



United Nations
Educational, Scientific and
Cultural Organization



FOCUS

UNESCO World Forum
on Culture &
Cultural Industries

THIRD UNESCO WORLD FORUM ON CULTURE AND CULTURAL INDUSTRIES

*CULTURE, CREATIVITY AND SUSTAINABLE DEVELOPMENT.
INNOVATION, RESEARCH, OPPORTUNITIES.*

Florence, 2-4 October 2014

PRESENTATIONS of the THEMATIC PANEL CULTURAL INDUSTRIES, EMPLOYMENT AND GROWTH

Thursday 2 October 2014

Moderator: **Ana Carla Fonseca** (Brazil), Director-General, Garimpo de Soluções

Rapporteur: **Giovanna Segre** (Italy), Professor of Economics of Culture, University of Venice

Panelists: **Xavier Greffe** (France), Professor of Economics, University of Paris La Sorbonne

Olga Kizina (Russian Federation), Director, Creative Industries Agency

Yeshi Lhamo (China), Director, Department of International Studies, Research Center for Cultural Policies

Marco Tognetti (Italy), Area Manager Strategy and Management, LAMA Development and Cooperation Agency

Lloyd Stanbury (Jamaica), Expert in creative industries development

The Relevance of Cultural Employment

Xavier Greffe, University Paris I

Cultural Industries, Employment and Growth
Unesco World Forum on Culture and Cultural
Activities

Firenze October 2-4th, 2014

1.The Size

❁ First Version

The Core: Live arts, Visual arts, Printing, Audiovisual

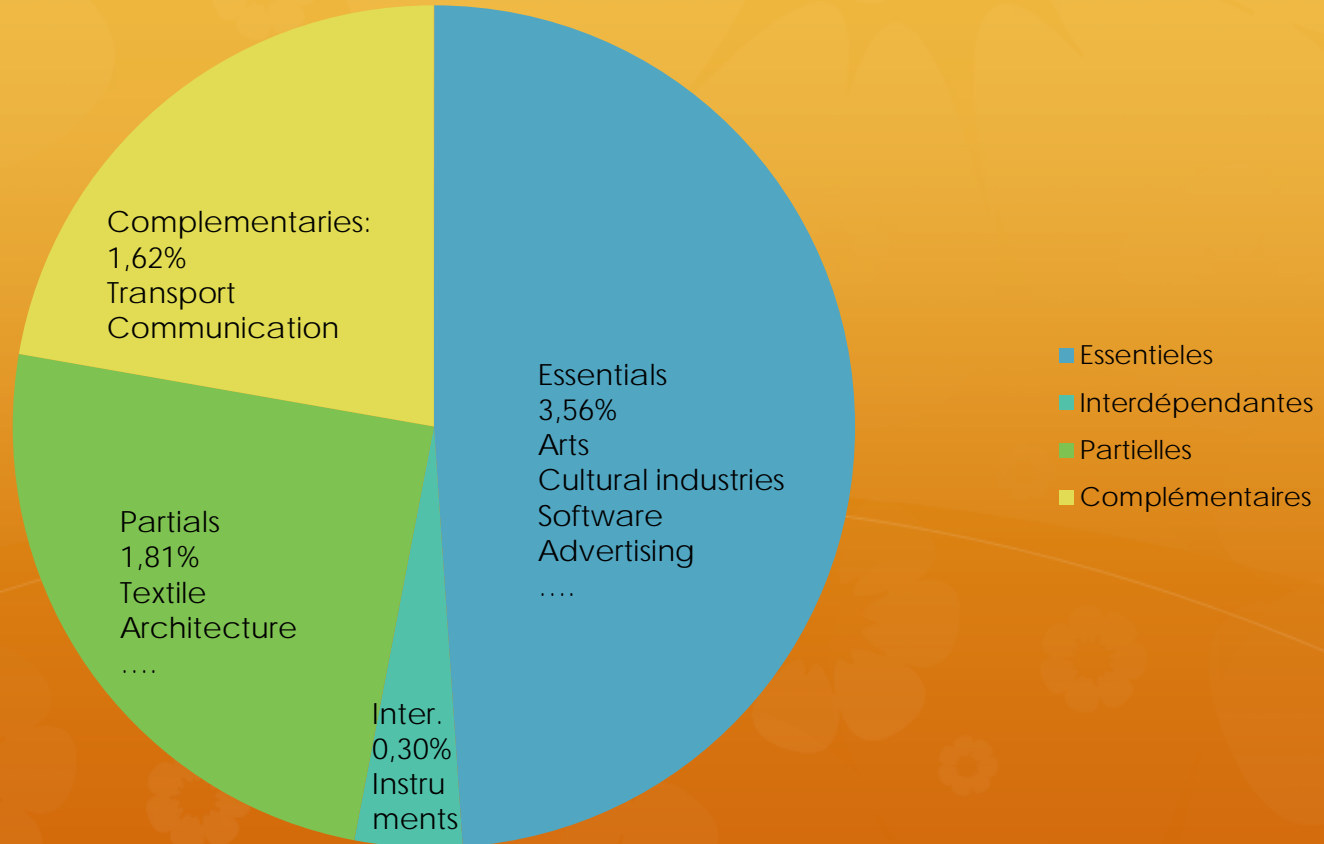
Around 2-2,5% (1980-1995)

❁ Second Version

Creative and Cultural industries: 3-5% (1995-2005)

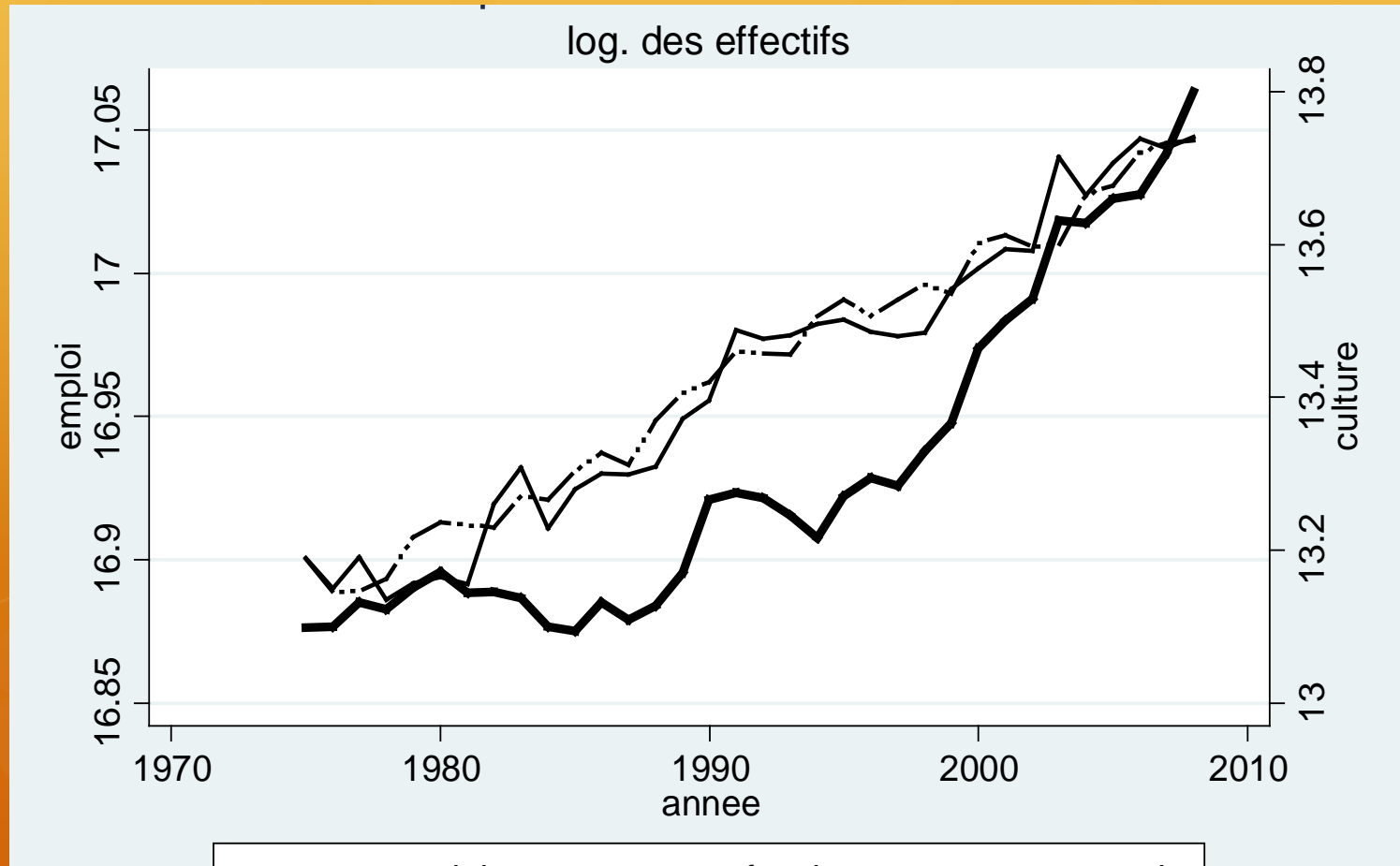
❁ Third Version: Copyright industries: 4 to 10% (2005-...)

IDA Jobs FTE: France 2012: 7,29% (1,859 Millions)



2. The Evolution

GDP, Total Jobs, Cultural Jobs



	Audiovisual	Live arts	Visual arts	Printing	Cultural Heritage	Creative products
Annual Rate of growth: 1976-2008	1,19	3,29	5,75	0,24	-0,28	2,37
Share in 2008	15,50%	7,04%	8,49%	46,58%	3,59%	21,24%

The Explanatory Power of Cultural Employment

- ❁ The cultural employment does not explain growth (Tests of Granger)
- ❁ When we look at different types of jobs, audiovisual jobs and creative industries employment have no counter-cyclical effect
- ❁ Only visual arts and more generally core copyright industries have a counter-cyclical effect

How to Answer to the Challenge

- ❁ Connecting intrinsic and extrinsic values of culture
- ❁ Connecting culture and local development through living heritage
- ❁ Supporting the passage from artisan risk to industrial risk
- ❁ Another economic approach

CREATIVE MOSCOW

New Formats of Work With Creative Entrepreneurs

OLGA KIZINA

Creative Industries Agency, Director



www.creativeindustries.ru

CREATIVE INDUSTRIES AGENCY ACTIVITIES

- **Sharing best practice** (ex. International Summer School)
- **Organizing and delivering educational programmes** (ex. MA programme, Creative entrepreneur school on-line courses)
- **Sharing experiences** in creative industries best practice at an international level
- **Facilitating networks** among creative professionals.

Our goal is to support the development of the creative industries and creative economy in Russia.

CREATIVE INDUSTRIES HAVE THE POTENTIAL TO

stimulate a new type of economy, and increase a country's competitiveness in the global innovative products market

form and strengthen regional and local identities

improve a person's quality of life and self-employment

search out resources to develop a territory's economic and social potential and diversify the economy



CREATIVE ENTREPRENEURSHIP

entrepreneurial activity in the field of creative industries. A creative entrepreneur aims to build and use creative and intellectual capital, and this often implies some social effect

-
- ❑ offer modern competitive content for cultural institutions and public urban spaces
 - ❑ play a vital role in the saturation of socio-cultural and leisure spheres of city life
 - ❑ attract the creative class



COMMON PROBLEMS FOR RUSSIAN BUSINESS

- Government interference into the affairs of private business, prevalence of state commissions
- Lack of fair competition
- Poor development of small and medium businesses
- Shadow economy which implies dodging taxes
- Negative impact of the weak economy

SPECIFIC PROBLEMS EXPERIENCED BY THE CREATIVE INDUSTRIES

- 'Young markets'
- Preference of import
- The conflict between culture and commerce
- Poor education and deficit of human resources
- Deficit of quality creative products
- Lack of state CCI support programs



DECISIONS TO BE MADE: A NEW CULTURAL POLICY

- ❑ Political and legislative solutions to support the creative industries
- ❑ Creation of business-incubators in the field of creative industries
- ❑ Support of infrastructural and network projects in the field of creative industries
- ❑ Modernisation of education
- ❑ Development of collaborations between state cultural institutions and creative enterprises

One of the priority areas of Moscow's cultural policy is the transformation of traditional cultural institutions into modern multifunctional cultural centres and creative spaces that meet the needs of the city's population.



CITY PARKS AND CREATIVE ENTREPRENEURS

Gorky Park

- ❑ Total area – 109,7 Ha
- ❑ Area used by entrepreneurs (non permanent retail facilities) - 4 845 m² (4,4 percent of the total area)

Sokolniki Park

- ❑ Total area – 600 Ha
- ❑ Area used by entrepreneurs (non permanent retail facilities) - 4 102 m² (0,07 % percent of the total area)



CITY PARKS AND CREATIVE ENTREPRENEURS

-
- ❑ “Oh, my Gorky Park” (uniforms for ice cream sellers) – a project between Gorky Park and the “Oh, my” clothes label
 - ❑ “Work Station” Coworking – a work area for designers, architects, programmers, artists, and photographers.

-
- “Catering / Cafés”
 - “Ice cream”
 - “Souvenirs / Arts and crafts”
 - “Soft drinks”
 - “Confectionary / Baked goods”



FORMER SOVIET HOUSES OF CULTURE AND MODERN CREATIVE PRACTICES

Cultural centres identify the demand for the following types of services:

- Lecture cycles;
- Creative and dance studios;
- Mass cultural events;
- Food and vending machine services.

Cultural centres identify the demand for the following types of services:

- “Artemy Lebedev Cafe” (an affordable place to eat for visitors and employees)
- “Art Design Workshops” (teaching socially-oriented entrepreneurship and contemporary arts to children and young people)
- Fashion Factory ZIL (teaching about the development of Russia’s creative industries in the sphere of fashion, the creation of an experimental young fashion industry platform for young professionals)
- Mama’s Place (a mother and baby club)
- “Seminotka” (musical and educational training for the whole family)



NEW FORMATS OF SUPPORT CREATIVE ENTREPRENEURS: THE MOSCOW EXPERIENCE

- ❑ Overcome the gap between the cultural demands of those who live in the city and the existing cultural infrastructure;
- ❑ Fill cultural institutions and parks with contemporary and competitive content;
- ❑ Create new jobs in the sphere of small- and medium-sized entrepreneurship, and help young creative people realise their potential.

- Educational programmes, advice and public events aimed at improving the professional abilities of creative entrepreneurs.
- Promoting the best projects to the international market: organising international work experience, and organising events at an international level.



Department
of Culture
of Moscow



**Creative
entrepreneur
school**



Creative
Business
Cup

CREATIVE ENTREPRENEUR SCHOOL

■ Network communication and education platform.

The purpose of the School: a practical aid in launching new projects in the creative industries

■ Since September 2013 the program is implemented in partnership with Department of Culture of Moscow.

CES Courses

- ❑ Resource support of creative projects
- ❑ Business models of creative enterprise
- ❑ Project-making in creative entrepreneurship
- ❑ Cultural markets and modern cultural practices



CREATIVE ENTREPRENEUR SCHOOL

Topical practical material and useful business cases.

Professional workshops and seminars on the implementation of projects.

Assistance in the implementation and promotion of the School projects.

Communications and expertise. Constant support of experts, contacts with representatives of public and private sectors to explore possible ways of cooperation.



CREATIVE BUSINESS CUP RUSSIA

■ A competition for entrepreneurs from the creative industries anywhere in the world.

■ The purpose is to strengthen the business competencies of creative entrepreneurs.

□ The Creative Business Cup consists of both national competitions and an international final in Copenhagen, Denmark during the Global Entrepreneur Week 2014. National winners will compete against winners from other 40 countries at the international final, to be held in November.

□ On August 9 there was a Russian national Final held in Moscow Design Centre. Authors of **5 best business concepts** from all over Russia took part in this event.



THANK YOU!

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TRANSFORMATION OF CREATIVE ECONOMY IN CHINA



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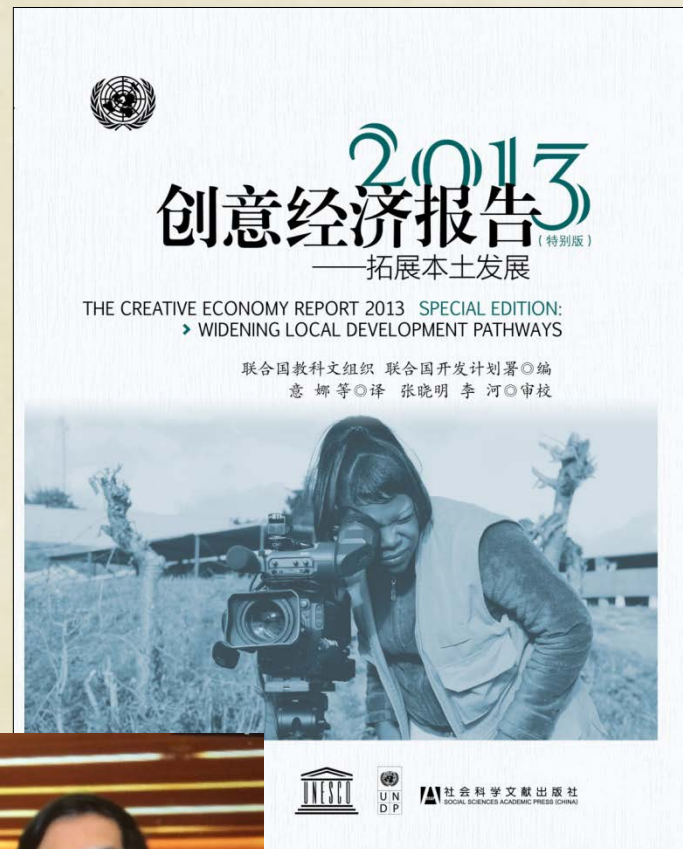
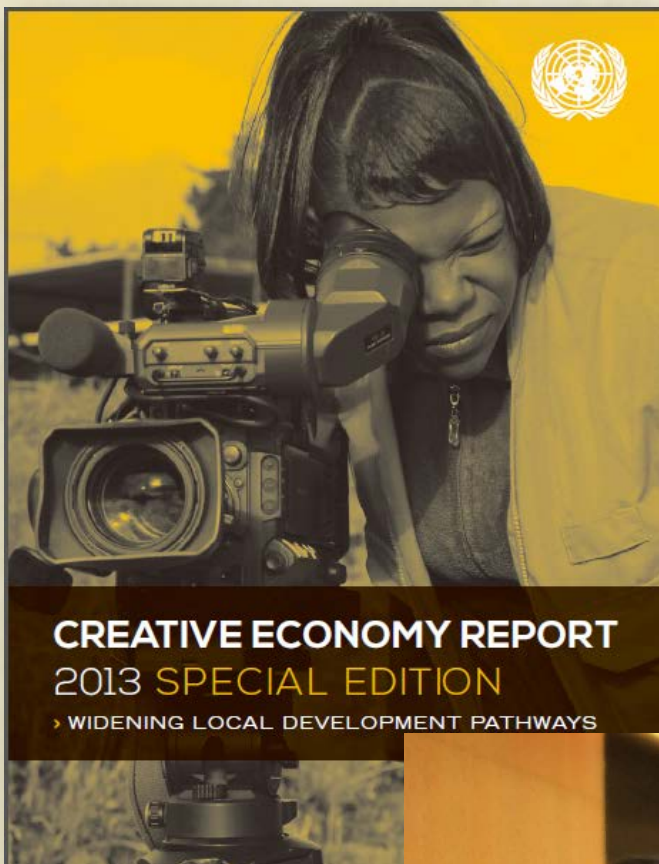
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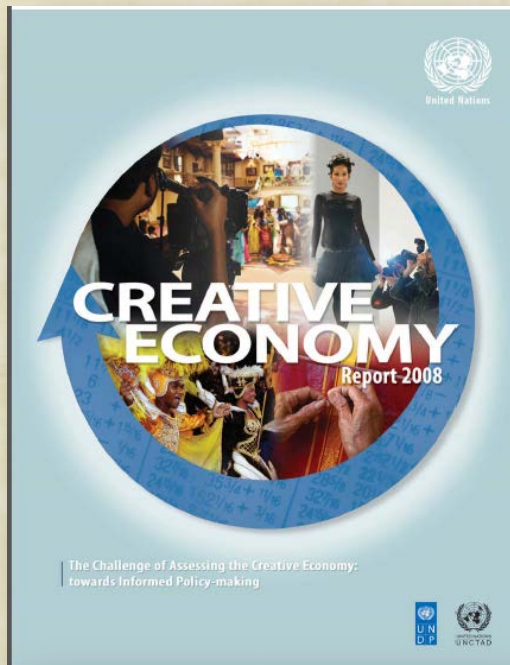
I Overall Situation

II Problems

III Local Development Path







2007



2008



INTERNATIONAL CULTURAL
INDUSTRY FORUM
国际文化产业论坛

2009



2010



国际论坛
Conference 2005



创意 创新 新中国

Creative Industries
and Innovation

2005

北京 7 - 9 July

Media
各支持媒体: 新浪网 sina.com
Web Coverage: Sina.com

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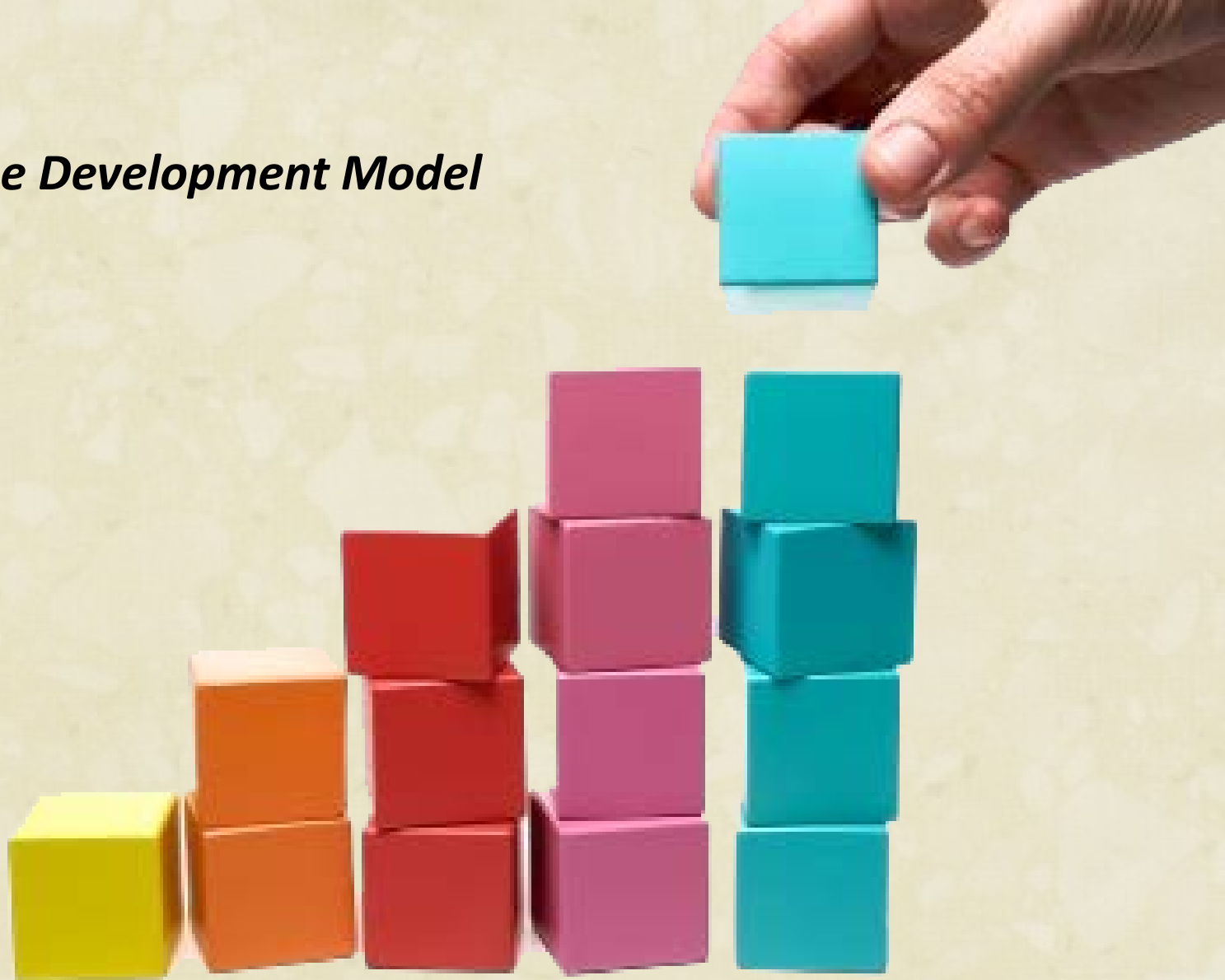
International Creative Industries Conference 2005

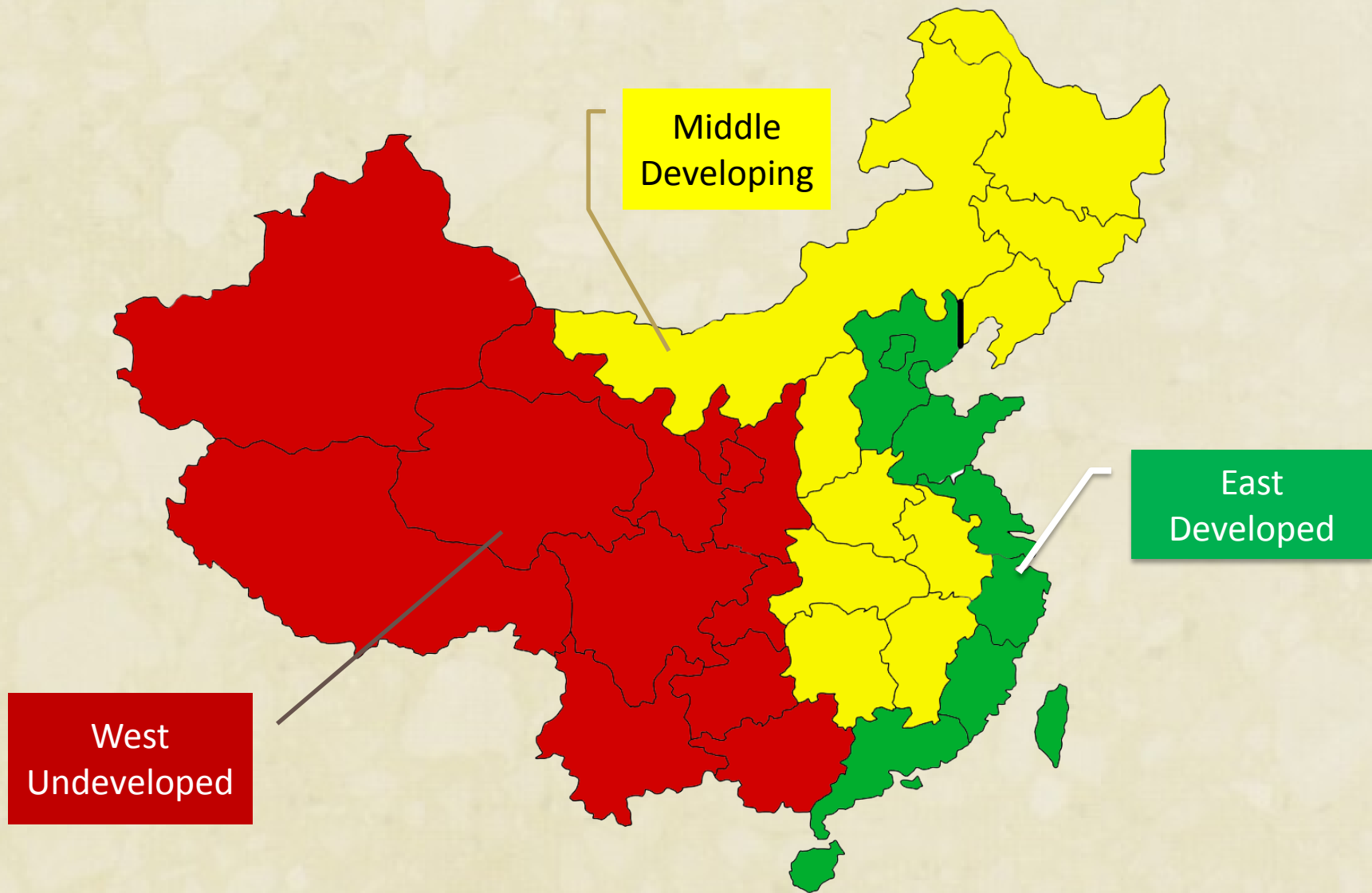
“From Made in China to Creative in China”

启迪控股
股份有限公司



1. Step-type Development Model





West
Undeveloped

Middle
Developing

East
Developed

2. From Copycatting to Creating



3. Emergence of the Internet

- World's largest single-country population consumer market
- Evolving from imitation to selection of localization paths
- Full integration of culture and finance



Imperfect retail infrastructure in the
third-tier or lower-level cities in China



阿里巴巴 
Alibaba.com™

腾讯
Tencent

Baidu 百度

 HUAWEI



Finance

Logistics

Cloud Computing

Entertainment

Sporting Events

Payment

Health Care



**8,000,000
business**



**10,000,000
jobs**



**40,000
models**

阿里巴巴 
Alibaba.comTM

300,000,000

Chinese Online Shoppers in 2013

1,880,000,000,000

Yuan(RMB), online retail transactions 2013



Crisis I



Crisis II

Cultural Industries Parks

Homogeneity, real estate reliance and empty shell



Local Development Path



變徵三月
新雲上集所見自統節日
喜成歌舞
壬午年
[Red Seal]



U40文化产业暑期工作营

Cultural industries summer school

U40微信公众号：U40club

详情请戳 <http://u40club.com>

2014

第二期



主题

- 文化多样性与区域文化产业研究
- 民族文化资源的保护与开发
- 文化消费、文化投资与文化贸易研究
- 文化与科技融合前沿研究
- 城镇化与区域文化建设

时间

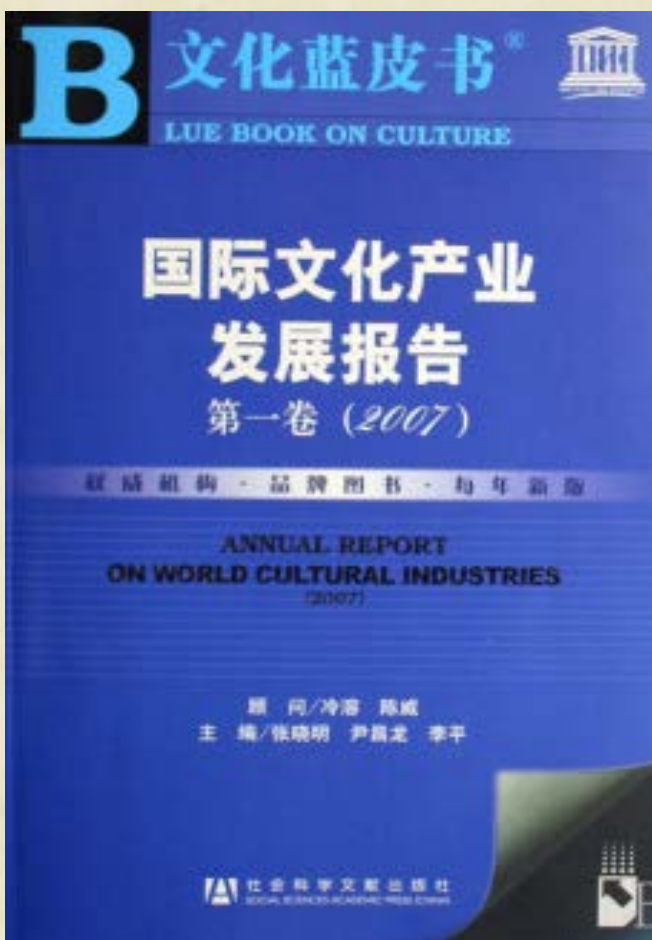
2014年7月14-20日(7月13日报到, 7月21日返程)

地点

云南大学 (昆明市翠湖北路52号)

Launch of Press Conference for the
WORLD CULTURAL DIVERSITY FORUM
世界文化多样性论坛 倡议发布会 **WCDF 2011, BEIJING**





TRANSFORMATION OF CREATIVE ECONOMY IN CHINA



Dr. Yi Na (YESHI Lhamo)

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Research Center for Cultural Policies (RCCP)
Chinese Academy of Social Sciences (CASS)

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Presentation Notes:

Cultural Industries - Employment and Growth

TECHNOLOGY AND THE FUTURE OF MUSIC BUSINESS IN AFRICAN AND CARIBBEAN COUNTRIES

GOOD AFTERNOON TO EVERYONE:

FIRSTLY I WOULD LIKE TO COMMEND UNESCO, THE GOVERNMENT OF ITALY AND THE MUNICIPALITY OF FLORENCE FOR THEIR EFFORTS TO MAKE THIS THIRD WORLD FORUM ON CULTURE AND CULTURAL INDUSTRIES POSSIBLE.

I WOULD ALSO LIKE TO THANK THEM FOR INVITING ME TO BE A PART OF THIS EXERCISE.

IN THIS SESSION WE HAVE BEEN ASKED TO EXAMINE HOW CULTURE CONTRIBUTES TO ECONOMIC GROWTH AND JOB CREATION, AS WELL AS THE ROLE TO BE PLAYED BY THE PRIVATE SECTOR. THESE ARE ISSUES THAT HAVE BEEN RESEARCHED AND WILL BE THE SUBJECT OF ONGOING RESEARCH, SO IN THE TIME ALLOTTED I WILL TRY TO MENTION A FEW OF THE POINTS I HAVE CONSIDERED.

MY CONTRIBUTION IS A PERSPECTIVE DERIVED FROM EXPERIENCES AS A LEGAL AND MANAGEMENT REPRESENTATIVE OF ARTISTS, AN ENTREPRENEUR, TRAINER, AND RESEARCHER.

MY OBSERVATIONS ARE BASED ON ACTIVITIES IN THE MUSIC AND ENTERTAINMENT SECTORS, AND WILL FOCUS ON THE ISSUE OF DIGITAL TECHNOLOGY AND THE FUTURE OF MUSIC BUSINESS IN AFRICAN AND CARIBBEAN COUNTRIES.

I DO THINK IT IS CRITICAL IN A DISCUSSION OF THIS NATURE THAT WE TAKE INTO ACCOUNT THE FOLLOWING 4 POINTS:

1. THAT THE PRODUCTION AND PRESENTATION OF MUSIC ARE SIGNIFICANT DRIVERS AND FACILITATORS OF CULTURAL OUTPUT FROM OTHER CREATIVE DISCIPLINES SUCH AS DANCE, THEATRE, FILM, BROADCASTING, AND THE VISUAL ARTS
2. THAT THE MUSIC AND ENTERTAINMENT INDUSTRIES PROVIDE EMPLOYMENT AND ENTREPRENEURIAL OPPORTUNITIES IN OVER 100 DISTINCT OCCUPATIONS, RANGING FROM PERFORMERS, ARTIST MANAGERS, BOOKING AGENTS, DESIGNERS, TECHNICAL SERVICE PROVIDERS, AND EVENT PROMOTERS, TO VARIOUS TYPES OF WRITERS AND OTHER CONTENT CREATORS.

3. THAT MUSIC AND ENTERTAINMENT PRODUCTS AND SERVICES CAN BE DIVIDED INTO TWO SEPARATE BUT DIRECTLY RELATED CATEGORIES, NAMELY - RECORDED CONTENT, AND LIVE PERFORMANCES, AND THAT THERE ARE OFTEN DIFFERENT CONSIDERATIONS TO BE ADDRESSED IN PRODUCTION AND DELIVERY IN EACH CATEGORY.

4. THAT MUSIC AND CULTURAL FESTIVAL ACTIVITIES DIRECTLY EMPLOY AND IMPACT TOURISM SERVICES SUCH AS ACCOMMODATION, AIR AND GROUND TRANSPORTATION, AND THE PROVISION OF FOOD AND BEVERAGE, WHICH RESULT IN AN EXPANDED REVENUE GENERATING EFFECT.

COUNTRIES FROM THE AFRICAN AND CARIBBEAN REGIONS, AND OTHER DEVELOPING COUNTRIES AROUND THE WORLD, HAVE CLEARLY DEMONSTRATED FOR MANY YEARS THEIR ABILITY TO PRODUCE GLOBALLY COMPETITIVE MUSIC PRODUCTS AND SERVICES. ONLY A VERY SMALL PERCENTAGE OF CULTURAL PRACTITIONERS AND ENTREPRENEURS FROM DEVELOPING COUNTRIES HAVE HOWEVER BEEN ABLE TO ATTAIN PROFITABILITY AND GENERATE STEADY EMPLOYMENT.

WITHIN THE LAST DECADE WE HAVE WITNESSED RAPID CHANGES AND INNOVATION IN DIGITAL MULTIMEDIA, THE INTERNET, AND MOBILE COMMUNICATION TECHNOLOGIES THAT HAVE HAD AN UNPRECEDENTED IMPACT ON THE

WAY MUSIC AND ENTERTAINMENT PRODUCTS AND SERVICES ARE PRODUCED AND PRESENTED TO THE PUBLIC.

THESE CHANGES HAVE BROUGHT ABOUT NEW AND CONSTANTLY EVOLVING BUSINESS MODELS, PARTICULARLY WITHIN THE TOP 20 MUSIC AND ENTERTAINMENT MARKETS OF THE WORLD. FOR EXAMPLE, WE HAVE WITNESSED THE DECLINE OF THE CD, THE DVD AND OTHER PHYSICAL ENTERTAINMENT CONTENT CARRIERS, AND THE RISE OF DIGITAL FILE DOWNLOADS, WHICH ARE ALSO NOW BEING REPLACED BY CONTENT STREAMING.

IN ORDER TO BE GLOBALLY COMPETITIVE, AND TO GROW CULTURAL ECONOMIES, IT IS NOW IMPERATIVE THAT INCREASED EMPHASIS BE PLACED ON ACCESS TO NEW TECHNOLOGIES AND RELEVANT TRAINING FOR PRACTITIONERS AND ENTREPRENEURS IN THE MUSIC AND CULTURAL FESTIVALS SECTORS IN AFRICAN, CARIBBEAN AND OTHER DEVELOPING COUNTRIES.

THE ADVENT OF NEW DIGITAL MULTIMEDIA TECHNOLOGIES, THE INTERNET, AND THE SOCIAL MEDIA EXPLOSION, HAVE MADE IT POTENTIALLY EASIER FOR MUSIC PRACTITIONERS AND SMALL ENTREPRENEURS IN DEVELOPING COUNTRIES TO PRODUCE, PROMOTE AND

PRESENT THEIR PRODUCTS AND SERVICES BEYOND THEIR GEOGRAPHIC BOUNDARIES.

I DO THINK IT IS IMPORTANT FOR US TO RECONCILE THESE TECHNOLOGY FACTORS WITHIN THE CONTEXT OF THE UN (UNESCO/UNDP) CREATIVE ECONOMY REPORT, WHICH HIGHLIGHTS THE POTENTIAL OF DEVELOPING COUNTRIES TO BENEFIT FROM ECONOMIC GROWTH, SOCIAL INCLUSION, AND EMPLOYMENT GENERATION THROUGH THE CULTURAL INDUSTRIES.

IN ORDER TO OPTIMIZE THESE OPPORTUNITIES AND BENEFITS WITHIN THE MUSIC AND ENTERTAINMENT INDUSTRIES OF AFRICAN, CARIBBEAN AND OTHER DEVELOPING COUNTRIES, IT IS MY OPINION THAT THE FOLLOWING SHOULD BE TAKEN INTO ACCOUNT:

- THERE NEEDS TO BE A GENERAL RECOGNITION AND ACCEPTANCE OF THE WIDE RANGE OF OCCUPATIONS DIRECTLY AND INDIRECTLY INVOLVED IN THE PRODUCTION, PROMOTION AND DISTRIBUTION OF MUSIC AND ENTERTAINMENT PRODUCTS AND SERVICES.
- IN OTHER WORDS, THERE NEEDS TO BE CLEAR RECOGNITION OF THE FACT THAT THE MUSIC AND ENTERTAINMENT INDUSTRY EXTENDS BEYOND THE PERFORMERS AND PRIMARY PRODUCERS OF CONTENT, TO INCLUDE A LONG LIST OF SPECIALIST MANAGEMENT AND TECHNICAL SERVICE PROVIDERS.

- WE ALSO SHOULD BEAR IN MIND THAT IN MANY DEVELOPING COUNTRIES SEGMENTS OF THE MUSIC AND ENTERTAINMENT COMMUNITY DO NOT ENJOY HARMONIOUS RELATIONSHIPS WITH GOVERNMENT AND GOVERNMENT INSTITUTIONS, PARTICULARLY WHERE THERE IS EVIDENCE OF GOVERNMENT CORRUPTION THAT ARTISTS SPEAK OUT AGAINST IN THE CREATION AND PRESENTATION OF THEIR WORKS.

- THERE IS NEED FOR THE STRENGTHENING OF CIVIL SOCIETY ORGANIZATIONS INVOLVED IN THE MUSIC AND ENTERTAINMENT INDUSTRY, AND THE BUILDING OF THEIR CAPACITY TO UTILIZE RELEVANT DIGITAL MULTIMEDIA, INTERNET AND MOBILE COMMUNICATION TECHNOLOGIES THAT ARE ABSOLUTELY NECESSARY FOR CULTURAL PRODUCERS TO BE COMPETITIVE, REGIONALLY AND GLOBALLY.

- THE IMPLEMENTATION OF PARTNERSHIPS BETWEEN MUSIC AND ENTERTAINMENT OPERATORS AND INTERNET AND MOBILE COMMUNICATION PROVIDERS TO FACILITATE GREATER AND MORE AFFORDABLE ACCESS, AND THE DEVELOPMENT OF MUTUALLY BENEFICIAL CONTENT PROMOTION AND DISTRIBUTION ACTIVITIES, IS ALSO NECESSARY.

- THERE IS THE NEED FOR INCREASED TRAINING OF MUSIC AND ENTERTAINMENT OPERATORS IN THE USE OF DIGITAL MULTIMEDIA TECHNOLOGY.

I THINK IT IS ALSO IMPORTANT FOR US TO NOTE THAT

- DOMESTIC ECONOMIC GROWTH AND EMPLOYMENT GENERATION THROUGH ACTIVITIES IN THE MUSIC AND ENTERTAINMENT SEC-

TORS OF MOST COUNTRIES IN AFRICA AND THE CARIBBEAN IS ONLY POSSIBLE THROUGH INTERNATIONAL TRADE, PARTICULARLY BY WAY OF PERFORMANCE TOURING, AND THE PRESENTATION OF INTERNATIONAL CULTURAL FESTIVALS. TO INCREASE PERFORMANCE TOURING AND INTERNATIONAL FESTIVAL ACTIVITIES, THERE IS NEED FOR A GREATER LEVEL OF UNDERSTANDING AMONG CULTURAL PRACTITIONERS OF THE PROCESS TO SECURE INTERNATIONAL WORK PERMITS AND VISAS, WHERE THESE ARE REQUIRED.

- IN ADDITION TO INPUTS FROM THE PRIVATE SECTOR TO BOOST ACTIVITIES IN MUSIC AND ENTERTAINMENT, THERE IS THE NECESSITY FOR GOVERNMENT/PRIVATE PARTNERSHIPS TO PROVIDE INCREASED FORMAL TRAINING IN THE BUSINESS MANAGEMENT ASPECTS OF MUSIC AND ENTERTAINMENT IN AFRICAN AND CARIBBEAN COUNTRIES. THERE IS ALSO NEED FOR GOVERNMENT/PRIVATE PARTNERSHIPS TOWARDS THE NEGOTIATION OF INTERNATIONAL AGREEMENTS TO FACILITATE EASIER MOVEMENT OF CREATIVE, MANAGEMENT, AND TECHNICAL PERSONNEL FROM THEIR PRODUCTION BASES, INTO REGIONAL AND INTERNATIONAL MARKETS.

IN CONCLUDING I WOULD SUBMIT, THAT IN LIGHT OF THE TREMENDOUS IMPACT ON CULTURAL CONTENT OF DIGITIZATION, THE INTERNET AND MOBILE COMMUNICATIONS, FAILURE TO ADDRESS THE TECHNOLOGICAL NEEDS OF CULTURAL OPERATORS IN DEVELOPING COUNTRIES, WILL PROVE TO BE THE SINGLE LARGEST BARRIER TO THE GROWTH OF BUSINESS AND EMPLOYMENT WITHIN THEIR CREATIVE ECONOMIES