “Appropriate technology”, helping craftspeople while preserving their originality. “Democratizing” Industry 4.0 should allow traditional craft-makers to benefit from this new trend, both for the production and for the sale of their wares.

The shift to internet-enabled trade platforms, in particular, is expected to reduce the importance of geographical distance-related trade costs (UNCTAD, 2022). When looking for new market opportunities, digital platforms lower the obstacles that distances to customers raise, thereby increasing the potential market size accessible to craftspeople. Digital platforms help also micro-entrepreneurs to source the best tools and inputs required for production. This is particularly valuable for craftspeople living in rural areas.

In different parts of the world, native peoples and communities are reviving and rescuing old traditions by reproducing ancient crafts. For these populations, the production and sale of handicrafts are sometimes their only source of cash revenue. E-commerce can support the growth of such handicraft activities. To provide just one example, a handicraft company in Nicaragua, called Nicahat, sells handmade, traditional hats made with “pita” fibre. With the support of an ITC project link-

ing Central American women business enterprises with the global gifts and home decoration market and the Association of producers and exporters of Nicaragua, Nicahat became a thriving business.²

From a business model perspective, selling low volume products to occasional consumers is often called “Long Tail” marketing. It allows vendors to increase turnover with a single lump-sum investment (website, etc.) and very low investment in inventories, irrespective of the number of countries prospected. From an SDG perspective, the benefit of the Long Tail is that it helps small producers in remote areas and offers new options for consumers at the lower-end of the income range.

Harnessing the Crafts 4.0 potential

The Long Tail market’s potential for craftspeople in many developing countries will probably remain limited unless specific efforts are put in place to close the digital divide. Without Internet, many creators would have found it almost impossible to start a business selling their own products or services, especially in the rural areas where most handicraft producers reside.

Yet, adequate infrastructure and services may not be enough. These new business models may face strong resistance from craftspeople that are attached to traditional practices, even when they are not commercially sustainable. Reaching rural craftspeople and convincing them to adapt their traditional

practices requires the contribution of extension specialists, familiar with both these new techniques and the craftspeople community. It requires implementing “digital extension programs”, in much the same way as “agricultural extension” ones were introduced during the Green Revolution. This may best be done by organizing craftspeople in cooperatives, with the support of governmental agencies and NGOs.

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“Creative activities rely on intellectual assets such as creativity, skills and artistry, and not on natural resources such as oil and gas, which can help countries diversify their economies.”

-Patricia Komeh KORMAWA

Image Source: Late evening concert as part of the Enjoy Jazz Festival at the Heiliggeistkirche, Heidelberg, Germany, with Tania Gianouli (piano) and Sun Mi Hong (drums). Image by Nicolas J.A. Buchoud, all rights reserved ©.



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Africa is rich with creatives doing amazing things, however this isn't being translated into decent work

Digital Tomorrow

Africa should invest largely on digital development because too many of the continent's growing youth population will not be able to realize their full potential at the current rate of economic and social growth. By opening new avenues for rapid economic growth, innovation, job creation, and access to services that were not previously available; digital technologies present an opportunity to rewrite this trajectory. Creative occupations will become much more important to young digitally literate entrepreneurs as digital technology has become a necessary instrument for the creation and distribution of creative content. In the industrial sector, there is less discussion about how human creativity affects machines because creativity already contributes to the integration of complex goods, marketing, graphic design, brand development, and engineering. The global south has an abundance

of creative potential that is unrivaled and waiting to compete on a worldwide stage. However, translating this creativity into decent wages hasn't been easy, particularly on the African continent. Creative activities rely on local intellectual assets as creativity, skills, and artistry and not on natural resources such as oil and gas, which can help countries diversify their economies. We need to encourage and take advantage of our creative talents and entrepreneurs to facilitate their inauguration into the new global model.

Digital Fashion and the growing number of digital job profiles

Many skills are available on the African continent, but let's focus on two areas where we have a comparative advantage: fashion and cultural heritage and how digitization can improve livelihood. The informal sector is where a large portion of creatives are. Notwithstanding, this is the avenue where skilled labour can be harnessed to improve their status quo. When we think fashion, we need to think beyond teaching young people how to sew, draft patterns, and cut clothes; we also need to teach them advanced digital skills for Fashion Entrepreneurs, such how to use Google Analytics to track and analyze website traffic or e-commerce sales, or a digital editor who can use online platforms like WordPress, Shopify, and E-Commerce to be able to access larger markets. They should also take advantage of the technological advancement in the fashion industry such as virtual and augmented reality, 3D printing on fabrics. Novel fabrics development

such as sustainable and durable spider silks and most recently Blockchain; which is mostly used in supply chain for transparency, traceability, and efficiency. Digital jobs in the fashion and textile industry are something we need to invest in as it is evident that this growing sector is gaining more attention, starting from digital communication, online representative up to e-commerce requires well prepared and skilled employees able to navigate in this changing environment with the needed competencies, updated knowledge, and creativity. In doing so it can enable young people to get a decent wage and improve their standard of living. During the pandemic lockdown in 2020 an innovative Congolese designer, brand owner of HANIFA, Anifa Mvuemba launched her collection with 3D runway models via Instagram Live. The digital fashion show is very telling of the times we are in as many other Brands are moving into the same direction; just check the METAVERSE.

Digitalizing Cultural Festivals

We believe there is enormous potential for our youth's future employment when it comes to bringing culture to a digital platform. To ensure that everyone may participate in cultural celebrations, members of a society should actively digitize their traditions. This may aid in fostering a sense of community and purpose among the populace. Festivals in the West, such as those in Europe and the Americas, have transformed into digital events in response to the times. Most of them

maintain active profiles on at least three social media platforms, particularly Facebook, Twitter, and Instagram. Social media has made it possible for festivals to communicate with its attendees directly and reach a larger audience. Companies like Multichoice have been a cornerstone of compiling and sharing African Stories by Africans and they can be a tremendous source of edutainment as well as a potential source of income for the creatives. Web series like "The Fest Guru's," a travel docu-reality program that follows four young Africans as they seek out the best international cultural festivals in Africa.

Many new roles and professions have emerged with the rise of social media. The youth of the African continent should not be left behind by this fourth industrial revolution. We need to reform the way our pupils learn as well as how lecturers teach. We can integrate our cultures with today's technology, not only to preserve our heritage but a way of having custodians ready to tell our stories. The Basic Education System need to include 21 century tools and skills that our young African's will need to compete in this ever-changing world.



“A new market where creatives can sell their artwork directly to the world seems to be just around the corner; how can Global South artists leverage this opportunity to transcend local markets with their talent?”

-Megan BALLESTY

Image Source: During the World Conference on Creative Economy (WCCE) in Bali, October 5-7, 2022. Display of clothing by Bali-based 'Superlative Secret Society' (creators of NFT collectibles, superlative art gallery and designers). Image by courtesy of WCCE, 2022. All rights reserved ©.



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NFTs: The state of the arts?

A cryptoartist is born

In early 2021, a young Colombian artist known as Fira¹ decided to register on a popular non-fungible token (NFT) marketplace and mint (or convert into digital assets to be stored on the blockchain) three of her most recent pieces of artwork. In less than 24 hours, she sold them for cryptocurrencies worth \$1,500. By the end of the year, her sales and prices had multiplied, and the local media appointed her as one of the first Latin American cryptoartists. A new market where creatives can sell their artwork directly to the world seems to be just around the corner; how can artists from the Global South leverage this opportunity to transcend local markets with their creative talent?

As little as five years ago, Fira's feat would not have been possible, as NFTs were at an embryonic stage, and cryptoart markets had not yet been invented. Digital art as we know it

flourished mostly as non-marketable, given the difficulties involved in registering and enforcing property rights.

This changed with the appearance of NFTs. Their non-fungibility can be understood in opposition to the fungibility of their close relatives, cryptocurrencies, or the more distant analog ones, commodities. Just like one bitcoin is equal to another bitcoin, with NFTs it is the opposite way around: each token is unique and cannot be exchanged for an equivalent good other than currency. When creating an NFT linked to a piece of art, it becomes traceable and subject to rules that marketplaces can automatically enforce through smart contracts,² such as paying royalties to creators each time their work is sold.

This is great news for artists, who historically have afforded high entry barriers and dealt with plenty of intermediation to reach the markets for art. Moreover, NFTs are not incompatible with more familiar uses of digital art: creators can still publish their work on the internet or social media, and users can still share it (hopefully crediting authors). What changes is that the NFT represents the item in a permanent record and univocally links it to its history of owners. This proof of ownership is all it seems to take to create the conditions for buyers and sellers to become interested in possible exchanges. It is this type of blockchain-based innovation that has allowed Fira to display her vibrant art collection in a virtual gallery,³ where any holder of a compatible virtual wallet can make an offer to purchase her work.

NFTs could level the playing field for Global South creatives because it “only” takes a piece of artwork, a phone, and a digital wallet to become a cryptoartist candidate. Just like online-based labor platforms have opened the door to some workers to global service markets, this could be the opportunity for artists to find their way toward better working conditions regardless of where they live.

NFT: Not so Fast Though

Nevertheless, it is too soon to consider cryptoart as a potential career path. First, there are many technical aspects to be addressed, including the implementation of mechanisms to avoid the current prevalence of plagiarism. Second, so far, this has been quite a speculative market. To understand why, it is important to note that purchasing an NFT does not equal buying products the old-fashioned way; what is sold is a certified digital copy of the physical or digital art piece in question. Although the NFT owner’s right to resell their token is secured, the underlying item does not change ownership. Nor do its intellectual property rights, which can still be traded by the artist in the physical world independently of the NFT.

This means that buyers’ intentions when purchasing cryptoart can hardly be interpreted as a taste for contemplating or displaying the artwork in question. While there can be a genuine interest in collecting these tokens or supporting a

specific artist, the recent hype of NFTs has attracted many buyers simply seeking to sell them at a profit. Such behavior may expose unsuspecting artists to the severe volatility of cryptocurrency markets –, difficulties in pricing their goods, and unstable income. A development that may justify an authentic increase in the future demand for NFTs is the advent of the metaverse.⁴ This could evolve into digital spaces where NFTs can actually be employed, displayed, and socialized. In this case, a more sustained demand for NFTs could emerge. However, it is too early to say if things will go in this direction.

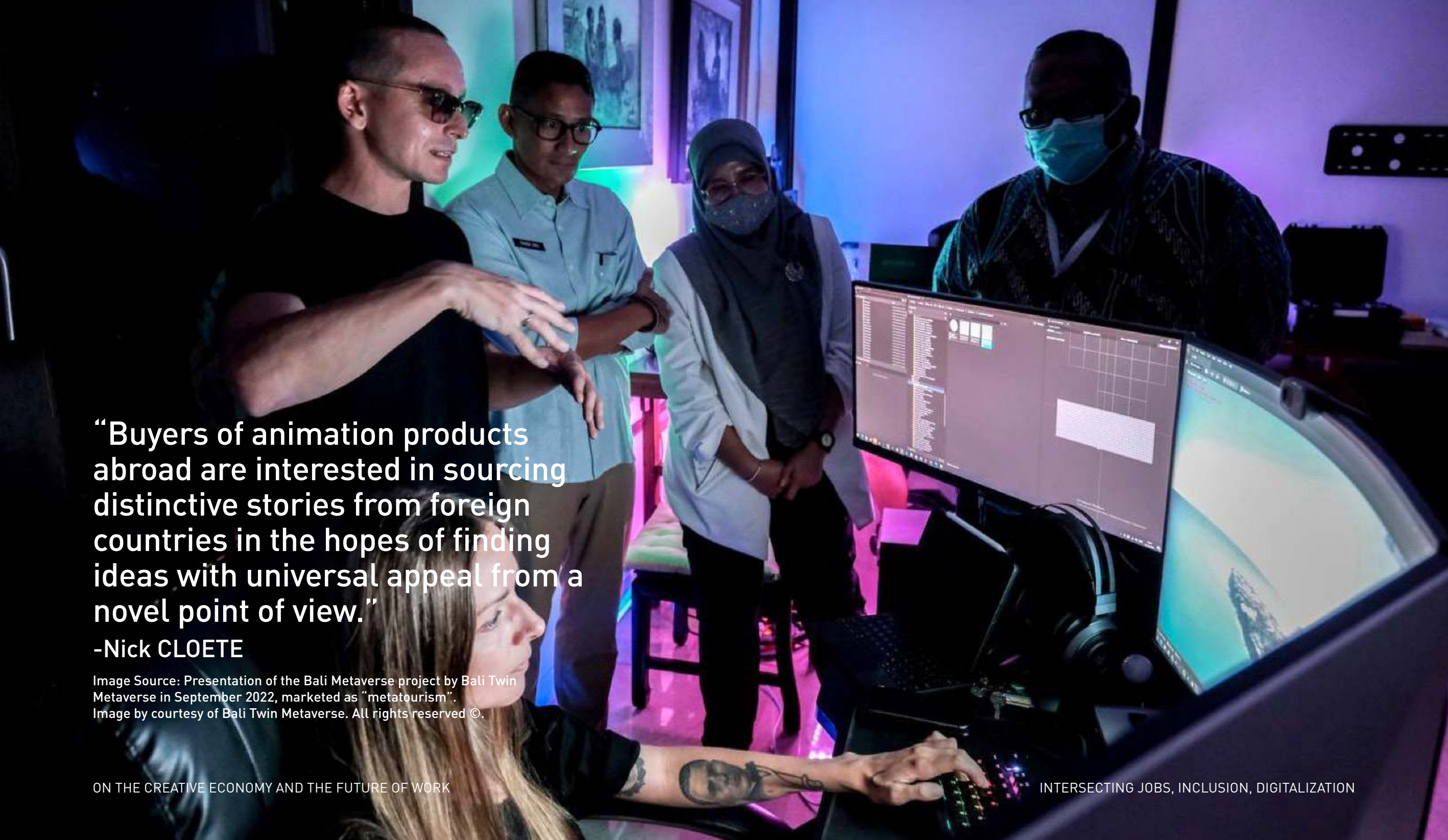
A third question to reflect on is who is best placed to monetize their work in the cryptoart market. Offering artwork as NFTs will be as simple as making a publication on social media, but just like for Instagram and TikTok influencers, the key challenge in a world overloaded with stimuli will be to meaningfully engage an audience. People and brands with large numbers of loyal followers are benefiting from placing all kinds of NFTs for sale. A divide between creative talent and social influence can create incentives for intermediaries to appear, which, in turn, calls for institutional mechanisms that protect artists’ interests by design.

Global South creatives can become cryptoartists, but in this fast-paced transformation, they need to stay alert and proactive. To succeed, they must match their artistic talent with digital and financial skills and acquire the necessary competencies to manage a global community of potential clients. Support from governments to boost their countries’

artistic profile internationally could increase their chances. Further enabling conditions include access to modern digital equipment, connectivity, training, and forward-looking and adaptive regulatory frameworks. These are only some of the essentials needed for artists to be able to take the leap into the uncertain oceans of new crypto markets and future metaverses.

References

1. She can be found as @soyfira on YouTube, Twitter, Instagram, and Open-Sea.
2. Smart contracts are programs that run in the blockchain that can automatically execute functions in order to enforce predefined rules. See more on [Ethereum](#).
3. See [link](#).
4. The metaverse is a work-in-progress concept used to describe virtual spaces that share attributes with the real world such as being 3-dimensional, persistent in time, and allowing people to develop an identity to “exist” on such space. See more on [Time](#).



“Buyers of animation products abroad are interested in sourcing distinctive stories from foreign countries in the hopes of finding ideas with universal appeal from a novel point of view.”

-Nick CLOETE

Image Source: Presentation of the Bali Metaverse project by Bali Twin Metaverse in September 2022, marketed as “metatourism”.
Image by courtesy of Bali Twin Metaverse. All rights reserved ©.



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Animation made in South Africa - a digital creative sector on the rise

Manuel KUHM (MK): The Creative Economy, especially in the Global South, was disproportionately hit by the negative effects of the pandemic. In the animation industry Small and Medium-sized Enterprises (SMMEs) suffered especially. With the help of funding from GIZ, Animation South Africa (Animation SA) has launched a COVID Relief Programme for its members. Could you tell us about the programme and your learnings from it? How did it help your members to cope with the challenging times of a global pandemic and what could global policy makers learn from it?

Nick CLOETE (NC): The animation, gaming, visual effects, and extended reality (XR) industries took their fair share of knocks during the COVID pandemic, leaving most of the small and medium-sized studios cash-strapped and short-staffed. Budget cuts meant that animation students and graduates lost out on essential work experience as part of their training and the vital connection to the industry.

Our COVID Relief Programme was designed to answer the question: “How would the South African animation industries benefit if we could step in and temporarily subsidise labour costs for the most vulnerable SMMEs in this sector, who have been adversely affected by the COVID crisis?” We designed a programme that matched young animation professionals, freelancers and graduates with animation studios in need. The

idea was that SMMEs would have additional staff to assist with production deficits, taking on new work or developing new intellectual property for the company at very low cost. Our initial goal was to raise the productivity level of vulnerable SMMEs by at least 20% with this intervention.

Due to COVID, our stakeholders had had their productivity level decreased on average by 50% and we are very pleased to say that through this programme we have assisted at least 50% of the participating SMMEs with an average increase of 75% in productivity. We learned that animation industries are labour-intensive and, with minimal intervention, have the potential to create desirable and gainful employment for many professionals. Global policy makers should be encouraged to invest in more programmes like this – it is a great success story – and we should be able to offer more than just a stopgap measure in times of crisis.

MK: Could you imagine GIZ implementing similar components in the future with other partners abroad? How scalable is the approach?

Angelika FREI-OLDENBURG (AFO) and Victoria Kathleen GILLAM (VKG): We found the COVID Relief Programme to be a great success because it is two-fold in nature. By assigning subsidised staff to their teams, the SMMEs were able to get back on their feet, work on their business model, and increase productivity. At the same time, the participating young professionals, freelancers, and graduates were provided with

critical work experience in the animation industries, which is needed to further develop their career paths. In the initial programme, Animation SA was able to place 40 unemployed professionals at 14 SMME studios in Gauteng, Western Cape, and KwaZulu-Natal and within a short timeframe, a further 14 jobs were created. Based on this success, a second programme will commence in the latter half of 2022 for an additional 20 junior staff.

We learned that practical programmes like ours also help to raise awareness for potential industry support within local government structures. As a result of the successful programme implementation, the South African state-owned “Sector Education and Training Authority” (SETA) is currently examining how to adopt this approach within their own support portfolio. This showcases that the programme can be scaled up to the national level.

We see potential of this two-fold approach to be scaled up also to an international level, especially in terms of the development of the animation industries in other partner countries such as Kenya. Despite structural differences in these countries, derived experiences like selection criteria for both aspiring practitioners and SMME studios as well as suitable HR processes deliver valuable insights for the potential implementation in other countries.

MK: In contrast to the SMMEs, leading animation studios in South Africa have been even growing during the pandemic,

due to a rising demand of big industry players like Netflix and Disney. How is Animation SA supporting aspiring animation practitioners and smaller studios to successfully enter international productions as well? Any good examples you would like to share that can underline how South African animation experts and stories have succeeded both on national and international level?

NC: As an industry association, Animation South Africa is committed to representing the interests of animation professionals and to advocate for conditions which will lead to transformation within our sector. In other words, making trading conditions more conducive to creating work opportunities for our member studios and professionals. Aspiring animation practitioners and smaller studios also benefit from initiatives designed to enable access to key content markets to increase commercial activity, including the export of South African animation products and services.

In June 2022 for example, we sent a delegation of 60 animation practitioners from South Africa to the Annecy Animation Festival in France. Enabling South Africans access to these world renown markets leads to buyers commissioning and buying original South African works. For example, Disney Channel ordered the animated series “Kiff” from South African creators and executive producers Lucy Heavens and Nic Smal, which is set to debut in 2023. There are many more examples just like this one. On the one hand market access and opportunities that create success stories are important

and on the other hand, our studios need the critical skills to meet international demand for original African content. Animation SA therefore also provides skills development through training and mentoring.

MK: Why is it important to strengthen industry associations like Animation SA in growth phases of a sector? What does this support look like, and which learnings were derived from it?

AFO and VG: To reap the sector’s potential for job creation and economic growth, we see the need for strong linkages between the private sector and government institutions. Favorable framework conditions and government support mechanisms play a crucial role to further develop the ecosystem of the African animation industries. Simultaneously, services such as market information on recent and relevant developments of the sector as well as other services for SMMEs need to be offered to help them grow their businesses.

Therefore, on behalf of the German Federal Ministry for Economic Cooperation and Development (BMZ), the GIZ project “Cultural and Creative Industries” is providing support to Animation SA to strengthen their internal capacity as an industry association and broaden Animation SA’s role and capacity for advocacy and lobbying work. In addition, the project supports Animation SA to further develop their services to members. The Goethe-Institut, an implementing

partner of the project, supports Animation SA in enabling essential industry dialogues.

Throughout our collaboration with Animation SA we saw a volunteer-driven, non-profit-organization becoming increasingly recognized in their role as lobbyist for the sector. For example, due to the consulting services of Animation SA, the state-funded South African Cultural Observatory is expanding their research on the economic potential of the creative industries to include the animation sector; government organisations are consulting with industry around introducing incentives better adapted to the animation industry; and training institutions are revising their curricula for the sector.

MK: The further growth potentials of the industry are high. According to the Durban Film Mart, the production of one animation film with a small to medium-sized budget creates 70-100 jobs for 3 to 5 years. Why does it seem that the industry is finally meeting global interest and what has hampered the industry's growth before?

NC: There are pockets of excellence in South Africa which have met global interests and standards for a long time, especially television commercials and corporate videos with which the collective industry has most experience. There have also been a handful of animation and visual effects (VFX) studios involved in film & television and those are the projects which bring the most media attention. A few studios have

managed to establish themselves in the entertainment content space, both in terms of servicing commissioned work, as well as in creating and producing original work.

With many new content platforms entering the market recently, buyers abroad are interested in sourcing distinctive stories from foreign countries in the hopes of finding ideas with universal appeal from a novel point of view, as well as appealing to regional audiences. This means there has been more opportunity for African studios than ever before.

There are myriad reasons why our growth has been hampered: trading conditions, financial incentives which have been developed for live action film and not animation industries and economic policies that have inadvertently deterred international investment. The animation sector is still often treated as a sub sector of the live action film industry; yet the value chain and requirements often differ. The understanding of international best practice and how animation industry financial instruments work, needs to be further explored on the level of governmental decision-makers to ensure changes are made and structures and services are offered that fit the animation industries' specific requirements.

MK: What makes the animation industry so interesting for development cooperation? What potentials do you see in the animation industry for purposes of development?

AFO and VG: We see that the animation industry is an exciting industry for development support for various reasons. On a skills level, practitioners that successfully work in the animation industry have potential to explore careers also in related sectors such as architectural visualisations, manufacturing prototyping and of course marketing, even allowing crossover into other industries such as virtual reality training material for the education or health sectors. It is a job sector that appeals to a large group of young professionals, combining creative skills with highly technical and digital competencies and knowledge.

Besides its potential for creating jobs for Africa's youth, animation as a communication medium has potential to tell stories in a way that appeals to Africans and the African diaspora. From an African perspective it is a medium that can make stories accessible and relatable to a large group of consumers who previously were only exposed to content made for other cultures from other regions. African animation can contribute to improvements of African imagery and therefore to a more realistic perception of what the continent has to offer, both in terms of content, aesthetics and skills.

MK: Let's talk about your vision for the South African Animation Industry. Nick, what would your top three recommendations be to South African and international policy makers on how best to support the industry and reap its full potential?

NC: In order to build on this relatively new sector's growth potential, suitable financial levers must be developed in concert with government economists. We would like to align policy, regulatory and legislative frameworks with the needs of the industry in order to foster trading conditions conducive to growth, including copyright laws. We would also like to introduce an animation sub-programme to South Africa's film incentive cooperatively between government and industry. Last but not least, we would like to design or rework fit-for-purpose financial incentives to encourage private investment in the sector.

MK: How can these recommendations form part of further development support?

AFO and VG: Supporting conducive framework conditions for creative industries is an important field of action for German development cooperation. It will be important to strengthen dialogue, understanding and cooperation between public and private institutions to achieve required mechanisms that foster growth. As we are often looking into sub-sectors of creative industries that are still quite unknown in our partner countries, fostering exchange and learning between countries that have already established effective support mechanisms and leverage on potentials for jobs, growth, inclusion, and the future world of work should be a focus of our support. In this still male dominated sector, the promotion of gender equality will be also one of our major recommendations.

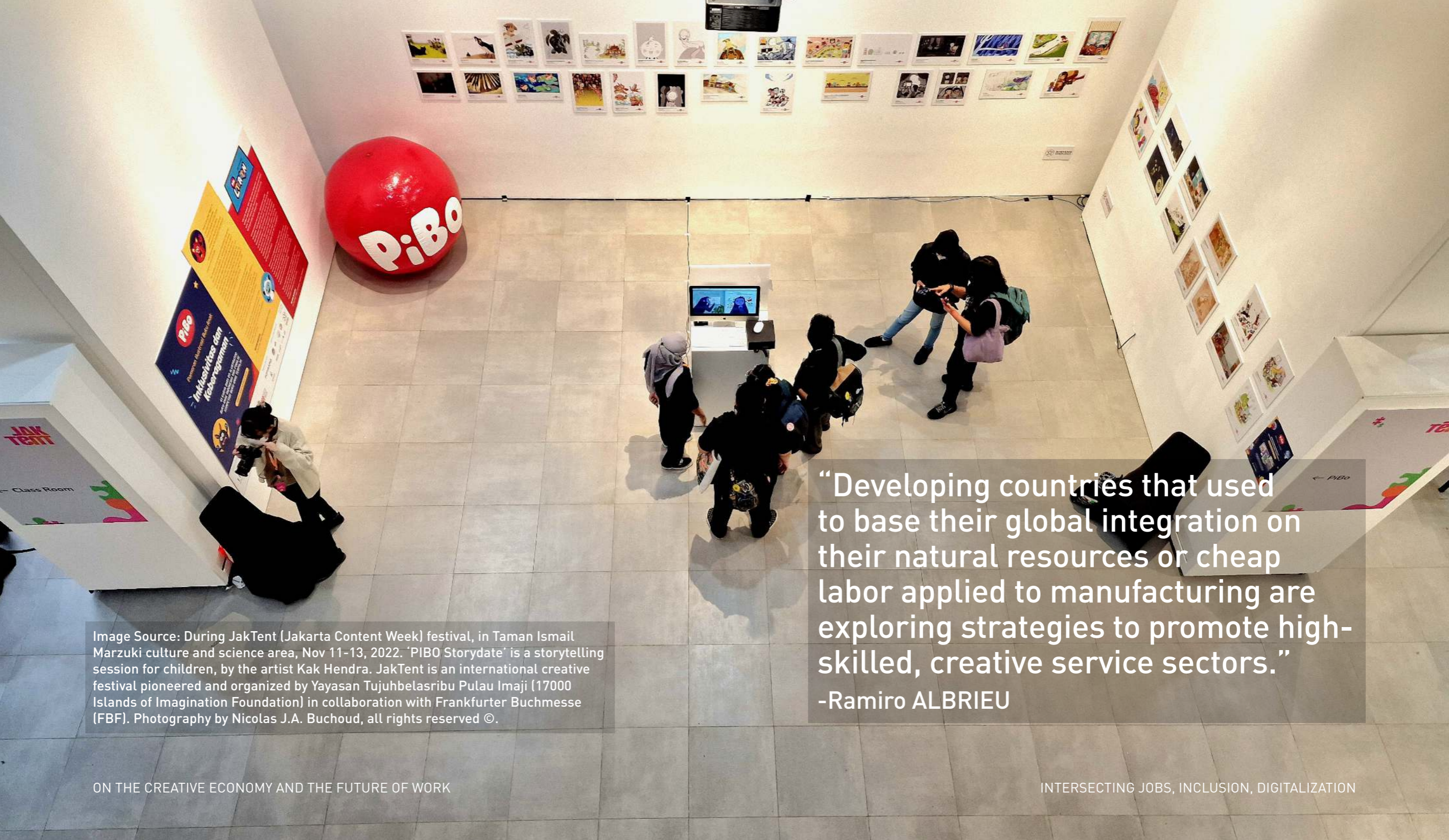


Image Source: During JakTent (Jakarta Content Week) festival, in Taman Ismail Marzuki culture and science area, Nov 11-13, 2022. 'PiBo Storydate' is a storytelling session for children, by the artist Kak Hendra. JakTent is an international creative festival pioneered and organized by Yayasan Tujuhbelasribu Pulau Imaji (17000 Islands of Imagination Foundation) in collaboration with Frankfurter Buchmesse (FBF). Photography by Nicolas J.A. Buchoud, all rights reserved ©.

“Developing countries that used to base their global integration on their natural resources or cheap labor applied to manufacturing are exploring strategies to promote high-skilled, creative service sectors.”
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to aging. In the same timeframe, the Global South will see an increase of 17%. All three-quarters of a billion new potential workers will be in the Global South. Sub-Saharan Africa will be the most dynamic region, with an increase in the population aged 15-64 to around 720 million, more than doubling the current size of its working-age population in just three decades.

Why the creative economy matters to the future of work

The Job Challenge

Several challenges are associated with the future of work for the global economy. Perhaps the most frequently mentioned one is population aging: by 2050, 15% of the world's population (some 1,5 billion) will be 65 years of age or older. Before that, in the next decade, countries like China and Brazil will follow Japan and Germany and start experiencing the prototypical challenges of aging societies, from the sustainability of the pension system to shortages in labor markets.

However, another less popular challenge will largely determine whether the global economy can sustain and extend the twentieth-century welfare gains. We are referring to the quality and quantity of jobs that will be created in low and lower-middle-income countries in the near future. To put the challenge into perspective, between 2020 and 2030, the Global North will lose 2% of its working-age population due

Been there, done that

In the past, Europe, the United States, and Japan also underwent a similar process of unprecedented expansion of the working-age population. These countries and regions managed to accompany the growth of the labor force with a manufacturing-oriented structural transformation that represented a “triple win”:

- It generated lots of jobs (directly and indirectly through supply and demand linkages).
- It fostered innovation and productivity growth.
- It allowed these regions and countries to play a privileged role on the international scene.
- But the emergence of new technologies brings into question the feasibility (and desirability) of manufacturing-led development strategies. AI-powered technological solutions, from

predictive stock management to large-scale robots along the production stages, are revolutionizing manufacturing with little potential for job creation. In the meantime, there are increasing opportunities for innovation and productivity associated not with manufacturing (or agriculture) itself, but with the “servicification” of the economy. Lastly, international trade in manufactured goods seems to have peaked in the last decade, raising concerns about the fading connection between manufacturing growth and pro-development globalization.

The power of creativity

If job creation through manufacturing no longer offers a “triple win” on jobs, productivity, and globalization, then low and lower-middle-income countries must create their own path to development and sustainable growth by exploring possibilities beyond industrialization.

Global South countries are going through the same demographic phase as the Global North was undergoing around the 1950s. But their ability to emulate high-income countries’ aging journey with a comparable virtuous structural transformation requires them to create a new development path. As they would say in Thailand, aging in the Global South is “same same, but different.” And this is where the creative economy comes in. So how can creativity be part of the solution to this job and development challenge?

First, as it expands, the creative economy has a significant potential to create “future-proof” employment. Indeed, the service sector is where displaced manufacturing workers are moving to. If we look at creative jobs beyond their heterogeneity, we can see that these are employment-intensive activities (see for example Megha Patnaik for the Indian case). As an economy incorporates new technologies, some sectors tend to reduce labor demand (it is the case of manufacturing), while others move in the opposite directions, as they tend to be complementary to (rather than substitutes for) new technologies. This is true in the computer programming sectors which are reliant on appealing UX/UI-designs in applications or by producing e-games for example, beyond the pure programming tasks.

Second, the creative economy as a sector is “special” because it triggers innovation dynamics, which brings opportunities for productivity boosts in Global South countries. Currently, the bulk of productivity gains is not concentrated in the manufacturing industry but in highly skilled virtual services. To what extent is the creative economy comprised of high-productivity, high-innovation sectors? Probably to a very large extent if we consider that it encompasses the set of creative activities we as a society continually engage in.

Third, the creative economy is at the center of a new globalization paradigm. The most dynamic global markets are those for ICT-intensive services -like publishing, audio, and video production, information services- and professional and

technical services -such as architecture, advertising, and design. As a result, developing countries that used to base their global integration on their natural resources or cheap labor applied to manufacturing are exploring strategies to promote high-skilled, creative service sectors.

Not so fast

But the story is more complicated. In the past, manufacturing growth generated strong spillover effects to the rest of the economy, leading to productivity and income improvements that managed to reach all other sectors. In addition, the large factory was associated with high-quality, low-informality jobs, with plenty of benefits that helped workers manage domestic risks throughout their lives. Can the expansion of the creative sector lead to these dynamics of balanced growth and improving working conditions? More research is needed to answer this question. But, for now, it is clear that policy frameworks need to pay more attention to generating spillover effects and to guaranteeing fair working conditions for the increasing share of creative workers.

The creative economy will surely be a central part of developing Global South strategies. Let's make it happen.

DAY 2 HANOI
01/11/22

THERE ARE ALWAYS TWO SMALLER GATES AT THE SIDES, MUCH AS THIS



1,000 YRS OLD 'UNIVERSITY', NOW SERVING AS A TEMPLE.
MEN USED TO COME HERE (OF ANY AGE) TO LEARN AND DO EXAMS - ONLY TENS PASSED AMONG THOUSANDS

“Creativity can be a competitive advantage for countries in the Global South which are currently still operating on the periphery of the global knowledge economy.”

-Manuel KUHM

Image Source: Personal graphic diary by Dwinita Tita Larasati during a meeting of creative economy stakeholders from ASEAN countries in Hanoi, Vietnam, on the topic of the creative economy and the 2030 Agenda in November 2022. Image by Dwinita Tita Larasati, all rights reserved ©.

AN EVIDENT KNOWLEDGE HIGHLY VALUED ALONG WITH OTHER VIRTUES A STRONG NATION CAN ONLY BE

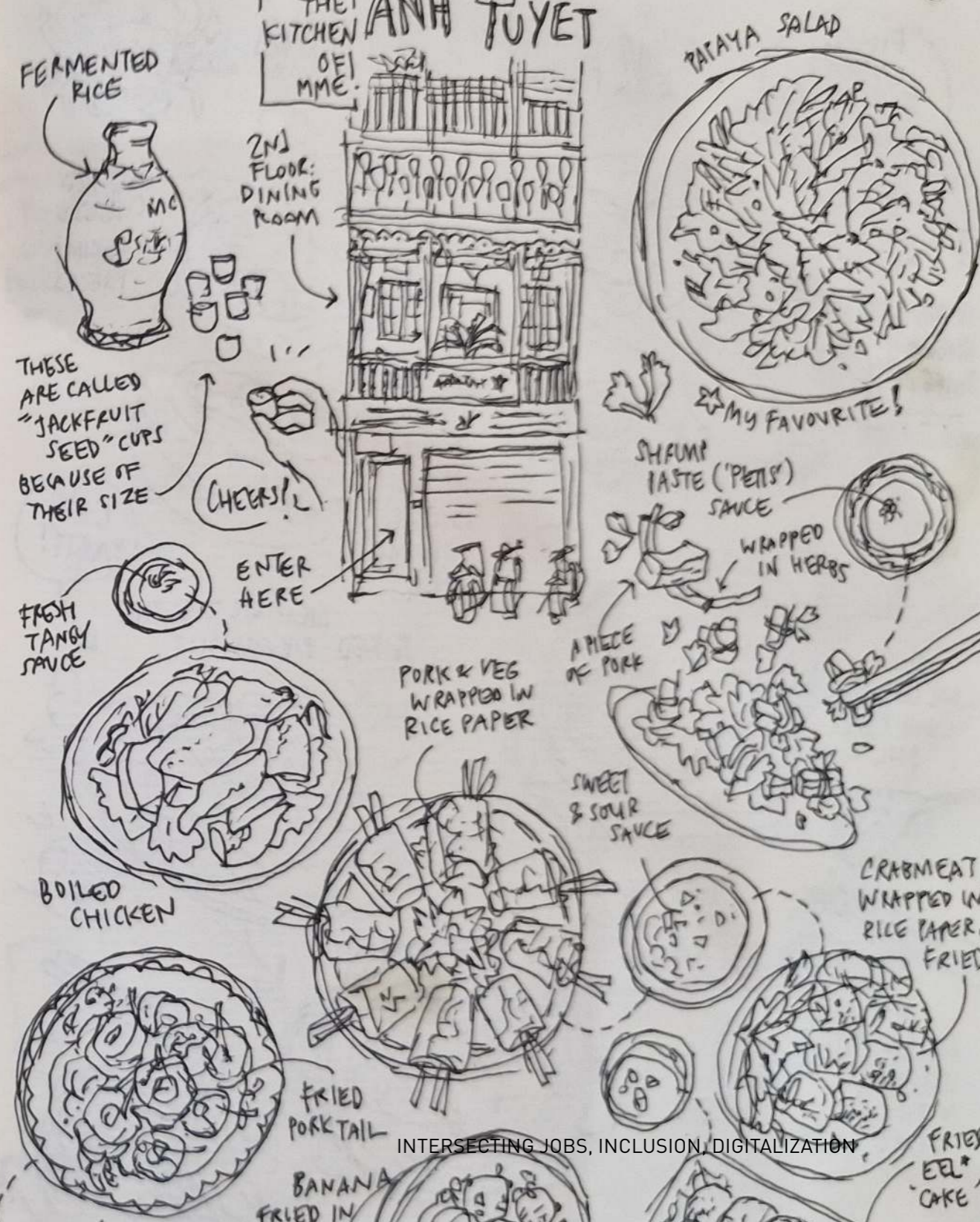
SYMBOL OF LONGEVITY

FIGURES OF EDUCATORS TEACHING

RESPECT IS CONTINUOUSLY EXPRESSED HERE

HEAVEN

WISDOM PEARL



THE KITCHEN OF ANA TUYET

FERMENTED RICE

2ND FLOOR: DINING ROOM

THESE ARE CALLED "JACKFRUIT SEED" CUPS BECAUSE OF THEIR SIZE

CHEERS!

ENTER HERE

FRESH TANGY SAUCE

PORK & VEG WRAPPED IN RICE PAPER

BOILED CHICKEN

FRIED PORK TAIL

BANANA FRIED IN

PAYA SALAD

MY FAVOURITE!

SHAMP TASTE ('PETIS') SAUCE

WRAPPED IN HERBS

A PIECE OF PORK

SWEET & SOUR SAUCE

CRABMEAT WRAPPED IN RICE PAPER, FRIED

FRIED 'CAKE'

INTERSECTING JOBS, INCLUSION, DIGITALIZATION



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Intersecting the future of work and creative economy in the Global South

Malli, a 29-year-old from New Delhi who describes herself as a digital creative, deeply struggles to find a decent job. After finishing high school, Malli gathered first content creation experience through initiating her own video channel accompanied by a food blog, and she got enrolled in multiple online certification courses for web programming. Later, she decided to go to university and pursue a master's degree in creative arts. However, she never lost her passion for web design which led her to freelance and build websites for smaller e-commerce companies across India while studying. After finishing her studies with an excellent grade, Malli tried to secure a stable income, but none of the larger companies in her area wanted to hire a permanent worker, as employing freelancers through digital platforms is way cheaper and the companies do not have to offer them any social security or health insurance. As a result, Malli considers going abroad, or back to university for a degree in business administration.

What sounds like an individual dead end could be more common than one might think. Already today, creative industries are large and exhibit a strong potential for creating employment, as well as for becoming a driver of innovation and growth, as the demand from middle- and high-income markets for outputs of the creative economy continues to rise. For example, in India the creative industries already account for approximately 8.3% of overall employment, while more broadly, the region of Asia & Pacific accounts for the greatest share in global production and employment with an annual contribution of \$743 billion of revenue and 12.7 million jobs. While employment in the creative industries can largely be described as precarious, significant growth rates induce that creativity can be considered as a key skill for the 21st century which revolves around the idea of imagination, invention, and ingenuity as a general-purpose instrument to accelerate quality growth, increase productivity, and navigate future labour markets. Thus, creativity can indeed be a competitive advantage for countries in the Global South which are currently still operating on the periphery of the global knowledge economy. But as Malli's example shows much remains to be done for leveraging the full potential of and securing decent employment in the creative economy in the Global South.

At the same time, economies and labour markets in the Global South are facing profound opportunities and challenges induced through exponential digital technological change. Evidence from countries reveals that digital technological

change offers new opportunities for employment, upward mobility, and business models, but at the same time seems to surpass human adaptability – an imbalance calling for social and institutional adjustments to foster the right skills and adequate human competence to meet these challenges. Additionally, demographics could be working in favor of the Global South, as changes in the population's age structure give rise to a particularly large work force. On the other hand, the 'demographic dividend' is unlikely to be reaped if capacities are inadequate and the right policies are not in place. Against this backdrop, countries in the Global South tend to be equipped with weaker institutional capacities and capabilities to adapt to these changes which creates a dangerous dynamic in the context of accelerating demographic change and digitalization as Malli's example is vividly showing.

So, what does Malli, a 29-year-old digital creative from the Global South, need from policy makers within the G20 and beyond for securing a decent job in the future? Above all, Malli requires a "new social contract" for the creative jobs of a digital tomorrow which could be established around the following three main pillars: overcoming the digital divide for securing equal access to employment opportunities; guaranteeing fair labor standards and equal remuneration for the provision of digital services as a prerequisite for decent work; and fostering an enabling digital environment built on labor market reforms considering new employment statuses, upskilling opportunities for negatively affected workers,

and a rethinking of platform ownership (focusing on security, fairness, transparency), which currently creates imbalances in power and value distribution globally. A focus on youth should be considered as a framework condition for a new social contract for the creative jobs of a digital tomorrow due to the beneficial demographic dynamics, as well as rural-urban migration by youth in the Global South. Ultimately, rethinking economic policies and development approaches as practiced in the past according to the insights from our virtual dialogue series could help in empowering Malli and so many other (digital) creatives in the Global South.

Reference

The three-parts virtual dialogue series was supported by the GIZ Global Project Culture and Creative Industries which improves employment and income opportunities in partner countries of German development cooperation, the GIZ 'Future of Work' measure which advises partner countries of German Development cooperation on the opportunities and risks related to the future of work, and CIPPEC – an independent nonprofit organization based in Argentina that works on better building public policies.



“Even on TV, sometimes you can see that the news is about a post on Instagram or Twitter. Many personalities born in social media are now part of the traditional media.”
-Florencia CHICANO RAMOS



Florencia CHICANO RAMOS
Clarín newspaper
Argentina



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and Growth (CIPPEC)
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Rocío Garré TRAVADELO
Red Sur
Argentina

Florencia CHICANO RAMOS (FCR): Undoubtedly, new technologies and social networks have democratized access to information, allowing each person to become both a content creator and a consumer. This has led us to an era of over-information that has also led to the appearance of fake news -which, according to statistics, spreads seven times more than real news because they appeal to emotion. In this sense, the average user should be more critical and check the information with sources with a track record or dedicated to the subject.

New technologies have opened up the playing field. Today we see new players within journalism, such as streamers and influencers, who sometimes even put the sector in check and make us communicators have to constantly reinvent ourselves so as not to generate displacement in our jobs.

RA/RGT: Within this democratization of communication and these new users and consumers dominating the scene, do you think new hierarchies with more dominant voices will emerge? Or will we move towards a world where the crowd prevails?

FCR: The traditional media are still more important because of the whole process behind publishing news. In any case, the new actors also become communicators and challenge the most dominant voices and the way of doing journalism. I think it is essential to highlight the importance of critical consumption and to understand that everything on social

New technologies and media: The democratization of communication?

Ramiro ALBRIEU (RA) and Rocío Garré TRAVADELO (RGT):
Do you think the expansion of new forms of communication is improving people's capacity to be informed?

networks is not absolute and, therefore, the media guarantee that: checked and as objective information as possible, although there are always the editorial line's points of view.

RA/RGT: Do you think some skills have fallen into disuse in your daily work?

FCR: The pillars of journalism are still the same, such as journalistic judgment and checking the information. Indeed, it is not so important to have a university degree to practice journalism nowadays. These new actors who become communicators and this "opening of the game" make it much more essential to have new skills than a degree. Having a 360° vision, multitasking, not only being a writer. It is necessary to be competitive: to know how to edit videos or graphic pieces, have skills in community management, and know everything that has to do with the language of social networks. These are the most requested skills today instead of a bachelor's degree.

RA/RGT: Do you think the degree's lesser importance responds more to the fact that educational institutes could not adapt to the changes or simply because the necessary skills are not learned in traditional formal education?

FCR: A university's more traditional academic background is still relevant, but it is not enough. It is necessary to complement it with other courses and workshops. It is also vital for a worker to be self-taught and curious to incorporate other

skills that will not be given to you by the university but probably by YouTube or the internet itself or any further study or complementary you want.

The university is not going to guarantee that you will find a job or that you will dedicate yourself to this because it is clear that there are actors who do not have university studies but become excellent communicators and target an influential audience.

And while this is something positive about the advance of new technologies, on the other side, it shows the precariousness and lack of regulation of jobs in the sector and how having the same salary, you perform various tasks that are different jobs. Therefore, the new ways of doing journalism should also be reflected in the monetary level of workers' salaries.

RA/RGT: In your daily work routine, has the arrival of new technologies completely displaced offline work, or do you still keep some analogical part when it comes to journalism?

FCR: Here it is important to highlight the impacts of being online on mental health and the importance of looking for moments or places to be offline.

I spend a lot of time on social networks to learn when to use each for each purpose. For example, today, if I had to choose a platform to have a LIVE and I want to bring a wid-

er audience, I would do it live on YouTube or Twitch. Even on TV, sometimes you can see that the news is about a post on Instagram or Twitter. Many personalities born in social media are now part of the traditional media.

My work leads me to be constantly, and also for personal taste, constantly on social networks. Anyway, I need non-digital things, such as a notebook, to disconnect or take notes. I also need the paper in my hand to carry out my work. It gives me security. For me, it is important because it anchors the object to a thought or specific content.

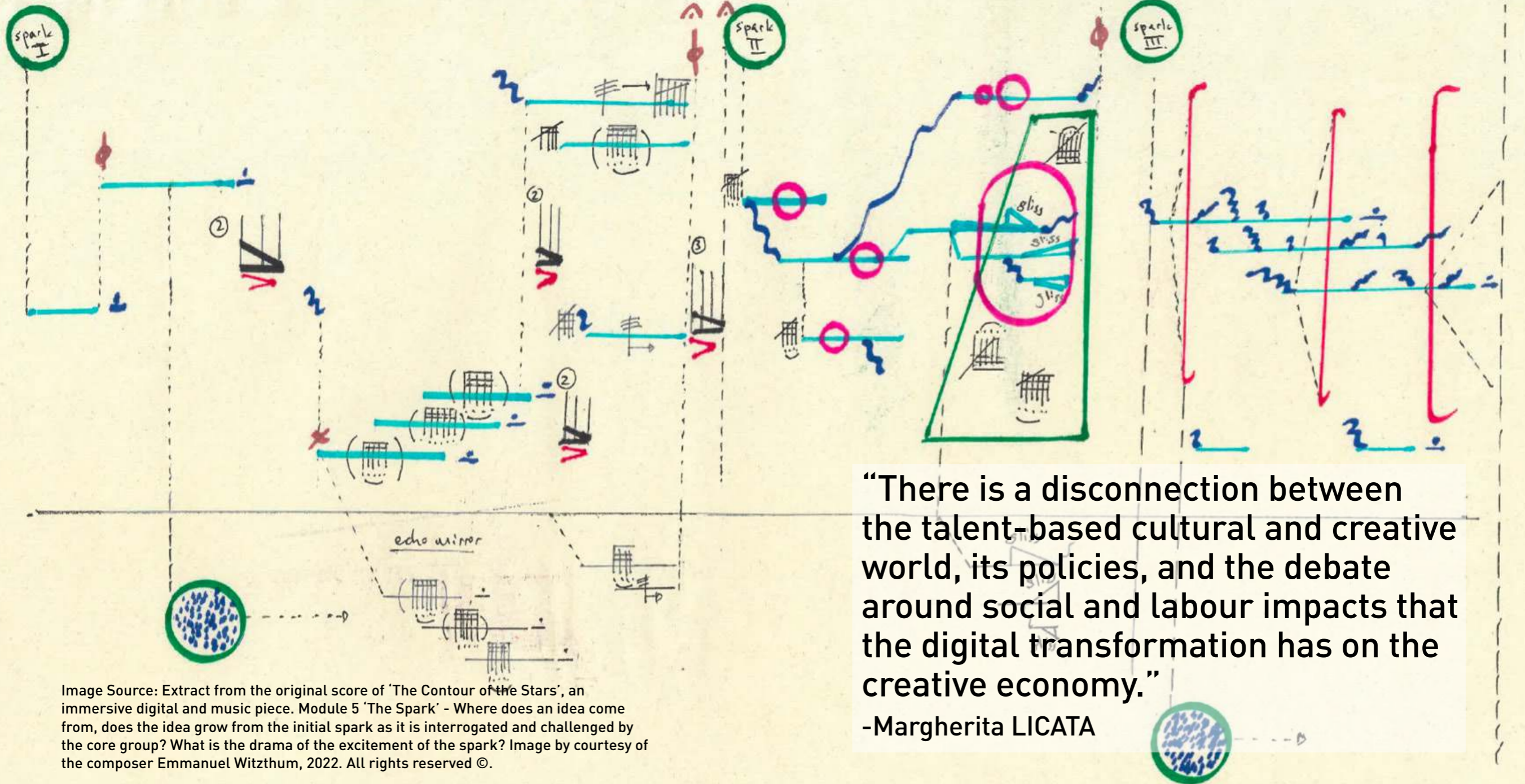
RA/RGT: We know that you cover different tasks or topics within your work. Was that your decision to open up to other spaces, or was it a decision of the media in which you work?

FCR: There are spaces where I start conquering, showing interest, insisting, and training myself to perform better and better.

RA/RGT: How do you see gender distribution concerning your jobs?

FCR: I see equity generally in my industry, although my team has been changing a lot. It also depends a lot on the sector we are talking about. As far as the music is concerned, it is clearly led by men. The producers are mainly men, as well as the directors. We can see a little more equity in communication, but it's infrequent to find a woman

on the set. In political journalism, something similar happens with a few women working. In entertainment, the gap is smaller, but inequalities are seen anyway.



“There is a disconnection between the talent-based cultural and creative world, its policies, and the debate around social and labour impacts that the digital transformation has on the creative economy.”
 -Margherita LICATA

Image Source: Extract from the original score of 'The Contour of the Stars', an immersive digital and music piece. Module 5 'The Spark' - Where does an idea come from, does the idea grow from the initial spark as it is interrogated and challenged by the core group? What is the drama of the excitement of the spark? Image by courtesy of the composer Emmanuel Witzthum, 2022. All rights reserved ©.



Margherita LICATA
International Labour
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How creative jobs can also be quality jobs: the quest for social justice in the digital tomorrow ¹

Youtubers, musicians, sound engineers, fashion designers, broadcasters, architects - creative jobs are not one linear and uniform ecosystem, but a constellation of unique occupations and working realities. Digital applications have added complexity to the creative ecosystem, and the jobs within it. Such complexity requires approaches that acknowledge a multiplicity of realities - encompassing small and big actors or enterprises, different and new contractual arrangements, the degree of and access to technologies - and give a voice to the specific needs within such realities.

As consumers, we use creative content, we listen to streamed songs, we watch movies on demand, we wear fashionable clothes and we read e-books.

However, when discussing cultural and creative policies in the context of technological transformations, we often do

not consider the significant social and labour impacts these transformations may have on the creative actors : on the working conditions of the content creators; on the creative enterprises dealing with viability issues in the digital environment and sometimes struggling to ensure access to digital skills for their workforce; as well as on the level of remuneration of the “creatives” in the new digital environment.

The harnessing of the fullest potential of technological progress in the creative economy needs to go hand in hand with policies ensuring dignity, self-fulfilment and a just sharing of the benefits for all within the creative economy.

For the digital tomorrow to be one where benefits are equally shared, employment creation strategies need to complement policy reforms ensuring quality of creative jobs, respects of labour rights; as well as ensure a just transition and a human-centred approach to digital transformation.²

The presence of insecure forms of employment in the digital ecosystem means its actors, creative workers and enterprises, operate within grey areas of application of labour laws, of lack of clarity around the application of competition laws, paucity of policy guidance on fair remuneration, and lack of recognition of their professional status.

In some regions, creative jobs are synonymous of informal employment. However, addressing informality is a long-term effort that requires addressing its root causes. The transi-

tion of the creative economy to formalization may require a combination of incentives, including access to social security, access to financial services and digital infrastructure, as well as stronger compliance mechanisms.³

Gaps remain in the quality and adequacy of business services provided to enterprises and especially to MSMEs, in terms of access to technology transfer and adequate investment in capital-intensive technologies; access to appropriate skills; investments in people and infrastructures, through tax incentives and transparent administrative procedures.

An new action framework for the creative economy is needed – a set of key principles defining the relationship between government and citizens, workers and businesses and different groups of the population – to agree on key commitments that would help shaping the future creative ecosystem around equality, social justice and equal sharing of the benefits brought about the digital transformation. It would revolve around the following core aspirations:

- Fair remuneration in the context of the emerging business models and digital platforms
- Enabling environment for the creative enterprises to be sustainable, resilient and inclusive
- Expanding coverage of adequate and sustainable social protection within the creative economy

- Investing in people capabilities (up- skilling, re-skilling, life-long learning) to support them throughout the transition
- Professionalization of creative occupations; Anchoring the creative economy to a strong and effective labour protection framework covering all typologies of workers

What are the enablers of this framework?

1. Policies which build bridges between creative/digital agendas and the employment and social agendas, promoting labour and social protection, access to skills and education, fair remuneration, incentives to creative business and enterprises.
2. Partnerships around knowledge transfer between regions and within regions; integration of digital skills into educational systems; investing in career development through technical and vocational skills, and entrepreneurship, tailored to the different sectors of the creative economy.
3. Innovative approaches to social protection that adapt eligibility criteria and qualifying conditions to sectoral or occupational income patterns; devise new flexible systems and diversify financing sources, through e.g., contributions from cultural and art users.⁴

This aspirational agenda can only be realized through “dialogues” at different levels between a variety of actors – from digital platforms to industry bodies, trade unions, artists’ and cultural professionals’ communities, as well as different government institutions – to help reconcile the social, economic and technological dimensions, ensuring they are at the service of each other; and integrate sectoral policies within the creative economy into broader policies (debt, fiscal, education and environmental policies).

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1. The views expressed herein are those of the author and do not necessarily reflect the views of the International Labour Organization.
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Friends of Creative Economy Meeting 2022



“A network of researchers, policy professionals and practitioners is needed that could focus international attention on the potential of the creative economy.”

-John NEWBIGIN

Image Source: The meeting of the Friends of Creative Economy at the 2022 World Conference on Creative Economy in Bali, Oct. 5-7, 2022. Photography courtesy of WCCE. All rights reserved ©.



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After the World Conference on Creative Economy (WCCE) 2022 in Bali

Many voices around the world expressed the hope that, for all its disastrous impact, the COVID-19 pandemic would offer a chance to reset the global economy. As global recession, international tension, war, food shortages and dramatic manifestations of climate change loom ever larger this begins to look like a vain, even naïve, hope, but it's not the whole story. Indonesia, holding the presidency of the G20 this year, with the slogan 'Recover together, Recover Stronger' recently hosted the third iteration of the World Conference on Creative Economy in Bali and promoted it as an integral part of its G20 presidency, building on the previous two G20 presidencies that have highlighted the importance of culture and creativity as essential elements of any fundamental global reset and recovery. Indonesia has been one of the world leaders in putting cultural and creative industries centre-stage, having launched the WCCE in 2018 and championing 2021 as the UN's "Year of the creative economy's

contribution to the Sustainable Development Goals". The mood in Bali was entirely positive, focusing on the already proven ability of the cultural and creative industries to promote growth that is sustainable, inclusive, a generator of jobs, a driver of innovation, a significant contributor to social cohesion and a source of well-being and cultural pride for countless individuals; in other words, an engine for economic growth that could, indeed, help reset the global economy with the added bonus of contributing to the fulfillment of the SDGs. Is that a real possibility?

Before the pandemic, UN reports identified the creative and cultural industries as one of the fastest growing sectors of the world economy, potentially worth 10% of global GDP by 2030 and, contrary to many assumptions, growing as fast in the Global South as in the North. So, it was noteworthy that the overwhelming majority of the States represented at the Bali conference were Asian and African, including countries that are suffering the worst impacts of climate change and have been amongst the losers from globalization, many of them with economies over-reliant on mineral extraction and cash-crop agriculture. They want to move "from black gold to human gold" as the Minister of one oil-dependent State recently expressed it. With burgeoning youth populations, rapidly spreading e-connectivity and an urgent need to find creative solutions to almost every challenge of public policy from urban intensification to resource depletion and social inequalities, economic strategies that are built on human creativity rather than fossil fuel production not only make

good political and economic sense but are an absolute necessity in the light of the IPCC's sober analysis that the world has less than a decade to avert runaway climate catastrophe.

The WCCE in Bali concluded with the drafting of a 16 point 'roadmap' for creative and sustainable recovery, endorsed by Ministers from more than two dozen countries; but having a map is not the same as undertaking the journey. To reach the goal of a creative, sustainable and inclusive world economy would require radically altered priorities: new ways of working, trading, financing and learning. It would demand creative policy solutions and structures from local and national government that address economic, social, cultural and environmental factors in an integrated way, cutting across the cumbersome siloed processes inherited from the 20th century. As the Mayor of one Brazilian city put it "we have to hit at least two birds with every stone we throw."

The creative economy already manifests many of the positive elements of that potential future. Its innovations and working methods are beginning to spill over into other areas of the economy and society, but it is still easily dismissed as marginal rather than mainstream. At the most basic level, the internationally agreed codes that capture occupational and industrial classifications do not even recognize many of the new skills and specialisms that are being generated by the interaction between creative industries and digital technologies. Because of their fragmented, rapidly evolving and often

informal nature, these emerging creative ecosystems remain seriously under-researched and frequently under-funded. As well as their ability to drive innovation in other parts of the economy, their wider social, cultural and environmental impacts are all underestimated.

To bring the roadmap to life, one of the proposals to emerge from the WCCE in Bali was for a network of researchers, policy professionals and practitioners who could focus international attention on the potential of the creative economy in the same way that the IPCC focuses attention on the accelerating dangers of climate change. To consciously link the two, would bring the creative and cultural industries more into the mainstream of thinking and highlight their role in stimulating a genuinely creative and environmentally sustainable economy.

As an early example of how such a network might operate, an international symposium is about to be held in Istanbul. Istanbul is city that has already set out a vision of how it wants to be in 2050: inclusive, resilient, sustainable and with a good quality of life for all its citizens. The event will bring together entrepreneurs, city mayors, academics and local and national policy officers from Central Asia, Eastern Europe and the West Balkans to share successful policy initiatives and contribute to collaborative networks, both practical steps on a journey towards economies built on a foundation of human creativity rather than fossil fuel extraction or financial game-playing.



outlook

Image Source: Abidjan, Ivory Coast. Image by courtesy of the Africa Innovation Network (AIN), 2022. All rights reserved ©.

ON THE CREATIVE ECONOMY AND THE FUTURE OF WORK

INTERSECTING JOBS, INCLUSION, DIGITALIZATION



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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 Sonapat, 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.

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



“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 ©.

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