

A Global Agenda for the Cultural and Creative Industries

11 key actions

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Creative Industries
Policy & Evidence Centre
Led by **nesta**

In partnership with



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About the PEC and the International Council

The Creative Industries Policy and Evidence Centre (PEC) works to support the growth of the UK's creative industries through independent evidence and policy advice. Led by Nesta and funded by the Arts and Humanities Research Council as part of the UK Government's Industrial Strategy, the PEC comprises a consortium of universities from across the UK (Birmingham, Cardiff, Edinburgh, Glasgow, Work Foundation at Lancaster University, LSE, Manchester, Newcastle, Sussex and Ulster). The PEC works with a diverse range of industry partners including Creative UK.

The PEC's International Council is a network of leading policy and creative economy practitioners from across the world, convened by the British Council. The group shares international cultural and creative industries' policy intelligence and research opportunities, and act as critical friends in reviewing and providing an international perspective on the PEC's activities.

www.pec.ac.uk

About the British Council

The British Council builds connections, understanding and trust between people in the UK and other countries through arts and culture, education and the English language.

We work in two ways – directly with individuals to transform their lives, and with governments and partners to make a bigger difference for the longer term, creating benefit for millions of people all over the world.

We help young people to gain the skills, confidence and connections they are looking for to realise their potential and to participate in strong and inclusive communities. We support them to learn English, to get a high-quality education and to gain internationally recognised qualifications. Our work in arts and culture stimulates creative expression and exchange and nurtures creative enterprise.

www.britishcouncil.org

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Foreword

The COVID-19 pandemic has shown us how the human spirit and creativity shines through even in the darkest hours. As the world attempts to navigate its way out of simultaneous public health, economic and climate crises, we have a once in a lifetime opportunity to reassess and reset the way we live, and to consider policies that promote sustainability and community well-being as well as economic growth.

This has also been the United Nations (UN) Year of the Creative Economy's contribution to the Sustainable Development Goals and has highlighted the creative economy's potential as a crucial part of the solution in this post-pandemic process of healing the planet, economy and society.

It is in this context that the Creative Industries Policy and Evidence Centre (PEC)'s International Council offers these eleven action points to optimise the potential of the creative sector in helping solve the challenges of the moment. It is the first time an international group of this kind has come together – entrepreneurs, investors,

policy-makers and academics from across the world – pooling our diverse experience of the creative economy to set out an agenda for the immediate future. We feel it is particularly important to highlight that this agenda is truly global, recognising that some of the most powerful and dynamic ideas and the fastest growth in the cultural and creative sectors are found in the Global South, including amongst informal workers in stressed and under-resourced urban areas.

While it is now widely recognised that the creative economy contributes to global prosperity, celebrates cultural distinctiveness, and supports social cohesion, it is still regarded as an outlier when it comes to policy action. Most of these eleven action points are already proving their value in parts of the world, though perhaps particularly amongst imaginative and inspirational local and municipal leaders, but they remain too often on the margins. Our message is that if we are to achieve the urgent reconfiguration the world needs, these ideas belong in the mainstream of public policy at local, national and international level.



We support the **Sustainable Development Goals**

1. Creative education and skilling

The PEC Council calls on local, national and international governments to recognise the role that the arts and culture play in developing creativity in individuals at all levels of education and training. This will help ensure the future workforce has the creativity and skills needed to manage disruptions and take advantage of emerging

opportunities in areas like virtual reality, environmentally conscious design and artificial intelligence. To achieve this will mean integrating the arts and culture, alongside skills in science and technology, in every aspect of education and training.

This action relates to Sustainable Development Goals:



2. Creative entrepreneurship and innovation

The Council calls on policymakers to recognise the value of innovative business models emerging through use of digital technologies in the CCI, but also the distinctive challenges they face, including the need for finance which places a fair value on creative intellectual property rights (IPRs) and on business support which helps

small creative businesses benefit fully from the digital revolution.

Given the high and rising rates of self-employment in the CCI, greater prioritisation must also be given to providing training in entrepreneurship across skills systems.

This action relates to Sustainable Development Goals:



3. Creative careers, freelancers, and informal livelihoods

The Council calls for policies that support decent working conditions and social protection for CCI workers, recognising the prevalence of self-employment, casual and contract work and informal work in the sector. We call on international agencies and national governments to collect better labour market data to ensure fair and inclusive representation for these individuals in policies.

In particular, we ask for recognition of the role of the informal economy in many cities, particularly in the Global South. Working within limited resources, unregulated labor, and often unregistered enterprises, informal creativity should neither be dismissed as a marginal survival strategy, nor romanticised as a community answer that absolves the State of its proper responsibilities.

This action relates to Sustainable Development Goals:



4. Research and development in the cultural and creative industries

The Council recommends that the 'Frascati' definition of Research & Development (R&D) used by policymakers all over the world is revised, so that policies incentivising investment in innovation properly encompass the full range of knowledge domains including the Arts, Humanities and Social Sciences and not just Science & Technology. R&D measurement systems including official R&D surveys must also be upgraded to recognise R&D in different fields.

Multi- and interdisciplinary R&D – hallmarks of innovation in the CCIs – is also needed to tackle the world's greatest economic and social problems.

More broadly, the Council asks that opportunities for R&D funding are promoted more effectively to CCIs and mutually advantageous links are explored between sectors (e.g. manufacturing and design).

This action relates to Sustainable Development Goals:



5. The cultural and creative industries and the digital economy

The Council calls on international and national policymakers to involve the CCIs in the shaping of new regulatory frameworks and infrastructure aiming to deal with issues relating to data and privacy, internet platform regulation and the creation and protection of intellectual property.

We also call for greater investment in digital skills and in robust digital infrastructure, equally available across geographies, recognising that this is becoming at least as important as new buildings and other physical infrastructure for the CCIs.

This action relates to Sustainable Development Goals:



6. The cultural and creative industries and environmental sustainability

The Council calls on policymakers to recognise the contribution the CCIs make to a circular economy and to economic growth with relatively little impact on resources and the physical environment, while at the same time acknowledging the need for action to mitigate the impact they do make. This is true in areas like design, including fashion design, which are in the

vanguard of innovation but also currently major polluters. It is also true for much arts and entertainment activity. Policymakers must include creative practitioners in their climate initiatives if they wish to fully benefit from cross-sector trends between creative businesses and areas such as biodiversity, local foods, certifiable ethical fashion and eco-tourism.

This action relates to Sustainable Development Goals:



7. Creative cities and regional clusters

The Council calls on national and regional governments to not only invest in CClS in the largest cities but also to consider the many opportunities that lie across smaller, local clusters. Existing evidence indicates that these have the potential to become innovative engines of growth at the grassroots and serve niche markets in the CClS globally, while bringing economic resilience and a sense

of belonging to hyperlocal communities native to the region.

In order to better understand these micro-clusters, we ask that policymakers include grassroots and community initiatives in their efforts to map the CClS, for example in the regional and national creative city indices.

This action relates to Sustainable Development Goals:



8. Alternative finance in the cultural and creative industries

The Council calls on global policymakers to work with trusts and foundations to develop incentives and guarantees to encourage private sector investments in the necessary infrastructure, skills, markets and platforms to advance growth and equality, and to spur new types of cultural production among creative communities. By

working together at an international level it would be possible to generate more imaginative structures for alternative finance and create conditions that would encourage more impact investors to invest in the global creative economy.

This action relates to Sustainable Development Goals:



9. Social equity, cultural diversity and inclusion in the cultural and creative industries

The Council supports continuing and growing efforts by international agencies and national policymakers to preserve cultural and creative practices, languages, traditional knowledge, art and artefacts and heritage sites and texts.

In addition, we suggest the global promotion of cross-cultural experiences enabled by digital technologies, helping communities to build empathy through shared audiences, collective meaning making and a more inclusive, compassionate society.

This action relates to Sustainable Development Goals:



10. International standards for gathering and sharing data

The Council calls for the development of global standards for classifying CCIs and creative occupations to fuel the growth of an internationally comparable evidence base. This should include a coordinated effort to ensure revisions to the international Standard Industrial Classification (SIC) and Standard Occupational Classification (SOC) codes, reflecting the changing nature of the CCIs.

We also recommend a review of international measurement standards insofar as they relate to the CCIs to support better collection of CCI data at an international level. Whilst we recognise the differences between national needs and systems, there are still important improvements to be made globally, such as in the area of streaming and international trade of digital services.

This action relates to Sustainable Development Goals:



11. International co-operation for cultural and creative industries governance

The Council calls for the setting of global standards for international cooperation towards the CCI's development worldwide. IPR legislation, internet regulations, taxation

and related policies need to be re-calibrated to be consistent, inclusive, fair and mutually beneficial to industry and government.

This action relates to Sustainable Development Goals:



Conclusion

Derived from a two-year long discourse on the needs of the global Cultural and Creative Industries (CCIs), the PEC International Council's eleven actions call for a rethinking of many established areas of policy, particularly at the international level. These range from how we interpret the definition of funding of research and development, to how we prioritise data collection about self-employed people and the informal economy, to the focus of social impact finance initiatives. However, this agenda is not the end of the conversation: now international policy leaders need to take its tenets into the mainstream. Otherwise, not only do we risk losing creative communities across the world, but we lose a broader opportunity to tackle the most significant global issues of our time, from wealth redistribution to climate change. We call on policymakers worldwide to capitalise on the momentum generated by the UN designation of 2021 as 'International Year of Creative Economy for Sustainable Development'. The experience of the pandemic has reinforced the value of the Cultural and Creative Industries to audiences and practitioners worldwide. With bold action governments can further release the power of creativity to the benefit of their communities, economies and their international partnerships. Now is the time to act.

Signatories

PEC International Council members

Avril Joffe

Avril is an economic sociologist working at the intersection of academia and practice in fields such as culture in urban life, culture and the cultural economy, fairness in international cultural cooperation and the rights and status of cultural practitioners working with international agencies (ILO, UNESCO, UNCTAD), African bodies (African Union) and African governments. Avril is the postgraduate coordinator of the Cultural Policy and Management department at the Wits School of Arts. She is an active member of UNESCO's Panel of Experts for Cultural Policy and Governance and of the International Cultural Relations Research Alliance (ICRRA).

Countries: South Africa and SubSaharan Africa.

Bernd Fesel

Bernd Fesel started his career in the art market, becoming 1997 Managing Director of the European Gallery Association. He also served as speaker of the German Arts Council. In 2003 he initiated the first national conference on creative industries in Berlin and was founding member of the German national initiative for creative industries in 2007; then he served as vice director of Fritz Pleitgen and Prof. Dieter Gorny at the European Capital of Culture RUHR.2010, later as senior advisor at European Centre for Creative Economy in Dortmund. Since 2016 he is director of the European Creative Business Network in Rotterdam, promoting the interests of 8 Mio. stakeholders in the cultural creative sectors across Europe. In 2020 Bernd Fesel has been appointed as expert to the Program Committee of Horizon Europe. He is lecturer at the Institute for Arts and Media Management in Hamburg.

Country: Germany.

Daniar Amanaliev

Daniar is a serial creative entrepreneur and creative economy enthusiast. He is the co-founder, and business conductor of ololo creative hubs, John Galt business accelerator and ololo creative impact fund. Daniar is a Steering Committee member of Creative Central Asia Forum, a co-founder of Creative Central Asia Network, a co-founder and Chair of Kyrgyzstan's Creative Industries association.

Country: Kyrgyzstan

Diana Marcela Rey Vásquez

Diana is a Political Scientist with a PhD in Latin American Studies, is an expert in the creative economy and digital economy and is co-author of the UNESCO Draft Global Standard for Cultural Satellite Accounts. She has contributed to the development of cultural statistics, policies, and legislation in several Latin American countries working for international agencies such as the Inter-American Development Bank, UN Women, UNESCO, CAB, and CEREALC.

Countries: The Andean and Central America countries.

Dwinita Larasati

Tita is a product designer, lecturer/researcher at Institut Teknologi Bandung (ITB), Focal Point for Bandung City of Design UNESCO Creative Cities Network, and Deputy of Strategic Partnership of Indonesia Creative Cities Network (ICCN). She chairs Bandung Creative City Forum (BCCF) and Bandung Creative Economy Committee, is the advisor for West Java Creative Economy & Innovation Committee (KREASI), is a member of The Indonesian Young Academy of Science (ALMI) and The Indonesian Academy of Sciences (APII), and is climate leader for The Climate Reality Project (TCRP) Indonesia. She creates a graphic diary and co-founded CAB, an independent publisher.

Country: Indonesia

Edna dos Santos-Duisenberg

Edna is an economist who had an international career at the United Nations. She set-up and was Chief, Creative Economy Programme at the United Nations Conference on Trade and Development (2004-2012). She launched the UN Creative Economy Reports 2008 and 2010, as well as the UNCTAD's Global Database on Creative Economy. She provides advisory services to governments and institutions and collaborates with academia in all continents.

Countries: Brazil and Switzerland

George Gachara

George is a social entrepreneur, arts manager, and managing partner at HEVA Fund LLP. George is leading the development and business exploration of the creative industries in Eastern Africa and is providing leadership in creating long-term economic and cultural value in this dynamic sector.

Countries: Kenya, Rwanda, Uganda, Tanzania, Ethiopia

Jairaj Mashru

Jai is an Innovation Director with the Digital Strategy and Design team at Salesforce.com, based in Mumbai, India. His creative pursuits have led him to also teach design, innovation, and entrepreneurship, to mentor startups, and provide evidence-based growth strategies to businesses and public policymakers in India, US and UK for education, sustainability, and the creative economy.

Country: India

John Newbigin

John is the Mayor of London's Ambassador for the Creative Industries and is Chair of the Creative Industries Policy and Evidence Centre's International Council.

Country: UK

Laura Callanan

Laura is the founding partner of Upstart Co-Lab. Upstart Co-Lab is disrupting how creativity is funded by connecting impact investing to the creative economy. Prior to launching Upstart Co-Lab in 2015, Laura was senior deputy chairman of the National Endowment for the Arts, a federal agency; a consultant with McKinsey & Company's Social Sector Office; and associate director at the Rockefeller Foundation.

Country: United States

Leandro Valiati

Leandro started his career in Brazil as a professor and policy advisor in Creative Industries and Economy of Culture, creating and leading the most representative policy-oriented academic centre on CCIs. In past years, he has been working in academic positions and as board member in policy institutions in Spain, France and the UK. His research interests are Culture and Socioeconomic Development, Cultural Policy and Multidimensional Impact of Arts.

Countries: Brazil, France and the UK

Marcel Kraus

Marcel promotes the innovative potential of social sciences, humanities and arts and interdisciplinary innovation at Charles University. After leaving the track in arts and theatre, Marcel worked in the area of innovative transfer systems and creative economy for the Fraunhofer Institute in Leipzig, Germany and for the Technology Agency of the Czech Republic.

Country: Czech Republic

Omar Nagati

Omar is a practicing architect and urban planner, the co-founder of CLUSTER, an urban design and research platform downtown Cairo, and an educator at a number of local and international universities, most recently as a visiting professor at the University of Sheffield, UK.

Country: Egypt

PEC and British Council representatives

British Council

Caroline Meaby

Caroline Meaby is the British Council's Director Arts Network, responsible for overseeing a global portfolio of work in arts and the creative industries and shaping the organisation's global creative economy programme. Prior to joining the British Council in 2013, Caroline worked in the television industry. She is also a trustee of Studio 3 Arts in London.

Skinder Hundal MBE

Skinder is Director Arts for the British Council overseeing multiple art forms and major arts activity across the four nations of the UK and the globe. He is also board Director at Artist News and previously the Director of New Art Exchange and co-Artistic Director of the Nottingham Arts Mela. He recently retired as a Board member at Tom Dale Dance Company.

PEC

Eliza Easton

Eliza is the Head of the Policy Unit of the Creative Industries Policy and Evidence Centre (PEC), led by Innovation Foundation Nesta. She is a Cambridge Policy Fellow.

Hasan Bakhshi

Hasan is Director of the Creative Industries Policy and Evidence Centre, UK. He is on the Boards of Darbar Arts and Art UK and is a founder member of the UK Government's Creative Industries Council.



British Council

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