

Report, debates and cultural events to highlight development promise of creative economy

The vast cultural and artistic heritage of the developing world, such as art crafts, music, dance, painting fashion etc, often neglected by public policies, indeed offers a major opportunity for economic growth, job creation and social inclusion. Worldwide, the so-called creative economy, driven by a rapidly growing multi-billion dollar business generated by the creative industries, is a field in which developing nations have enormous potential. The UNCTAD XII ministerial conference, held from 20–25 April in Accra, Ghana, featured seven events around the theme of the creative economy and its development dimension. In fulfilling its mandates, the UNCTAD secretariat spotlighted a number of initiatives in line with the three pillars of its work. A high-level panel provided a platform for intergovernmental debates. A comprehensive multi-agency policy-oriented report, the “Creative Economy Report”, was released to assist governments in policy-making, and a bold technical cooperation initiative, “Creative Africa”, was launched to foster African development. This e-news is entirely devoted to the creative economy-related events organized in the context of UNCTAD XII.

UNCTAD XII Pre-conference event—Geneva, 14-15 January 2008 High-level panel on creative economy and industries for development



This event was attended by over 140 participants from nearly 50 countries, 20 international organizations and 10 non-governmental organizations. The panel was composed by eminent Government officials led by the Minister of State for Culture of Ghana and the Deputy Minister of Culture of Bulgaria, policy-makers, experts from international organizations, practitioners from the cultural and creative community, academia and civil society from both developed and developing countries. Participants engaged in a constructive interactive debate to advance the analytical and the policy agendas around the emerging creative economy. The intergovernmental debate focused on issues presented in the background note prepared by the secretariat TD/ (XII) BP/4. The session aimed to: (i) provide a platform for progress in the intergovernmental debate; (ii) review the work undertaken by the UNCTAD secretariat in fulfilling its mandate, reassert its role and identify areas for future work; and (iii) take-stock of progress made in the analytical and policy agenda

surrounding the creative economy. The panel discussed policy strategies, multilateral processes, national experiences, assessment tools, and areas for international cooperation aiming at enhancing creative capacities in developing countries. Debates focused on six themes : (i) innovative policy options for concerted inter-ministerial action; (ii) promoting trade gains from creative goods and services; (iii) the role of intellectual property rights (IPRs) and information and communication technologies (ICT) as drivers of the creative economy ; (iv) fostering cultural policies while preserving cultural diversity; (v) building creative capacities and synergy for international cooperation; and (vi) capturing trade figures and economic indicators for the creative industries. The panel recognized that UNCTAD’s work in the area of the creative economy should be pursued and enhanced, in line with the three pillars of UNCTAD’s work : (a) consensus-building, by providing a platform for intergovernmental debates; (b) policy-oriented analysis, by identifying key issues; and (c) technical cooperation, by assisting developing countries to enhance their creative economies for trade and development gains .



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The challenge of assessing the creative economy: towards informed policy-making



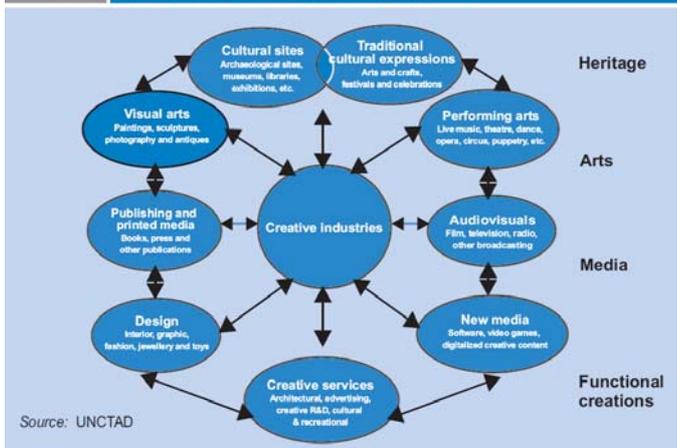
The *Creative Economy Report 2008 – The challenge of assessing the creative economy: towards informed policy-making*, was jointly launched by UNCTAD and the

UNDP on 20 April 2008, in Accra, Ghana at the first day of the UNCTAD XII ministerial conference. The Secretary-General of UNCTAD emphasized that the multi-agency study was the first to present the perspective of the United Nations on that new topic. The report provided a comprehensive analysis of the conceptual, institutional and policy framework in which the creative economy was flourishing worldwide. He pointed out that creativity and knowledge had become powerful means of fostering inclusive development and a more equitable society, stressing that the development dimension was the guiding principle of this study, which was expected to become a reference for future research in the area. On behalf of the UNDP, Mr. Francisco Simplicio from the Special Unit for South-South Cooperation expressed the satisfaction of UNDP with the study and the work of the UNCTAD/UNDP partnership. UNCTAD’s Chief of the Creative Economy & Industries Programme, Ms. Edna dos Santos as the main co-writer of the report, made a detailed presentation of the report and fielded questions from delegates and journalists.

This 330-page policy-oriented analysis was intended to facilitate a better understanding of the key issues underlying the dynamics of the creative economy with a view to assist governments in formulating policies. The study was divided into ten chapters and had a statistical annex presenting first-ever trade data and analysis of international trade flows of creative goods and services in global markets. It examined features inherent to each creative industry with the aim of helping developing countries to benefit from those dynamic sectors for trade gains.

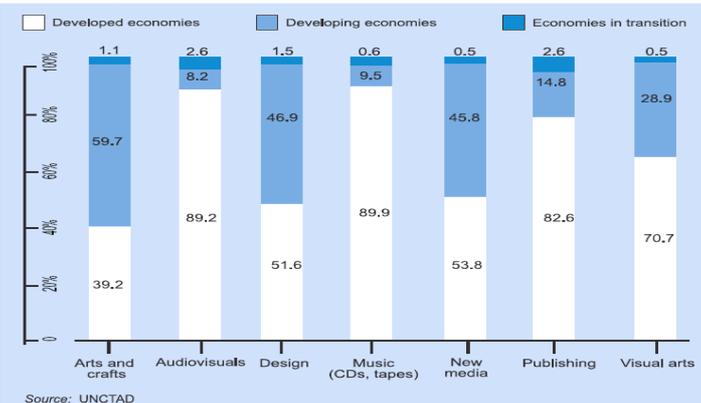
The report put forward four key messages: (i) global trends in trade of creative goods and services were evidence of the strength of the creative economy in many parts of the world, and there was potential for developing countries to use their creative economies for trade and development gains; (ii) policy strategies should recognize the cross-cutting and multidisciplinary nature of the creative economy with its economic, cultural, social and technological linkages, including the “creative nexus” between investment, technology, entrepreneurship and trade; (iii) lack of reliable data on various aspects of the creative economy made its assessment difficult, hampering effective policy-making; and (iv) the shortcomings of the current IPR regime should be addressed with a view to ensuring that the interests of artists and creators from developing countries were duly taken into account, as instrumental to enhancing the creative economy for development. The Creative Economy Report has taken a first step towards a shared vision and a better understanding of the creative economy, putting forward objective evidence, providing analytical tools, and suggesting directions for policy action. It concluded that there was no one-size-fits-all recipe, but flexible and strategic choices to be made by national governments in order to optimize the benefits of their creative economies.

Figure 1.3 UNCTAD classification of creative industries



The report was prepared by UNCTAD and financed by UNDP. It is an example of multi-agency cooperation and brought together contributions from five relevant UN Agencies namely: UNCTAD, UNDP, UNESCO, WIPO and ITC, in a joint effort to build on complementarities and enhance policy coherence on international action on creative economy matters. The full report in English as well as the French and Spanish version of its summary were available for downloads at <http://www.unctad.org/creative-economy>. Those interested in hard copies or the CD version should send a request by e-mail to: creative.industries@unctad.org

Chart 5.4 Share of economic groups in world exports of creative goods



UNCTAD's Creative Africa Initiative A highlight of UNCTAD XII



Creative Africa was an initiative put forward by the UNCTAD secretariat with the aim of helping African governments, creators, artists and all those involved in the creative industries business build strong creative capacities to foster an inclusive development in the continent. In launching the initiative, the Secretary-General of UNCTAD emphasized that the

most vibrant and abundant resource found in Africa was its people with its creative talent. The aim of Creative Africa was to spotlight African creative industries as a feasible option to advance development through the generation of income, employment and social inclusion while promoting cultural diversity and peace. The rationale of Creative Africa was to showcase Africa's culture and creativity through a series of cultural events combined with policy debates, as an illustration of the opportunities the creative economy offers for the continent.

Creative Africa meant much more than a series of cultural events which took place throughout the conference. The launching of the initiative marked the first step towards a strategy rooted on African cultural identities and its economic and social aspirations. Creative Africa brought greater pragmatism to the policy debate, and was designed to promote African creative industries through partnerships and international cooperation. UNCTAD worked in collaboration with the government of Ghana, African cultural promoters, institutions and the creative community. UNCTAD also invited African ministers and artists to act as "Good Will Ambassadors" and join in promoting Creative Africa with a view to ensuring its sustainability.



During the conference, cultural events showcased six African creative industries: (i) art crafts; (ii) poetry; (iii) music; (iv) dance; (v) fashion, and (vi) film. Furthermore, two "free dialogues" provided the platform for open discussions involving stakeholders from governments, international organizations, professionals from creative industries and NGOs. The highlights were:



The exhibition spotlighted the originality of artwork by Ghanaian artists and artisans. The Minister of Chieftaincy and Culture, H.E. S.K. Aboako, inaugurated

the exhibition recalling the important role of the arts and culture in Ghana's national development. Handicrafts constituted a valuable heritage of Ghana historical culture and offered opportunities for the youth and women. In 2007, Ghana earned USD1.2 billion from non-traditional exports, which included handicrafts.

For the concert, Creative Africa was associated with another initiative - Power over Poverty. The evening

was a joyful celebration mixing advocacy, poetry, music and dance. The concert started with a performance by the African Children Sing, followed by the Obonu and Brazilian Ghana-Samba percussion group. Then, Prof. Attukwei Okai declaimed poetry. The music concert gathered famous Ghanaian artists of pop music. Performances made by Amandzeba, Ambolley, Pat Thomas, Samimi and others brought a festive African ambiance to the first Creative Africa evening.

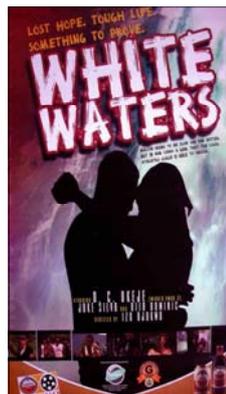


A spectacular fashion show by the talented Cameroonian fashion designer Anggy Haif who also as a singer and composer was deeply engaged in promoting African culture through fashion and music. Twelve top models presented his exuberant African-inspired collection using modern and natural



materials, the fashion show had as musical background his powerful African vocal chants.

A Nigerian film of the Nollywood generation was screened in the presence of the film-director, Izu Ojukwu. The film White Waters was about hope, life, and something to prove, starring the winner of AMBO award O.C. Ukeje, as well as Joke Silva and Rita Dominic.



The second evening started with young voices of rap music from the AURA group (African Union of Rapp Artists) singing the aspirations of African youth. Then, the Nigeria National Troup of Dance composed of 24 dancers performed a traditional dance with a vigorous choreography.

On behalf of UNCTAD, Edna dos Santos, the voice behind the Creative Africa Initiative, expressed gratitude to the artists and the creative community for engaging on Creative Africa, thanking for the support received thus far from institutions, governments and sponsors. She told that Creative Africa was articulated around the concept of African ownership and partnerships, and it was important to build a network of believers to move ahead and make the initiative an effective tool for strengthening the African creative economy. A special word of gratitude was conveyed to the governments of Ghana and Nigeria for their political commitment towards Creative Africa.

Creative Africa—Free Dialogue I

Promoting partnerships for enhancing the creative economy in Africa



This dialogue provided a platform for informal discussions. The secretariat briefly presented the rationale behind the Creative Africa, stressing that the initiative should pave the way for concrete deliverables. In order to ensure African ownership the UNCTAD secretariat invited the participants to share views on how to shape, frame and ensure the sustainability of that bold initiative. The idea was to seize opportunities for forging partnerships, to promote business, investments, joint-ventures, technical cooperation and capacity-building activities. Possible initiatives might include: (i) the British Councils' Creative Live project which was already being implemented in some African countries; (ii) the UK Royal College of Art's proposal for a collaborative model for establishing local creative industries with global distribution reach; and (iii) the 2008 EC-ACP grants programme for applications for creative industries projects. All these initiatives would be supporting Creative Africa.

The lively debate that followed involved Government representatives, creative entrepreneurs and representatives from professional associations such as the Pan-African Federation of Film-makers, African Council of Music, African Federation of Fashion Designers, African Network of Cultural Journalists and others. The



Commissioner for Social and Cultural Affairs of the African Union recalled the objectives of the Nairobi Plan of Action and proposed to work jointly with the UNCTAD secretariat towards a road map to facilitate the implementation of Creative Africa.

For further information about Creative Africa, please access <http://www.unctadxi.org/creative-africa> or consult directly the UNCTAD secretariat by e-mail to creative.industries@unctad.org

Creative Africa—Free Dialogue II

From fashion to African communities and the Millennium Development Goals

The rich culture, diverse traditions and skills of Africa have long been a source of inputs for the international fashion industry. Equally, the industry has benefited from African materials such as cotton and leather. However, it was rare that the communities from where inspirations and inputs were derived benefited from the successes of the world of fashion. In that event, organized by the International Trade Centre, in collaboration with the African Federation of Fashion Designers and Agoralumuniere International, discussions centred on business opportunities offered by ethical fashion for African communities. Participants exchanged views on their experiences in the global fashion industry and on the obstacles they had encountered.



ITC shared lessons learnt from its Ethical Fashion programme. Ideas were proposed for linking designers and retailers/distributors in fashion markets with African designers, producers (especially community projects or informal manufactures) and business, to develop win-win supply chain models. Issues related to the production of socially and environmentally materials and on how to ensure that value addition would take place in Africa were addressed. The Executive Director of the International Trade Centre, Ms Patricia Francis, closed the session emphasizing that the ethical fashion works for poor communities and offer huge market opportunities for Africa.



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Contributions for this edition of the

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