



ACE
Youth Summit



World Conference
on Creative Economy

Creative Economy, Our Common *Future*

International Discussion on Creative Economy 2024
Report and Recommendation Document to WCCE

Jakarta, July 2024

Report written by **ACE-YS**

Edited by **Nicolas J. A. Buchoud** and **Ricky J. Pesik**



**Creative
Economy,
Our *Common*
*Future***

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Creative Economy 2024
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Foreword

The Asian Development Bank Institute (ADBI) is proud to be a strong supporter and key contributor to the development of the creative economy in Asia and the Pacific. Our recent involvement in the *Creative Economy Seminar: Our Common Future*, held in July 2024 in Jakarta, Indonesia, further underscores and reaffirms this commitment. We extend our gratitude to our partners in this endeavour, including the Indonesian Ministry of Tourism and Creative Economy (KEMENPAREKRAF), the Indonesian Chamber of Commerce and Industries (Kadin Indonesia), and the Asian Creative and Digital Economy Youth Summit (ACE-YS).

Since the inaugural World Conference on Creative Economy (WCCE) in Indonesia in 2018, the creative economy's importance has gained global recognition. It has been featured in UN General Assembly Resolutions, G20 Leaders' Declarations, and the ASEAN Comprehensive Recovery Framework and Vision 2045. This growing acknowledgment reflects the sector's role in driving economic development, social inclusion, intercultural dialogue, tourism, and international influence.

The creative economy is not just an economic sector; it's a powerful catalyst for sustainable development. Representing 3% of global GDP with the potential to triple by 2030, it is a rapidly growing force. The sector's significance is further amplified in Asia and the Pacific, where youthful demographics, increasing education levels, rising prosperity, and rapid digitalization create a fertile ecosystem for the creative industries.

The ADBI recognizes the creative economy's pivotal role in shaping the future of our region. It's a key driver of job creation, particularly for youth and women, and a vital component of economic diversification and resilience. Our recent publication, *Creative Economy 2030: Imagining and Delivering a Robust, Creative, Inclusive, and Sustainable Recovery* provided a comprehensive blueprint for leveraging the creative economy in Asia and the Pacific's post-pandemic recovery, accelerating progress toward a sustainable future, and mobilizing the structural transformation of our economies and societies going forward.

The *2024 Creative Economy Seminar: Our Common Future* marks a crucial juncture in this journey. It's not merely about recovery, it's about reimagining the creative economy as an engine for next generation, socially equitable, and greener pathways to development. The discussions held during this international conference, which brought together hundreds of academic experts, international policymakers, government officials, creative industry stakeholders, and artists and innovators, are critical steps towards realizing the sector's full potential.

Looking ahead, ADBI is committed to translating the seminar's findings into actionable strategies and a renewed policy outlook for the creative economy.

We aim to disseminate practical lessons and best practices globally, and share insights and experiences to support member countries in unleashing their creative economies, and empower stakeholders to forge an enabling environment for the creative economy to grow and thrive. As we approach the WCCE in Tashkent, we at ADBI reaffirm our dedication to championing the creative economy. We believe it holds the key to a more prosperous, equitable, and sustainable future for Asia and the Pacific.

This report encapsulates our vision and commitment. It serves as a call to action for policymakers, practitioners, and the full range of diverse and dynamic stakeholders within the creative sector itself, to harness the transformative potential of the creative economy.

ADBI welcomes and strongly endorses the use of this report as a comprehensive guideline and invaluable resource, with transversal lessons that can be applied across sectors, policy areas, and individual regions. The report's findings and recommendations offer invaluable, evidence-based strategies for nurturing and expanding the creative economy. We urge all relevant parties to thoroughly engage with this report, using it as a roadmap to unlock the immense potential of the creative economy.

Seungju Baek



Deputy Dean
(CBT and Special
Activities), ADBI

Recognizing the significance of the creative economy to the global economy, Indonesia initiated the WCCE in 2018. The conference has gained prominence in the international arena, helping countries realize the potential of creative economy within their borders. The WCCE is held biannually, and in 2024, it will be hosted in Uzbekistan.

The inclusion of creative economy in the mainstream economy and economic policy was one of the key points in the *Bali Creative Economy Roadmap 2022*, the legacy of WCCE 2022 and the UN Resolution 78/133 *Promoting Creative Economy for Sustainable Development*, adopted in 2023. To ensure continued momentum in discussing the creative economy and its positive impacts, the Ministry of Tourism and Creative Economy (MoTCE), in partnership with ADBI, Kadin Indonesia, and ACE-YS, successfully conducted the *Creative Economy: Our Common Future* Seminar last July in Jakarta as part of the Road to WCCE.

The seminar produced an insightful report that highlights key takeaways related to past actions, current challenges, and future prospects for the creative economy. It also includes recommendations for advancing the global creative economy, benefiting all stakeholders.

I commend the team behind the report for their diligent research and thoughtful analysis. This work will undoubtedly serve as a valuable resource for creative economy stakeholders, including the policymakers and the creative industries.

I hope this report will enrich the creative economy discussions that will take place in Tashkent, Uzbekistan, this October, and ignite more collaboration among creative economy stakeholders to unleash the full potential of this sector.

Sandiaga Uno



The Minister of
Tourism and Creative
Economy, Indonesia

The creative economy is a vital engine for growth in Asia and the Pacific, making significant waves across both regional and global markets. In recent years, we have seen the rise of creative industries such as fashion, culinary arts, media, and technology transform the economic landscape. This sector, once niche and peripheral, has become a dynamic force, driving both economic development and cultural exchange across diverse geographies. With 50 million people employed globally and generating \$2 trillion in revenue, the creative economy is projected to contribute 10% of global GDP by 2030.

In the context of Asia and the Pacific, the creative economy faces both challenges and opportunities. The current situation calls for a renewed focus on collaboration, policy innovation, and technological integration. As we imagine a shared vision for the future, it is imperative to ask: what does our common future look like? This report explores key questions and provides actionable recommendations for building a more inclusive, sustainable, and resilient creative economy. It presents a vision of interconnected creative industries where Asia leads in driving innovation and cultural diversity, while addressing global challenges.

One of the central themes discussed during this International Discussion on Creative Economy is the shared challenges facing the region. From intellectual property rights to the rapid pace of technological disruption, the region must confront these issues with creativity and cooperation. The report outlines the challenges from an Asian perspective, emphasizing the need for stronger public-private partnerships, particularly in developing frameworks that protect creative workers while embracing the potential of emerging technologies such as artificial intelligence.

This report is not just a reflection on the current state of the creative economy but also a roadmap for its future. The recommendations provided here aim to advance the global creative economy, with a special focus on collaboration within the Asia-Pacific region. These recommendations will play a pivotal role in shaping the discussions at the 4th World Conference on Creative Economy (WCCE) in Tashkent, where leaders will come together to foster stronger international cooperation and promote inclusive economic growth.

It is our hope that this report will inspire ongoing dialogue, foster new partnerships, and serve as a guide for future creative endeavors in the global marketplace. Let us continue to push boundaries, celebrate cultural diversity, and build a thriving creative economy for all.

M. Arsjad Rasjid P. M.



Chairman of the Indonesian
Chamber of Commerce and
Industry (Kadin Indonesia)

This Insight report on *Creative Economy, Our Common Future* offers an in-depth exploration of dynamics, challenges, opportunities and recommendations that shapes our industry. The Asian Creative & Digital Economy Youth Summit (ACE-YS) is proud to sit alongside ADBI, Ministry of Tourism and Creative Economy (MoTCE), and Indonesia Chamber of Commerce and Industry (Kadin Indonesia) in developing this seminar and insight report. ACE-YS' involvement in this seminar reflects our efforts in executing our Joint Statement in 2023 that encompasses voices of the youth from various countries in Asia.

Designed for various stakeholders within the creative economy realm, this report serves as a critical source in understanding the current state of the creative economy, bridging discussions between the 3rd and 4th WCCE, getting insights from the industry and building key recommendations.

With the growing rate of youth age groups within Asia, the ACE-YS sees this report as an integral part of providing the area for youth to both actively contribute and thrive in the creative economy in the future. ACE-YS highlights the importance of nurturing cross-border collaborations, maintaining equal partnerships to achieve a collective action between different stakeholders within the creative economy ecosystem.

This report is the result of collaborative efforts from our dedicated research team, who shared the passion for the creative economy to grow and evolve for the future generation.

Fadhila Hasna Athaya



Head,
the Asian Creative and
Digital Economy Youth
Summit (ACE-YS)

Acknowledgements

This report is the product of collaboration between the Asian Development Bank Institute (ADBI), the Indonesian Ministry of Tourism and Creative Economy (MoTCE), the Indonesian Chamber of Commerce and Industry (Kadin Indonesia), and the Asian Creative and Digital Economy Youth Summit (ACE-YS).

REPORT TEAM

Editors

Nicolas J.A. Buchoud

Ricky J. Pesik

Writers from the Asian Creative and Digital Economy Youth-Summit (ACE-YS)

Viandira Athia

Dinda Larasati

Fadhila Hasna Athaya

Karina Langjit Rinesti

The report team would like to extend the gratitude to the partners for their invaluable contributions to the report writing process:

Thought Partners

Riznaldi Akbar

James Correia

The Indonesian MoTCE Team

Kadin Indonesia Team

Odo R.M. Manuhutu

Design and Layout

Bagus Septa Pratama

SEMINAR SPEAKERS

Alex Sihar

Alia Swastika

Andhyta Firselly Utami

Azizbek Mannopov

Camelia Harahap

Christopher Khoo

Desy Bachir

Dwinita Larasati

Fiki Satari

Hangjun Lee

Izan Satrina Mohd Sallehuddin

Jonathan Tan Ghee Tiong

Manish Chand

Martini M. Paham

Monica Tanuhandaru

Muhammad Neil El Himam

Prateek Kukreja

Sandiaga Uno

Seungju Baek

Summer Xia

Triawan Munaf

Trinidad Zaldivar

Creative Economy and the Liberation of the Future. A Programmatic Approach

“ The future belongs to all of us. To those who permanently discuss and invent valuable human goals, asking for their deserved share in the "invention" and the "production" of desirable futures.

Galtung, J., and Jungk. R., in Mankind 2000, *Future Research Monographs from the International Peace Institute, Oslo*, Vol. n°1, 1969, Galtung, J., and Jungk. R., ed., Universitetsforlaget Oslo, Allen and Unwin London, with Institut für Zukunftsfragen, Vienna, Mankind 2000, London, International Peace Research Institute, Oslo

In the fall of the year 2024, Central Asia will host two major international events of a seemingly different nature and level of maturity. One is the 29th edition of the climate Conference of the Parties (COP) in Baku, Azerbaijan. The other is the 4th edition of the World Conference on Creative Economy (WCCE) in Tashkent, Uzbekistan. A better understanding of the complex foundations of Creative Economy and its affinities with Climate issues as we know them could highlight new perspectives for sustainable development whereas the UN is convening the Summit of the Future and the 2030 Agenda suffers from many setbacks.

At first glance, there seems to be little in common between the Creative Economy and climate agendas and climate talks are a more consolidated object of public policy than Creative Economy. And yet, the way which the International Panel on Climate Change (IPCC) operates today, based upon forecasts and scenarios, could be largely seen as a brainchild of the acceleration of the use of multi-criteria large-scale simulations at the end of the 1960's. It gave rise to understandings of the world as an interdependent -and fragile- system. It also contributed to give birth to international environmental diplomacy in the early 1970's, which would lead to the COP cycles of political negotiations and research initiated the Earth Summit in Rio in 1992. There is nothing close regarding Creative Economy.

Creative Economy as we know it (ADBI, 2022) nevertheless flourished rapidly since 2017 when Indonesia initiated the cycle of the WCCE. It took only two years for the UN General Assembly to adopt a first resolution recognizing the role of creative economy to support sustainable development, in 2019. After only five years and a first series of discussions in Rome at a G20 ministers of culture summit, the G20 Leaders recognized in 2022 the macroeconomic and social potential of creative economy. They asked various UN agencies such as UNESCO or UNCTAD to cooperate and issue concrete proposals to support the development of Creative Economy across their respective spheres of activities and at multiple scales. In 2023, the G20 India confirmed the progress made and promoted creative economy as part of the Life Economy and new principles to reform unsustainable production and consumption systems and henceforward, the delivery of the 2030 Agenda. Meanwhile, Indonesia successfully led a second coalition of nations to adopt another resolution at the UN General Assembly proposing that all member countries report on creative economy starting in 2026.

The expanded recognition of Creative Economy in only a few years illustrates its high potential. It also reflects the contemporary capabilities of emerging economies to set up and nurture global agendas and manage broad coalitions of diverse nations and stakeholders. This was illustrated by how the G20 Indonesia and India presidencies in 2022–23 managed to issue a joint Leaders' Declaration, in conjunction with the ASEAN and APEC summits and in a synergistic way between developed and non-Western nations. Incidentally, as Creative Economy was acknowledged as an issue of global macroeconomic significance by the G20 in 2022, it was also reasserted as centerpiece for the future of ASEAN, out of the post-Covid comprehensive recovery framework, and within the APEC.

The installation of the World Conferences on Creative Economy as a policy process also stems from the articulation between various spheres of government and action, at macro and regional level, and at national and subnational level, and including international institutions, dedicated agencies such as was Bekraf in Indonesia and various professional, business, knowledge, or cultural networks. The WCCE momentum has proven equally inclusive in referring to and connecting with diverse efforts to promote Creative Economy, such as under the Orange Economy in Columbia and beyond in Latin America.

The contemporary landscape of Creative Economy therefore stands out as very different from that of a generation ago and the first emergence of Creative Economy on the global stage at the turn of the millennium. It was then largely driven by Western knowledge institutions and experts promoting a post-industrial, green, knowledge-based economy, especially at city-level. It overlooked the interdependency between production and consumption systems between developed, emerging, and other low- and middle-income countries.

The 'class' and 'district' approach of Creative Economy then was not only ignorant of the vast social transformation potential stemming from more synergies between countries from the North and from the Global South. It was also socially and spatially divisive, whereas WCCE has prospered upon an 'Inclusively Creative' bottom-line reflected by the Jakarta international discussion on 'Creative Economy: our Common Future.'

Now, to foster a consolidated programmatic approach for Creative Economy, we need to travel again back in time. Researchers in American Studies from Germany have recently found that the first appearance of the wording 'creative' applied to distinct people or mindsets did emerge in the 1860's in the writings of the American philosopher Waldo Emerson. We refer here to a short essay about Power, written in reaction of the perceived excess of industrialization and their impacts on people and nature. The evolving relations between the development of industrialization, mass production and consumption systems and aspects of creative/design thinking, in the aftermath of World War II, came along the conceptualization of complex systems and the development of computerized analytical capabilities. More thorough investigations should be conducted here. It could entail how creative thinking became embedded in both individual, and mass-scale people oriented economic processes in sync with the development of the information society and as part of the development of the large 'think-factories' in the United-States. Such questions, alongside that of future urban models and how to respond to man-made meta-challenges were centerpiece at the Osaka World Expo in 1970 for instance. Further investigations should include not only the West and the East but also the political and economic space of non-aligned countries after 1955 and the issues of development and transformations of the designated 'Third World.'

A present day's programmatic approach of Creative Economy would also benefit from a finer grain understanding of the controversies about growingly sophisticated future-oriented modeling in post-World War II decades, especially in the absence of sufficient international scientific and knowledge cooperation allowing for a more equitable allocation of research capabilities. In that regard, there is a close degree of affinity between the development of Creative Economy and that of futurology and which points out to another additional direction, which is that of underlying economic models. Many influential writers or thinkers associated to futurology, starting with O. Flechtheim who has admittedly coined out the word, have tried to advocate for alternative or 'third' ways beyond the confrontation between Capitalist and Statist economic models and to liberate the future from such ideological backgrounds. This echoes other debates among orthodox and diverse heterodox schools of economists, especially since the emergence of the notion of gross domestic product and the measurement of growth and development in the aftermath of the post 1929 great depression in the United-States and towards the creation of international financial, development and monetary tools and institutions during the World War II.

Implementing a programmatic approach for Creative Economy as a consolidated object of public policy should start by establishing a clear way forward at the Tashkent WCCE edition and towards 2026. While a sectoral approach to Creative Economy is necessary to consolidate the understanding of the potential and hurdles affecting the different sectors of the Creative Economy, WCCE should also champion a broad, multi-sectoral approach of Creative Economy to install it among the responses to contemporary climate and development challenges. The WCCE process is culturally diverse enough to function across different geoeconomics and benefit from youth-driven, future oriented approaches, in addition to what think-tanks, and other research organizations could investigate.

Given the centrality of climate finance issues in the context of the troika of UAE, Azerbaijan and Brazil climate COP priorities (2023–2025) and the staggering deficit of solid economic foundations of the 2030 Agenda, multinational development banks have been called by numerous parties to provide more support to climate adaptation and sustainable development, which has been acknowledged in the G20 in the past few years and further confirmed this year by the G20 Brazil. Hence, the journey towards consolidating Creative Economy could also include the creation of a – firstly informal–liaison group among multinational or regional / national development banks, a proposal which received a lot of interest at the Jakarta conference and could be operationalized at relatively low transaction costs and brought to the G20 leaders' summit in Rio in November 2024. This liaison group would operate also beyond the G20 limits to include a representation of current and past WCCE presidencies. As part of its program of research and training and capacity building and training, ADBI could help coordinate the delivery of the group's work program.



Nicolas J.A. Buchoud

Senior Consultant and Advisor to the Dean,
Asian Development Bank Institute

About Creative Economy Seminar

The International Discussion on *Creative Economy: Our Common Future* was held on July 18, 2024 in Jakarta as an attempt to gather Asia's top experts and practitioners to discuss the future direction of creative economy in Asia and the Pacific. Not only did the international seminar serve as a follow-up to the report *Creative Economy 2030: Imagining and Delivering a Creative, Inclusive, and Sustainable Recovery* published by ADBI in early 2022 during Indonesia's G20 presidency, it was also a prelude to the 4th World Conference on Creative Economy (WCCE) that will take place in Uzbekistan in October 2024. The Creative Economy Jakarta Seminar was organized by the Asian Development Bank Institute (ADBI), the Indonesian Ministry of Tourism and Creative Economy (MoTCE), the Indonesian Chamber of Commerce & Industry (Kadin Indonesia), and the Asian Creative & Digital Economy Youth Summit (ACE-YS).

In this seminar there are five main topics being discussed:

- Creative Economy Now: An Asia-Pacific Perspective
- Fostering Intergovernmental and Collaborative Development for Creative Industries
- South-East Asia Creative Economy on the Move
- Creative Economy in Times of (Climate) Change
- Creative Economy: Towards 2026 and Beyond

“ WCCE has established itself as a cornerstone for international collaborations and recent endorsements by the United Nations General Assembly and G20 leaders further emphasize its significance. Recognized globally, the creative economy remains vital for progress. This seminar bridges the gap between the pre-pandemic era and the evolving new normal, fostering discussions and overcoming challenges and shaping an inclusive future with all participants and distinguished speakers.

Sandiaga Uno

The Minister of Indonesian
Tourism and Creative Economy



Executive Summary



The Jakarta seminar acted as the vital bridge from 3rd WCCE in Bali and 4th WCCE in Tashkent. The report capitalized on the seminar's insights and two decades of momentum in the creative economy built by international initiatives, including from the United Nations, G20, ASEAN, WCCE, ADBI, and ACE-YS. It offered valuable insights and recommendations for the upcoming WCCE and beyond, synthesized the perspectives of multistakeholder participants to build the sector.



The Jakarta seminar brought together 551 stakeholders from 21 countries to focus on key areas such as reflection on the international initiatives & declarations through Asia and the Pacific perspective, intergovernmental collaboration, the roles of the public and private sectors, the creative workforce, the interconnection with the climate crisis, and the progress of the Asian region for the global creative economy.



The imagined common future is one with a vibrant, responsibly ever-growing, diverse, and sustainable creative economy, with characteristics including collaboration and interconnectedness, cultural identity and local wisdom, sustainability and environmental responsibility, inclusivity and accessibility, and policy support and institutional frameworks.



From the Jakarta seminar, there are 14 roles and contributions identified in achieving this vision, with expected collaboration in the areas of data utilization and research collaboration, people-to-people exchange, investment and financial support, and regulation that supports the development of the creative economy.



To achieve the imagined future of the creative economy, key challenges were recognized in the areas of policy & regulations, collaboration & regional alignment, growth & expansion across borders, sustainable development, and knowledge & innovation.

To address these challenges, key recommendations for the sector include stimulating collaborative actions to secure our common future, strengthening the scalable policy frameworks in responding to the AI and climate crisis era, and promoting evidence-based development planning and reporting.



Key recommendations for WCCE revolve around how the conference can support the creative economy growth and facilitate collaboration and innovation. In supporting the sector's growth, WCCE should inclusively engage stakeholders, showcasing case studies & best practices, addressing current challenges in the AI and climate crisis era, tailoring public sessions for specific sectors and actors, diversifying content and outcomes of discussion, and increasing visibility to a wider audience.

From Bali to Tashkent *via* Jakarta:

Pathway to *Inclusive Creative Economy*



The International Discussion *Creative Economy: Our Common Future* took place in Jakarta, the capital city of Indonesia, in July 2024 (later on will be called “the Jakarta seminar”). It represented a critical juncture in advancing the global creative economy. As a prelude to the 4th WCCE in Tashkent, the Jakarta seminar acted as the preparatory platform to facilitate a smooth baton transition from Indonesia to Uzbekistan by providing valuable insights and recommendations for the 4th WCCE and beyond.

The significance of the report lies in its role as a synthesized record of the seminar’s outcomes and a substantive guidance for future discussions in advancing the creative economy sector. The report draws insights from the momentum of the previous WCCE and reflects on the growing prominence of the creative economy in global strategic agendas and international cooperations over the past two decades, from 2004 to 2024.

Furthermore,

The report not only defined a visionary agenda for an inclusive creative economy, but also prepared for the challenges of the rapidly evolving digital technology landscape and the shift to a net-zero, community-driven economy.

The release of this report marks a significant milestone in enhancing the global narrative of the creative economy, taking into account regional and inter-regional perspectives, particularly from the Asia and Pacific. It utilized the Jakarta seminar as a vital bridge between the 3rd and 4th WCCE, ensuring that the insights gained from Bali and Jakarta are effectively leveraged in the lead-up to the WCCE in Tashkent. Previously, the 3rd WCCE in Bali in 2022 has set ambitious global visions for the creative economy, positioning it as a catalyst for post-pandemic economic recovery. The Jakarta Seminar then reinforced the power of the creative economy and the importance of shaping our **“Common Future”** in line with the insights from *Creative Economy 2030* publication by ADBI. Ultimately, this forward-thinking report aims to inform the global collective actions to respond to the rapidly evolving digital & creative economy, or “The Shifted Reality,” the central theme for the 4th WCCE in October 2024.

Moreover, the report exemplifies the organizers’ creativity in facilitating innovative knowledge exchange. The Jakarta seminar was an intergenerational collaborative action, organized by a team made up of people from the Indonesian Ministry of Tourism and Creative Economy (MoTCE), Think-tank of a Regional Development Bank (ADBI), the Indonesian Chamber of Commerce and Industry (Kadin Indonesia), and Regional Youth-led Creative & Digital Economy Initiative (ACE-YS). The team has created a report that creatively captures not only the sessions’ insights but also the diverse participant perspectives in envisioning the creative economy, identifying challenges, and building recommendations for the sector. It connects key publications from global initiatives in the past two decades, including the United Nations, G20, ASEAN, WCCE, ADBI, and ACE-YS to offer a holistic view of the Jakarta seminar’s impact.

By combining these elements,

The report serves as a valuable resource from Jakarta to the world stage, especially for stakeholders and ecosystem players looking to navigate and influence the future of our creative economy.

Themes and Subthemes of WCCE from Time to Time & the Jakarta Seminar





The Waves from The South: Current Situation of Creative Economy in Asia and The Pacific

The global creative economy has emerged as a sector with profound implications for global economic recovery and sustainable development. Despite being one of the hardest-hit sectors affected by the COVID-19 pandemic, the sector has demonstrated greater agility in rebounding compared to others, thus continuing to fuel economic growth (UNCTAD, 2024).

According to the UNCTAD Creative Economy Outlook 2024, the creative economy accounts for up to 7.3% of global GDP and employs up to 12.5% of the workforce. This impressive figure is largely driven by micro, small, and medium-sized enterprises (MSMEs) and informal workers, who serve as the backbone of this sector. However, the challenge of safeguarding the welfare of these workers persists due to their often precarious employment conditions. For instance, the world has witnessed the large-scale suffering of people impacted by more than 10 million jobs lost from the 2020 pandemic year, and most of them in the fragile position of not gaining access to social protection (ADBI, 2022).

Situations in Asia and the Pacific can be examined through the growth of the creative economy in Indonesia and India, two prominent members of the G20 that have held the presidency in the wake of the unprecedented COVID-19 pandemic.

The progress of the creative economies in these countries has the potential to significantly contribute to the overall global GDP, as the G20 represents the intergovernmental forum of the world's most developed and emerging economies, which collectively generate the majority of global economic activity. Among the top 10 exporters of creative goods, seven are part of the G20, with China being the largest exporter (Kukreja, 2022). In 2022, India was the third-largest exporter of creative goods among developing countries, with exports totaling USD 21 billion. Indonesia ranked tenth, with exports of creative goods amounting to USD 8.5 billion (UNCTAD, 2024). When it comes to innovation, Indonesia has been one of the fastest climbers in the Global Innovation Index top 65 over the past decade, joining India and other middle-income economies (WIPO, 2023).



7.3%

accounts for global GDP



12.5%

workforces employed

In Asia, the creative economy is undergoing significant transformation, bolstered by intergovernmental collaborations that strengthen regulatory frameworks and promote diverse creative and cultural expressions.

Noteworthy programmes include Indonesia's National Culture Endowment Fund *Dana Indonesiana* which focuses on sustaining community-led cultural projects through targeted financing and Malaysia's *George Town Transformation Programme* that revitalizes urban heritage and builds creative cities through grants provision.

Additionally, South Korea's global success in the creative economy is closely tied to 30 years of intergovernmental collaboration since 1993, ensuring robust infrastructure, creative talent welfare, and massive promotional support for the sector. In ASEAN, cross-border intergovernmental collaborations such as the *ASEAN-UK Advancing Creative Economy Programme* further advance the sector through knowledge exchange, research, and capacity building, though challenges such as insufficient data collection for policy-making persist.

“

The creative industries are vital for youth inclusion, employing more of those between 15 to 29 than any other sector. The sector represents a vehicle for improving gender equality as about half of its practitioners are women.

Seungju Baek

Deputy Dean (Capacity Building and Training and Special Activities), Asian Development Bank Institute

The creative economy sector has been recognized to make substantial contributions to economic development and job creation, significantly impacting youth who represent its largest demographic and women (T20, 2021; WCCE, 2021). In the ASEAN region, this sector is experiencing dynamic growth and nurturing young local talents. According to the British Council during the Jakarta seminar, festivals are prominent creative platforms in showcasing local artistic content. For instance, Indonesian festivals are mostly led by youth and act as cultural melting pots, Philippines' festivals are impact-driven, and Vietnam's emerging scene focuses on local talent development. However, challenges related to financial sustainability of festivals remain, highlighting the importance of financing these platforms. On the other hand, there are promising opportunities for business sector contribution in growing the sector. Notable projects such as IdeaFest in Indonesia can be a long-standing festival with over a decade of existence in showcasing creative contents and promoting emerging talent in the creative industry.

Beyond its economic impact, the sector is crucial for driving inclusive and sustainable growth, peacebuilding, and intercultural dialogue.

The contemporary art exhibitions such as the Biennale Jogja in Indonesia and Sharjah Biennial in the United Arab Emirates (UAE) ensure that marginalized voices are heard and represented through contextualized creative artworks. In driving sustainable growth, notable projects such as India's Lifestyle for Environment *LiFE* and The Environmental Bamboo Foundation's *Village Factory* in Indonesia are making strides in promoting biodiversity and tourism as well as ensuring positive and mindful contribution to the environmental restoration and local communities.

With the rapid transformation of the digital technology landscape, especially with Artificial Intelligence (AI) in the creative industries, concerns regarding creative workers protection and intellectual properties are presenting both opportunities and challenges.

While AI can augment human creativity, it cannot replicate the genuineness and emotional depth that humans bring to creative pursuits.

Furthermore, the urgency arises to have a stance in navigating the creative economy dynamics with the shifted reality, and the 4th WCCE in Tashkent, Uzbekistan is driving this action by positioning AI and workforce dynamics as one of the key themes.

...nomy, ...r Common



“ No one can replace creative workers just as no technology can replace human ingenuity. But as with any other industry and any other technological development, this technology should be embraced and managed. In Asia, this advantage is democratizing access to creative tools and resources, empowering individuals with capabilities that were once reserved for a select few. This democratization fosters innovations and allows a diverse range of voices and perspectives to contribute to the creative economy.

Triawan Munaf

Vice Chairman of Tourism and Creative Economy,
the Indonesia Chamber of Commerce and Industry
(Kadin Indonesia)

After Two Decades of Momentum: Time to Shape Our Common Future

Over the past two decades until this report is published, the United Nations has laid the groundwork for advancing the creative economy sector through significant initiatives. In 2004, UNCTAD's High-Level Panel on Creative Industries and Development marked the beginning of international cooperation and concluded the ambition to compile best practices, develop tools for knowledge exchange among countries, and create a global policy development database. Later on, UNESCO's *2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions* recognized both the dual social and economic development value of culture. Despite lacking enforcement power, the Convention had a profound impact, with 153 countries having ratified it to date (UN, 2024).

Recognizing the need to assess the challenges of policy-making for this emerging sector, UNCTAD and the UNDP Special Unit for South-South Cooperation published the first *Creative Economy Report* in 2008. The report highlighted the importance of evidence-based strategies supported by measurable impact and empirical data. In response,

UNESCO Institute for Statistics (UIS) introduced the *2009 Framework for Cultural Statistics (FCS)*, *Measuring Cultural Participation*, and *Measuring the Economic Contribution of Cultural Industries*, which enhanced evidence-based policymaking by providing compatible data to measure the growth and social impact of culture.

Despite its trailblazer presence on the global scale, the relevance of the UIS' frameworks to today's evolving landscape requires further investigation, as concerns with impact measurement and data collection persist in many policy and multi-stakeholder dialogues. UIS led a global consultation on the revision of the framework in July 2024, aiming to establish a unified standard for both cultural statistics and socioeconomic studies related to the cultural and creative ecosystem (UNESCO, 2024).

Numerous reports have consistently highlighted the significant contributions of the creative economy to global prosperity and its potential to advance sustainability development (ADBI, 2022; UNCTAD, 2024). The potential of the creative economy as a feasible development strategy was echoed since the release of UNCTAD's *Creative Economy Report* in 2010, which recognized the sector's ability to generate income, drive innovation, and promote social inclusion and cultural diversity.

In unleashing the benefits of the sector, Indonesia has been a major player with great economic potential and rich cultural heritage and creative expressions. Guided by the vision to position Indonesia as a leading global creative economy force by 2030, the country established the Badan Ekonomi Kreatif/ BEKRAF (Indonesian Agency for Creative Economy). Indonesia then spearheaded international cooperation by preparing the 1st WCCE through preparatory multi-stakeholder meetings and supported by UNCTAD (UNCTAD, 2018). The forum is also called the Friends of Creative Economy (FCE) Meeting, bringing together government officials and representatives from various public and private organizations from over 55 countries and international organizations, including UNCTAD, ITU, UNESCO, and WIPO.

The kick-off and the First FCE Meeting in 2018 subsequently led to the first WCCE in 2018, where the term “Inclusively Creative” was coined and *the Bali Agenda for Creative Economy* was produced. In 2019, Bandung, a city in West Java, Indonesia, hosted the 1st CONNECTI:CITY International Conference on Creative Economy. The 2nd FCE Meeting was held in September 2019 to review the implementation of *the Bali Agenda*.

Indonesia’s further advocacy on the international stage led to notable achievements, including the adoption of Resolution No. 74/198 in 2019 by the UN General Assembly, which declared 2021 as the International Year of Creative Economy for Sustainable Development. As a result of this resolution, there was a significant increased attention in global cooperation and investment in the field, positioning the creative economy as a catalyst for sustainable development.

In 2020, the COVID-19 pandemic brought unprecedented challenges, leading to significant concerns about the future of the creative economy. In response, the 3rd FCE Meeting focused on evaluating and measuring the resilience of the creative economy during the pandemic. Additionally, the U20 in Riyadh addressed these issues by releasing the *White Paper on the Inclusive Creative Economy and The Future of Work*, which recognized the urgent need for city-level policies that prioritize creativity in sustainable development. Building on this momentum, the 2nd CONNECTI:CITY in September 2021 explored how creative hubs can serve as an epicenter for inclusive and sustainable regional development, further advancing international discussion on creative economy.

In October 2021, T20 Italy acknowledged the creative economy as an inclusive and resilient sector, with a projected contribution of up to 10% global GDP in 2030. The *G20 Rome Leaders’ Declaration* in 2021 also expressed the willingness to explore collaborations between the creative economy and the tourism sector, which had been severely impacted by the pandemic. Later, in November 2021, UNCTAD’s *The Bridgetown Covenant* article 54 recognized the creative economy as an important contributor to economic growth and a new valuable opportunity for developing countries to diversify their economies and leapfrog into high-growth sectors towards achieving the SDGs. This international endorsement helped sustain the momentum for the creative economy during the unprecedented times.

Although delayed by the pandemic, the UAE hosted the 2nd WCCE in December 2021 and launched their *National Strategy for Cultural and Creative Industries* in 2021, which aims to increase the sector's contribution to 5% of their national GDP by 2031 (UAE, 2024). Previously in October 2021, UNESCO adopted a decision, led by the UAE and in partnership with Indonesia, Colombia, and Bangladesh, titled *Building on the 2021 International Year of Creative Economy for Sustainable Development Through Consolidated Action*.

Additionally, the 3rd CONNECTI:CITY in Bandung city brought together international stakeholders to discuss issues related to people and economic collective recovery. In pushing the inclusive post-pandemic recovery, ADBI published the *Creative Economy 2030* policy papers, which featured the peer-reviewed independent insights into the sector's development.

Despite knowing the importance of consolidated action among multistakeholder, the sector is in a vulnerable and overlooked position in need of public and private partnership. In response, UNESCO MONDIACULT in 2022 launched their publication *Re-Shaping Policies for Creativity: Addressing Culture as a Global Public Good*, which aimed to advance the objectives of the *2005 Convention* and reinforce the global commitment to the creative economy.

The international commitment to integrate creative economy into broader global economic policies was further translated into the *G20 Bali Leaders' Declaration* in 2022. The sector involves cross-cutting with many sectors, from trade, local communities and tourism, MSMEs, digital transformation, public-private partnerships, sustainable preservation of natural and cultural heritage, to innovative financing (G20, 2022).

In September 2022, the G20 Tourism Working Group produced a Discussion Paper titled *Maximising Synergies between Tourism and Cultural and Creative Sectors* which recognized a positive connection between both sectors. Moreover, UNCTAD also launched the *Creative Economy Outlook 2022*. Following the momentum, the 3rd WCCE in Bali with the theme "Inclusively Creative: A Global Recovery" produced the *Bali Creative Economy Roadmap 2022* as the outcome document. During the same conference, the 4th FCE Meeting was also conducted.

The creative economy's trajectory gained further momentum in 2023 with significant global and regional developments. In May 2023, Indonesia hosted the 4th CONNECTI:CITY. This conference provided a platform for discussing innovative strategies for the future through creative hubs as the core of community resilience. Additionally, the *G20 New Delhi Leaders' Declaration* in September 2023 recognized the cultural and creative sector's role in fostering inclusive growth and sustainable development, and committed to leveraging digital technologies to enhance and protect culture and cultural industries.

The ASEAN region emphasized youth participation in regional development and collective action in creative & digital economy as mentioned in the *Joint Statement of the Thirtieth ASEAN Socio-Cultural Community (ASCC) Council*. Under Indonesia's 2023 ASEAN Chairmanship, this statement led to the Asian Creative and Digital Economy Youth Summit (ACE-YS) in Jakarta in October 2023, engaging youth delegates & creators from ASEAN+3 countries (10 ASEAN Member States, China, Japan, and the Republic of Korea). This regional youth-led initiative was initiated by the Indonesian Coordinating Ministry for Maritime & Investment Affairs, the Ministry of Foreign Affairs, the Ministry of Tourism and Creative Economy, and the Coordinating Ministry for Economic Affairs. As a platform, ACE-YS is a unique embodiment of intergenerational collaboration in the Asian continent.

In supporting global sustainable development, Indonesia, supported by 59 other countries, proposed a resolution at the 78th United Nations General Assembly titled *Promoting Creative Economy for Sustainable Development* in December 2023. This resolution was the first substantive UN Resolution to specifically discuss the creative economy, aimed to boost the creative economy by improving data collection, advancing research and talent development, enhancing access to finance and social protection, protecting intellectual property, and ensuring the responsible use of digital technologies, including artificial intelligence. Additionally, in October 2023, The 5th FCE Meeting was conducted in Jakarta and reviewed the *Bali Creative Economy Roadmap 2022*.

In the ASEAN region, regional efforts were directed to build resiliency and prosperity amid economic, geopolitical, and climate uncertainties. This includes building robust infrastructure and expanding inclusive Intellectual Property ecosystem for diverse knowledge and cultural expressions, which is reflected in the *ASEAN Comprehensive Post-pandemic Recovery in 2020* and the *ASEAN Intellectual Property Rights (IPR) Action Plan 2016–2025*. Despite the enabling role of the Intellectual Property system in commercialization, it still encounters challenges in safeguarding cultural heritage in indigenous communities (ASEAN, 2023).

Moreover, considering the intricate nature of measuring the creative economy, the ASEAN develops the *ASEAN Creative Economy Sustainability Framework* with support from the *ASEAN-UK Advancing Creative Economy Programme* in collaboration with the British Council. This framework assesses the economic, social, cultural, and environmental aspects of the sector.

Leading up to the 4th WCCE, the Jakarta seminar maintained the momentum of the creative economy. It brought together multiple stakeholders to imagine a common future in the face of the rapidly evolving digital landscape and climate crisis. The result of the seminar is this insight report that adds perspectives and recommendations from the South to the ongoing momentum of the creative economy at regional and global levels.

Historical Timeline

2004

2005

2008

2009

2010

São Paulo, UNCTAD

Creative Economy Programme: High Level Panel on Creative Industries and Development

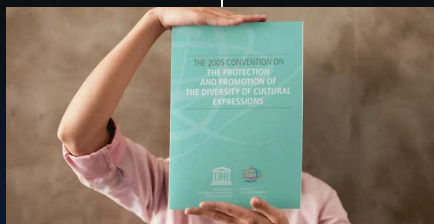


photo: europeancoalitions.eu

UNESCO

2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions

UNCTAD & UNDP Special Unit for South-South Cooperation

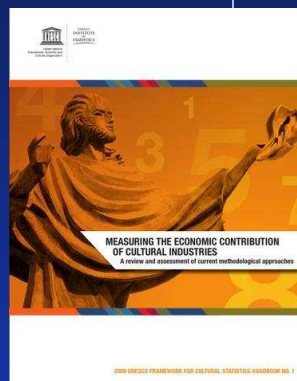
Creative Economy Report 2008 launched

UNCTAD & UNDP Special Unit for South-South Cooperation

Creative Economy Report 2010 launched

UNESCO Institute for Statistics (UIS)

UIS Framework for Cultural Statistics, Measuring Cultural Participation, and Measuring the Economic Contribution of Cultural Industries



source: UNESCO FCS (2009)

2013

UNCTAD, United Nations Office for South-South Cooperation

Creative Economy Report 2013 launched

2015

Indonesia, BEKRAF

Indonesia's vision to be a leading global player on the creative economy by 2030. BEKRAF was established.

photo: itb.ac.id

2016

ASEAN

ASEAN Intellectual Property Rights (IPR) Action Plan 2016-2025

2018

May

Jakarta, FCE

The Kick-off 2018 FCE Meeting

November

Bali, FCE

The 1st FCE Meeting prior to WCCE

November

Bali, WCCE

The 1st WCCE, with the Bali Agenda for Creative Economy as outcome

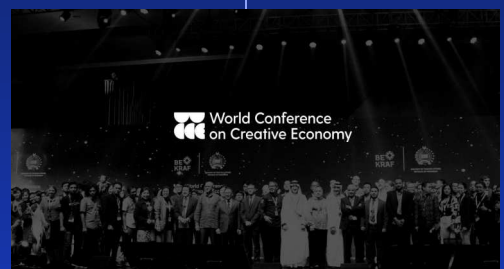


photo: thecelsius.com

Historical Timeline

2019

January

Indonesia, BEKRAF

BEKRAF joined the Indonesian Ministry of Tourism, became the Indonesian Ministry of Tourism and Creative Economy

May

Bandung, Connecti:City, KREASI West Java

The 1st CONNECTI:CITY Enhancing the Roles of Creative Hotspots, Community Hubs, and Smart Networks for Regional Development

September

Bali, FCE

The 2nd FCE Meeting

December

UN GA

Indonesia initiated and co-sponsored UN GA Resolution No. A/RES/74/198, declared the year 2021 as The International Year of Creative Economy for Sustainable Development

2020

October

Riyadh, U20

The U20 White Paper Inclusive Creative Economy and The Future of Work

November

Hybrid, FCE

The 3rd FCE Meeting

November

ASEAN

ASEAN Comprehensive Recovery Framework and Implementation Plan



photo: ASEAN

2021

September

Bandung, Connecti:city, KREASI West Java

The 2nd CONNECTI:CITY Enhancing the Roles of Creative Hubs as an Epicentre for Inclusive and Sustainable Regional Development

October

Italy, T20

The T20 in Italy positioned the Creative Economy as the prime engine of growth in post-pandemic recovery.

October

Italy, G20

The G20 Rome Leaders' Declaration

October

UNESCO

UNESCO adopted the UAE-led decision: Building on the 2021 International Year of Creative Economy for Sustainable Development through Consolidated Action

November

UNCTAD

UNCTAD The Bridgetown Covenant

December

UAE, WCCE

The 2nd WCCE "Inclusively Creative: Cultivating the Future"



photo: thenationalnews.com

2022

March

Bandung, Connecti:city, KREASI West Java

The 3rd CONNECTI:CITY: People and The Next Economy - Recovering Together

June

ADBI

Creative Economy 2030: Imagining and Delivering a Robust, Creative, Inclusive, and Sustainable Recovery publication launched.

September

Mexico City, UNESCO

World Conference on Cultural Policies and Sustainable Development - MONDIACULT 2022. Launched Re-Shaping Policies for Creativity: Addressing Culture as a Global Public Good

September

Bali, G20 Tourism Working Group

Discussion Paper Maximising synergies between tourism and cultural and creative sectors

October

Bali, WCCE

The 3rd WCCE "Inclusively Creative: A Global Recovery" with Bali Creative Economy Roadmap 2022 as the outcome document. Also conducted the 4th FCE Meeting.

October

UNCTAD

Creative Economy Outlook 2022 launched

November

Bali, G20

The G20 Bali Leaders' Declaration

2023

May

Bandung, ICCN, British Council, West Java Provincial Government

The 4th CONNECTI:CITY: The Future of Creative Economy: Creative Hubs as The Core of Community Resilience

August

ASEAN

The Joint Statement of the Thirtieth ASEAN Socio-cultural Community (ASCC) Council supported Indonesia's initiative in convening the Asian Creative & Digital Economy Youth Summit (ACE-YS).

September

New Delhi, G20

The New Delhi G20 Leaders' Declaration

October

Jakarta, FCE

The 5th FCE Meeting reviewed the Bali Creative Economy Roadmap 2022.

October

Jakarta, ACE-YS

The 1st Asian Creative & Digital Economy Youth Summit (ACE-YS) initiated by Indonesia



December

New York, UN GA

Indonesia initiated the adoption of a resolution entitled Promoting Creative Economy for Sustainable Development at the 78th United Nations General Assembly (UNGA)

2024

March

ASEAN-UK

ASEAN-UK Advancing Creative Economy Programme started, including ASEAN Creative Economy Sustainability Framework

July

UIS

Started global consultation on the revised UNESCO Framework for Culture Statistics

July

Jakarta, ADBI, Indonesian MoTCE, Kadin Indonesia, ACE-YS

Creative Economy: Our Common Future International Discussion held in Jakarta, road to 4th WCCE



October

Uzbekistan, WCCE

The 4th WCCE "Inclusively Creative: A Shifted Reality"



WCCE 2024 Theme

Inclusively Creative:
A Shifted Reality

Imagining the Vision for the Creative Economy:

How Does Our Common Future Look Like?

During the Jakarta seminar, participants were involved in the exercise of imagining an ideal future of the creative economy, considering both the optimal landscape and its defining characteristics.

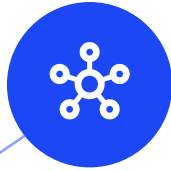
Drawing from the survey results to the 150 on-site participants, the future of the creative economy in Asia centers around five key characteristics: **collaboration and interconnectedness, cultural identity and local wisdom, sustainability and environmental responsibility, inclusivity and accessibility, and policy support and institutional frameworks.** By addressing these areas, the regions can cultivate a vibrant, responsibly ever-growing, diverse, and sustainable creative economy that not only drives economic growth but also enriches cultural heritage and community well-being. This finding functions as a guide for stakeholders to further create and mold a shared vision.

VISION:

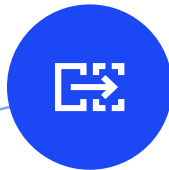
**A Vibrant, Responsibly
Ever-growing, Diverse,
and Sustainable
Creative Economy**



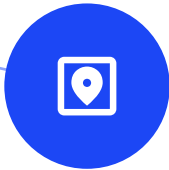
**Collaboration &
Interconnectedness**



**Policy Support &
Institutional
Frameworks**



**Inclusivity &
Accessibility**



**Cultural Identity
& Local Wisdom**



**Sustainability &
Environmental
Responsibility**

Key Characteristics of Vision for the Creative Economy

Roles & Contributions in Achieving the Imagined *Common Future*

Partnership
Builder

18%

Ecosystem
Builder

12%

Policymaker
& Regulator

11%

Advocates from
Various Sectors

9%

Capacity
Builder

8%

Researcher

8%

Community
Builder

4%

Innovator

Creative
Workers

4%

4%

Storyteller

6%

Sustainable
Development
Practitioner

6%

Academics

3%

Industry
Association
Manager

3%

Advisor

3%

Diverse Roles and Contributions in Achieving the Vision: It Takes a Village to Create a Better World

The Jakarta seminar brought together intergenerational and multistakeholder participants to examine their roles and contributions toward achieving a common future for the creative economy. The report identifies 14 categories based on the collected data during the seminar. These roles provide the starting point of an imagined common future of the creative economy.

The data reveals that 50% of participants have the roles and contributions associated with partnership builder, ecosystem builder, policymaker & regulator, and advocates from various sectors. Given their majority, this report acknowledges the need for further study to better understand the key characteristics of the ideal vision imagined by other roles that are less represented during the survey.

It's important to explore diverse perspectives from various roles to ensure that the vision inclusively serves our common future.

Furthermore, it is important to acknowledge that one person can play multiple roles simultaneously. Some participants may not have fully stated all the roles they have in achieving the vision.

Additionally,

people in similar roles from different contexts and positions might have varying views on what constitutes the ideal vision, especially regarding key characteristics that are unique and considered vital within their countries or cultures.

To build an inclusive creative economy, future international discussions should expand to include more participants with roles that have already been identified in this survey, such as capacity builders, researchers, storytellers, creative workers, innovators, academics, and advisors. Additionally, further exploration is necessary to identify additional roles and contributions needed in various cultural and socioeconomic contexts, including creative workers in various industries and individuals from marginalized and vulnerable backgrounds. Broadening participation and innovating in how we integrate and synthesize ecosystem players' voices will be key to advance an inclusive creative economy.



Roles & Contributions in Achieving the Imagined Common Future

ROLES	DESCRIPTION
Partnership Builder	Leads, coordinates, builds, and maintains partnership, collaboration, and cooperation.
Ecosystem Builder	Catalyzes, enables, facilitates, supports the ecosystem building.
Advocates from Various Sectors	Advocates for specific causes or concerns related to the creative economy, either individually or through their organizations.
Policymaker & Regulator	Shapes, directs, coordinates, implements policies, regulations, and governmental support for the creative economy.
Capacity Builder	Provides capacity building and education for the creative workers, including the vulnerable groups, women, and youth.
Researcher	Develops and publishes research and evidence-based recommendations on the creative economy.
Community Builder	Builds and nurtures communities in the ecosystem with knowledge, skills, and networks.

ROLES

DESCRIPTION

Storyteller

Communicates and publishes key messages and insights through various ways and channels.

Creative Workers

Works as creative practitioners or professionals on various subsector, also the Intellectual Property owner.

Sustainable Development Practitioner

Addresses most-pressing sustainable development issues that intersect with the creative economy.

Innovator

Enhances system agility and adaptability, leverages innovative technology and develops innovative solutions.

Academics

Produces and disseminates knowledge through academic institutions.

Industry Association Manager

Manages specific industry or professional associations in the creative economy.

Advisor

Offers conceptual and pragmatic solutions and recommendations to the stakeholders, including for the governments.

Shared Challenges within the Creative Economy: An Asian Perspective

To achieve the imagined common future of a creative economy, the sector faces several challenges that hinder its full potential.

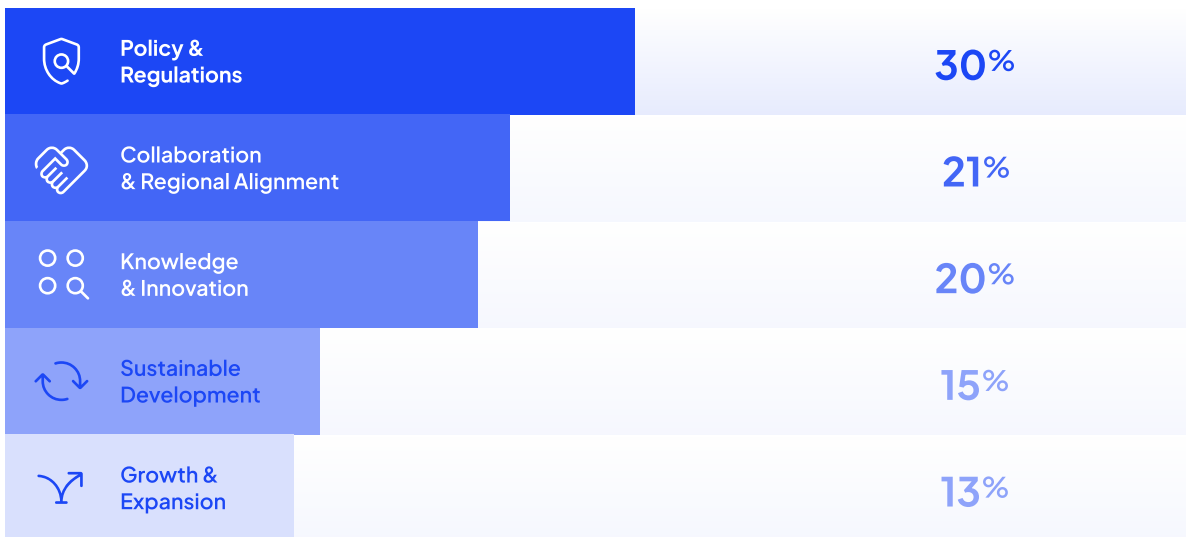
This report presents five emerging themes from the data collected through survey as follows: **policy and regulations, collaboration and regional alignment, growth and expansion, sustainable development, and knowledge & innovation.**

“

Let's continue working together so that the issue of creative economy can be further embedded into the post 2025 ASEAN priorities towards 2045.

Nicolas J.A. Buchoud

Senior Consultant and Advisor to the Dean,
Asian Development Bank Institute



01.

Policy & Regulations



Numerous efforts have been made by various stakeholders to provide recommendations for creating better policies for the creative sector. Ongoing discussions about streamlining the definition of the creative economy also take place within forums. However, the challenge remains in ensuring that the policy and regulatory framework at the national, regional, and international levels can adapt to the evolving landscape of the creative economy and the needs of the ecosystem actors, while also promoting diversity and inclusion. The crucial aspects to be included in policies and regulations are:

- The Intellectual Property (IP) System
- Creative And Informal Workers Welfare and Protection
- Protecting Diverse Artistic Expressions
- Market Policy
- Infrastructure
- Research & Development
- Budget Allocation
- Government Assistance
- Cross-Border Trade
- Governance

Statements from the Jakarta Seminar:

“ Sometimes, as we know, the government departments have been working in silos. The challenge is to break those silos, how to create the process, not only work for each departmental issue but how to work within the same process. At the moment, what we need in the creative economy is policy authorities.

Alex Sihar

Public Policy Expert for the Director General of Culture, the Indonesian Ministry of Education, Culture, Research, and Technology



Highlights from Previous WCCE:

- The 1st WCCE in 2018 highlighted the challenges of including creative professionals in policy-making and emphasized the need to develop strategies based on international approaches to address this issue.
- The 3rd WCCE in 2022 has added the protection of intellectual property rights as a key theme, further underscoring its critical importance in supporting and sustaining the creative industry.

Collaboration & Regional Alignment



Collaboration is a powerful strategy for accelerating progress toward shared goals within the creative economy. However, it also presents several challenges, particularly in terms of fostering effective collaborations among various actors and ensuring alignment at both regional and international levels. During the Jakarta Seminar, the multiplicity of policy areas was acknowledged, making it challenging to focus efforts and coordinate action due to non-existent regional platforms that bring together the diverse sectors involved in the creative economy. The key aspects that persist as challenges are:

- Alignment of Definitions and Scope of Creative Economy
- Ecosystem Building
- Knowledge Exchange
- Collaboration in Financing and Marketing Efforts

Statements from the Jakarta Seminar:

“ At the regional institutional level itself, we don't have a coordinating mechanism, a platform that brings together very different sectors from both the economic pillars as well as of course from the social-cultural pillar.

Jonathan Tan Ghee Tiong

Head of the Culture and Information Division, Sustainable Development Directorate, ASEAN Secretariat



Highlights from Previous WCCE:

- The 1st WCCE in 2018 has considered international cooperation as the key to face any creative economy challenges.
- *Manifesto of Inclusively Creative* from the 1st WCCE has mentioned that financing and marketing remain among the biggest challenges, particularly for MSMEs and startups.

03.

Growth & Expansion



Efforts to grow and expand cultural and creative economy products, ideas, and services can be challenging, particularly when entering existing and new markets at national, regional, and international levels. The key challenges encompass:

- Shaping Market Readiness
- Promotion and Branding Efforts
- Creative Product and Service Development
- Global Market Competition

Statements from the Jakarta Seminar:

“ So, if the question is, can festivals help the local creative economy scene to be elevated to a regional or even global stage, then the answer is yes. I think the ones who work in the creative economy have to work together and have to support each other to catapult more players and more ideas into the scene.

Desy Bachir

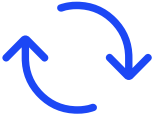
CMO Samara Group

Highlights from Previous WCCE:

- *Bali Agenda for Creative Economy 2018* number seven mentioned the need to take initiatives to support business endeavors and new initiatives, like conducting feasibility studies, to encourage partnerships among start-ups domestically and globally. Additionally, the agenda number 20 mentioned to utilize international market platforms, such as social media marketplaces, to boost the promotion of creative goods and services.
- *UAE WCCE 2021 Agenda* mentioned financial support for artists as the action plan.
- *Bali Creative Economy Roadmap 2022* promotes the development of inclusive ecosystems that allow full participation in the creative economy's value chain for all individuals. Furthermore, the roadmap acknowledges the importance of utilizing digital technology for marketing purposes.

04.

Sustainable Development



The creative economy is increasingly recognized as a key driver of sustainable development. However, significant challenges remain in ensuring that the sector aligns with and contributes to Sustainable Development Goals (SDGs), particularly in terms of measuring social, environmental, and economic sustainability. The key issues such as:

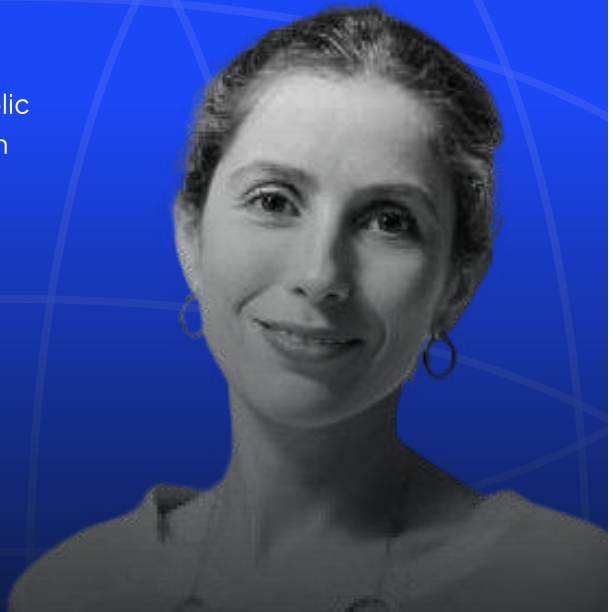
- Rising Inequalities & Disparities
- Digital Divide
- Promoting Diversity & Inclusion
- Tackling Environmental Impact

Statements from the Jakarta Seminar:

“ The development of inclusive public policies for climate action through culture, through the creative industries, is seen as an essential step toward advancing a shared global climate agenda.

Trinidad Zaldivar

Chief Division of Cultural Affairs,
Solidarity and Creativity, Inter-American
Development Bank (IADB)



Highlights from Previous WCCE:

- The manifesto of the 1st WCCE acknowledged that there are direct and indirect connections between the Creative Economy and the SDGs. It also emphasized the importance of supporting the Creative Economy as a significant tool for attaining the SDGs and Agenda 2030.
- The 1st WCCE has acknowledged the need to respond to the challenges in responding to the voice of the poor and marginalized.

05.

Knowledge & Innovation



One major challenge is integrating innovative technologies and generating the knowledge to advance the sector. This includes leveraging cutting-edge tools such as AI to foster creativity and growth. Another critical aspect is disintegrated and fragmented data to generate valuable insights and measure impact, which is essential for informed strategic decision-making. Additionally, the transfer of knowledge through capacity building and the creation of expertise pools is challenging for strengthening the industry.

- Disintegrated And Fragmented Data
- Impact Measurement
- Capacity Building
- Expert Pool



Statements from the Jakarta Seminar:

“ It's an interesting challenge because now we are at the turning point when we can decide what we want to measure, what we want to provide, and what we want to choose inclusively, and then involve as many stakeholders as possible.

Dwinita Larasati

Executive Committee,
Indonesia Creative Cities Network

HIGHLIGHTS FROM PREVIOUS WCCE:

- In WCCE 2021, gathering data and building capacities has been recognized as crucial for the growth of culture and creative industry, but also remains as the key challenge. The evaluation of art also remains a challenge, especially in designing the criteria, as art tends to be subjective.
- *UAE WCCE 2021 Agenda* mentioned data collection as one of the action plans, especially guiding towards evidence-based policy making.

Recommendations for Advancing the Global Creative Economy

The advancement of the creative economy sector requires continuous development with actions from all key stakeholders. As this report has highlighted, there are emerging initiatives responding to the new challenges created by the evolving digital technology landscape and climate crisis.

It is also crucial that the recommendations position the youth, who form the largest demographic of the sector, in close collaboration with other demographics in driving the future. Drawing from the insights and lessons learned from the Jakarta seminar, the author envisioned three key recommendations that should be further investigated and explored in the next global initiatives, including the 4th WCCE.

<p>01</p> <p>Driving Collaborative Actions to Secure Our Common Future</p>	<p>A</p> <p>Implement Coordinated and Continuous Multi-stakeholder Mechanisms to Achieve Global Goals</p>	<p>B</p> <p>Cultivate Intergenerational Collaboration in Manifesting Actions</p>	<p>C</p> <p>Establish Interconnected, Cross-border Collaboration Avenues for Diverse Ecosystem Players</p>
<p>02</p> <p>Strengthening the Scalable Policy Frameworks in Adapting with the Era of AI & Climate Crisis</p>	<p>A</p> <p>Streamline the Creative Economy Policy Frameworks</p>	<p>B</p> <p>Strengthen Government Assistance for Creative Workers & Entrepreneurs</p>	<p>C</p> <p>Optimize Intellectual Property Frameworks and Strategic Management</p>
<p>03</p> <p>Promoting Evidence-based Development Planning & Reporting</p>	<p>A</p> <p>Develop Impact Measurement System for Creative Economy</p>	<p>B</p> <p>Improve Data Sharing and Management Across Sector & Border</p>	<p>C</p> <p>Incorporate Research Findings towards Policy Making</p>

01. Driving Collaborative Actions to Secure Our Common Future

A

Implement Coordinated and Continuous Multi-stakeholder Mechanisms to Achieve Global Goals

To achieve global goals, stakeholders should drive the implementation of coordinated and continuous multi-stakeholder mechanisms with concrete action plans and timelines. This will enhance collaborative actions and foster a shared understanding of the cultural and creative economy sector. It's crucial to further examine and align priority issues across various sectors, stakeholders, and countries, enabling adaptation to a rapidly changing landscape and responding effectively to global and regional challenges.

B

Cultivate Intergenerational Collaboration in Manifesting Actions

The intergenerational collaboration can drive progress in harvesting the benefits of creative economy achievements. By bringing together seasoned ecosystem players and emerging talents, and spotlighting the role of youth as a major demographic, we can ensure that the sector remains relevant, preserves cultural heritage, and supports sustainable growth across all age groups. This allows extracting and synthesizing deep insights from diverse viewpoints to design and implement effective solutions and innovations.

C

Establish Interconnected Cross-border Collaboration Avenues for Diverse Ecosystem Players

While numerous programs, networks, and support systems exist within countries or regions for diverse ecosystem players, creating interconnected platforms to bridge these avenues is crucial. It is important to ensure these platforms are accessible to players at various developmental stages and needs.

Mapping and identifying the specific needs and challenges of ecosystem players will help prioritize which avenues to leverage effectively. Cross-border collaboration enhances the exchange of diverse ideas and best practices, driving innovation and fostering social cohesion by integrating different cultural and sectoral perspectives. Securing funding from both public and private sectors is essential for sustaining these platforms' impact.

Additionally, ensuring the inclusion of marginalized communities through active engagement and tailored approaches enables their contributions and promotes equity. Furthermore, engaging communities affected by global challenges like climate change, job insecurity, the digital divide, and AI-related issues through interconnected collaboration avenues will lead to a more equitable and resilient creative economy that leaves no one behind.

02. Strengthening the Scalable Policy Frameworks in Adapting with the Era of AI and Climate Crisis

A

Streamline the Creative Economy Policy Frameworks

To effectively advance the creative economy, it is essential to integrate it into global economic frameworks and policies, leveraging international forums to promote and support cultural and creative industries. To address the challenges posed by AI and the climate crisis, it is crucial to streamline policy and regulatory frameworks at regional and national levels and provide the room to address local needs effectively. This involves developing clear policy directions and harmonizing regulations across various dimensions, such as culture, economy, society, law, education, labor, and the environment, while also integrating green, circular, and digital economy principles. Effective implementation will require strong ministerial support, dedicated regulatory bodies, and good governance.

B

Strengthen Government Assistance for Creative Workers

The challenges faced by creative workers are becoming more complex as AI can be a double edged sword that brings together both challenges and opportunities in their creative practices. Governments need to enhance support for the protection of creative workers, including informal workers and MSMEs within the creative sector, tax and innovation incentives, labor union establishment, and financial assistance for creative tools.

To support creative workers affected by the climate crisis, government assistance should focus on financial support, training programs on green design and production, and fostering collaborations between creative industries and environmental organizations. This will help creative workers transition to sustainable practices, understand and implement green principles while contributing to a more sustainable future.

C

Optimize Intellectual Property Frameworks and Strategic Management

To address the challenges of AI and the climate crisis, governments need to update and refine policy, regulatory, and legal frameworks to protect intellectual property rights while fostering an enabling environment for creative workers and innovators.

Key initiatives to address the AI and climate crisis should include enhancing an integrated system for streamlined intellectual property (IP) strategic management. This involves leveraging IP's financial potential, unlocking its market value, addressing ethical considerations, labor market dynamics, and climate-related issues. Developing effective licensing frameworks can facilitate IP collaboration and help tackle complex environmental and social challenges.

03. Promoting Evidence-based Regional and International Development Planning and Reporting

A

Develop Impact Measurement System for Creative Economy

Impact measurement should assist the decision makers in comprehensively monitoring, evaluating, and making strategic decisions to drive sustainable growth. The impact framework and system should assess economic, social, cultural, and environmental impacts while going beyond the trade activities. It is also crucial to develop the impact assessment tools and measurement frameworks that could measure the growth and impact at local level. Furthermore, it is recommended to promote transparency for good governance, including maintaining the reporting standards.

B

Improve Data Sharing and Management Across Sector & Border

At the global level, a dedicated data sharing project should be established to foster cooperation, promote diverse cultural and creative expressions, and drive innovation within the creative economy sector. The project should also establish the methodologies to ensure smooth and ethical data collection processes, and integrate the fragmented data. The data platform should maintain a robust, secure database while ensuring the accessibility to facilitate innovation and effective collaboration.

C

Incorporate Research Findings towards Policy Making

Research has a powerful role in informing effective policy making. While there are continuous research efforts taken by various stakeholders to generate lessons learned, present findings, and offer recommendations, the policy-makers should incorporate those valuable insights into policymaking and implementation processes.

Moreover, policy-makers should invite researchers, academics, and knowledge producers to contribute their thoughts, expertises, and findings to address the remaining problems. Leveraging the insights could enable more effective allocation of public resources in driving the sustainable growth of the creative economy sector.



Recommendations for the 4th WCCE in Tashkent

Photo by Solijonovm1996 via Wikimedia

WCCE Support for Creative Economy Growth

These are the recommendations synthesized from the survey conducted during the Jakarta seminar synthesized for the upcoming WCCE.



WCCE Support
for Creative
Economy Growth

01. Inclusively Engage Stakeholders in Collaborative Follow-up Actions
02. Showcase More Case Studies and Best Practices from Various Voices
03. Improve Attention towards Creative Works in the AI Era, Creative Workers Protection, Subsector Practices, and Sustainable Development

01. Showcase More Case Studies and Best Practices from Various Voices

WCCE should showcase more best practices and case studies from various sectors and regions. This will help participants identify untapped potentials and learn from practical approaches, and also the current updates of situations, ideas, insights, and policies progress in the creative economy sector. It's important for WCCE to keep an inclusive perspective that amplifies diverse voices to enrich the discourses on the creative economy. WCCE should gather stakeholders' preferences for building a creative economy and produce recommendations to address both current and future challenges.

02. Inclusively Engage Stakeholders in Collaborative Follow-up Actions

WCCE as a platform serves as a nexus for knowledge exchange, cultural exchange, collaboration, capacity building, policymaking, business forums, and networking. WCCE should engage and collaborate more with the global leaders, intergovernmental representatives, creative workers and professionals, and business accelerators. It is crucial that WCCE also involves more representatives from minority groups and marginalized communities on creative economy, including women, youth, people living with disabilities, gender diverse people, and indigenous people.

WCCE could have the power to bring together all key stakeholders to come together, share ideas, address challenges, create opportunities, make commitments, and produce actionable insights and plans. It is expected that 4th WCCE would produce action plans and drive the formulation of strategic long-term planning, including the vision and strategy that can be adapted to regional and country level. Those outcomes should be published alongside an insight report from the WCCE.

WCCE should promote accountability of stakeholders in implementing commitments and effective collaborative action at all levels. In addition, WCCE has the potential to explore further the cross-border partnerships to stimulate the creative economy growth in bilateral and regional levels. To ensure continuity, WCCE might consider building a Secretariat that would involve all stakeholders' representatives.

03. Improve Attention towards Creative Works in the AI Era, Creative Workers Protection, Subsector Practices, and Sustainable Development

Expectations for the topics discussed at WCCE:

A Creative Work in the AI era

As AI technology advances, topics around creativity and AI have become crucial themes in the creative economy sector. The interconnection with digital platforms and social media utilization would enrich the discussion of today's challenges of the creative & digital economy.

B Creative Workers' Protection

Discussion should emphasize fair compensation, artistic freedom, creative workers support system, and creative talent growth stimulation. WCCE should explore ways on how to improve working conditions and IP awareness among creative workers.

C Spotlights on Creative Subsector

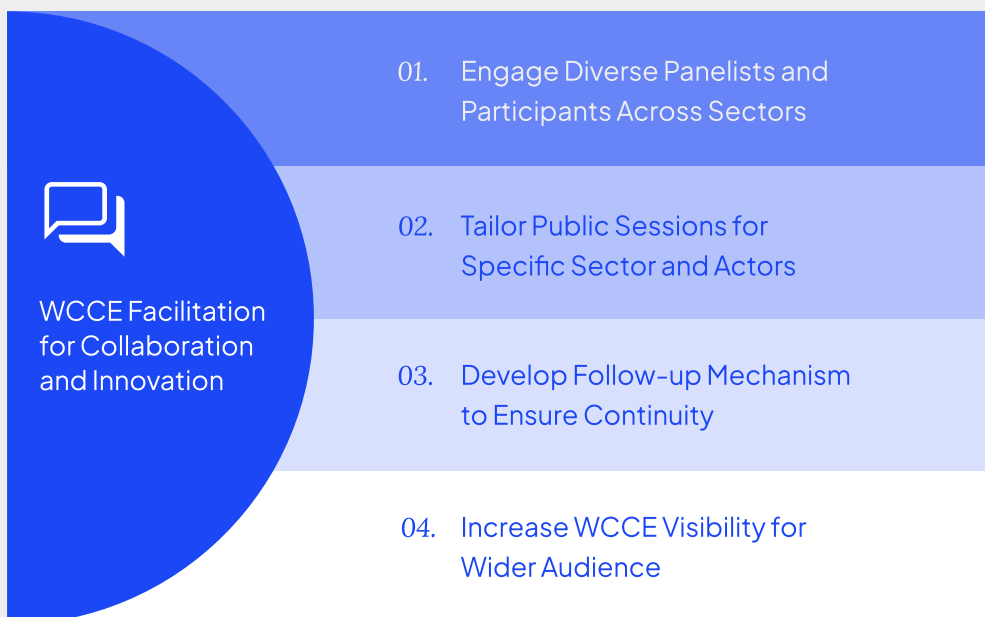
WCCE should provide space and stage to highlight the sub sectors of Creative Economy, garnering the local insights and discussing the economic aspect, such as creative business, developing creative products, creative industry value chain, ease of market access, and international market expansion.

D Creative Economy & Sustainable Development

WCCE should drive the collective action in developing sustainable funding on global and regional level, also ensuring sustainable industry practices that go hand in hand with ensuring environmental sustainability, good governance, and social inclusion.

WCCE Facilitation of Collaboration and Innovation

As a strategic global conference on the creative economy, WCCE has a remarkable opportunity to foster collaboration and innovation within the sector. Our survey results reveal five key aspects WCCE should focus on to achieve this goal:



01. Engage Diverse Panelists and Participants Across Sectors

Key stakeholders engagement should be directed both at the overall conference and at specific events at WCCE. To foster better collaboration and innovation, the 4th WCCE should involve panelists and participants from a wide variety of backgrounds. Bringing together voices from diverse institutions, countries, minority groups, and practitioners ensures a thorough and multifaceted exploration of issues. This diversity of representation also provides a comprehensive understanding of the challenges and opportunities at hand, as each panelist offers unique insights and experiences.

To drive collective action in the creative economy, it is essential to engage a broad spectrum of strategic stakeholders within the ecosystem for knowledge exchange, develop collaborations, and create innovative solutions to the challenges faced by the creative economy. In addition to policymakers, government leaders, academics, practitioners, community members, creative workers and businesses, development partners, multilateral development banks, international donors, financial institutions, and existing networks, WCCE should put the effort in involving more representatives from minority groups to ensure a more inclusive and comprehensive dialogues.

02. Tailor Public Sessions for Specific Sector and Actor

WCCE has provided a variety of events to address the needs of creative economy stakeholders. However, WCCE should continuously improve by innovating on the event formats for more engaging and enriching sessions. Those events should cater to participants' specific needs, generate valuable insights, facilitate meaningful connection among participants, and drive collective actions. Given the diverse roles and concerns of participants, 4th WCCE should consider having tailored sessions for specific sectors and roles at WCCE as follows:

1. Business forums to explore potential opportunities and capitalization within the creative sector.

2. Residency and Fellowship program opportunities for artists, researchers, and creative workers to facilitate mobility and contextualized innovation.

3. Subsector-Focused Discussions to identify the challenges and needs of specific actors and subsectors.

4. Networking events for participants to connect, promote ideas, and explore potential collaborations.

5. Multi-Stakeholder consultations for collaborative problem-solving.

6. Capacity Building Sessions to enhance participants' skills and knowledge. WCCE could leverage these sessions to train participants with guidelines in achieving the collective goals.

03. Develop Follow-up Mechanism to Ensure Continuity

To ensure that the agreements and conclusions from WCCE are effectively implemented and the progress of actions are monitored in continuous manner, WCCE should develop follow-up mechanisms after the events. WCCE could consider building a platform for countries' stakeholders to communicate regular updates and lessons learned. WCCE should also establish its local network at country level, which could be strengthened with policy support and buy-ins from countries' creative industry stakeholders and key players.

WCCE could facilitate innovation among creative workers through facilitating financial support. For instance, WCCE could mobilize funding and grants allocation from stakeholders for artists, creative economy practitioners, and collaborative projects in the sector.

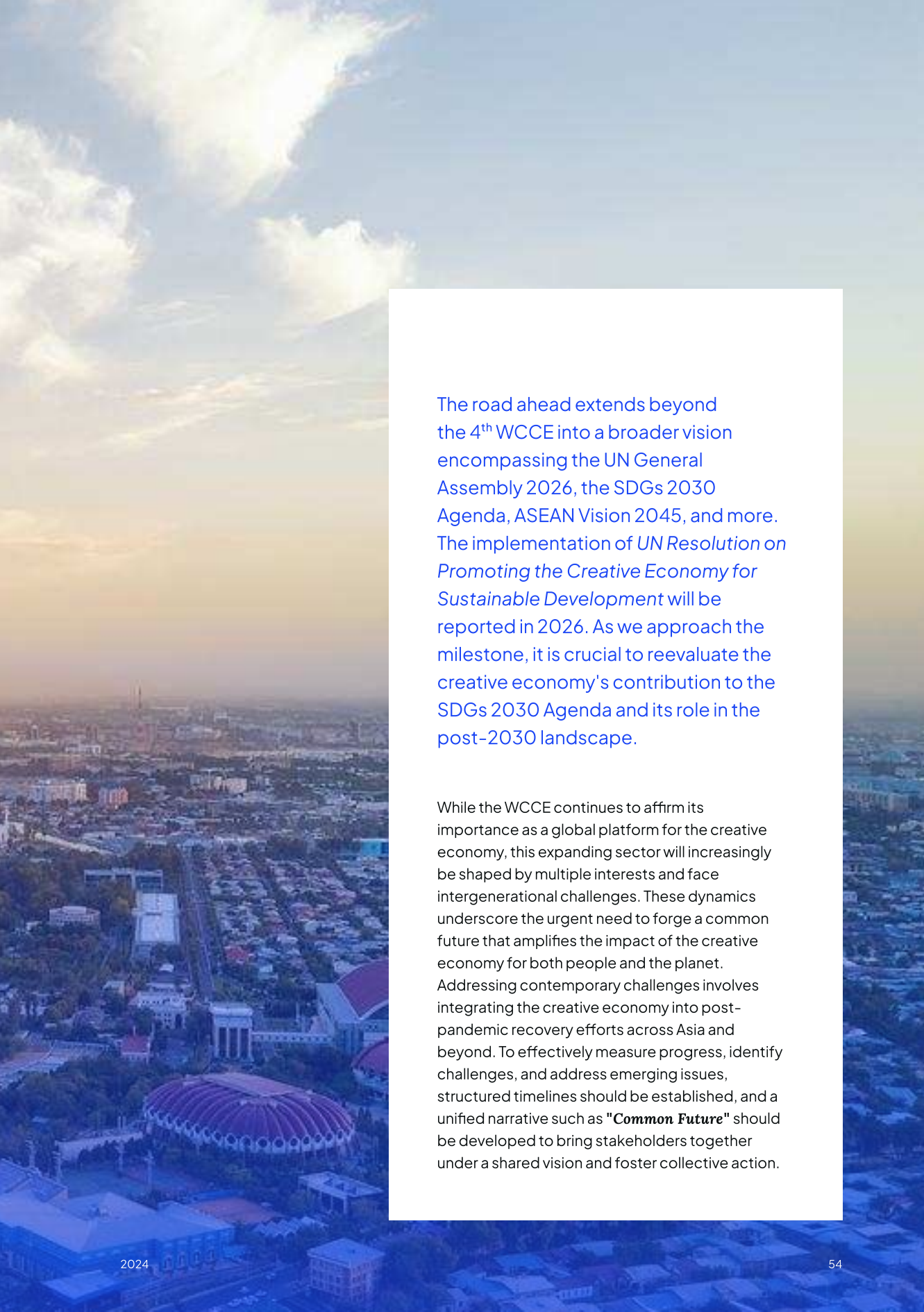
04. Increase WCCE Visibility for Wider Audience

By increasing its overall visibility, WCCE could attract a diverse array of stakeholders from around the world to join the collective actions in advancing the creative economy. WCCE should boost public and stakeholders awareness through more creative marketing, promotional events, inclusive communications, and publication efforts, including getting global spotlight with international media coverage.

The Road Ahead:

Next Steps in the *Development of the Creative Economy*

Photo by Lukas Bischoff via iStock



The road ahead extends beyond the 4th WCCE into a broader vision encompassing the UN General Assembly 2026, the SDGs 2030 Agenda, ASEAN Vision 2045, and more. The implementation of *UN Resolution on Promoting the Creative Economy for Sustainable Development* will be reported in 2026. As we approach the milestone, it is crucial to reevaluate the creative economy's contribution to the SDGs 2030 Agenda and its role in the post-2030 landscape.

While the WCCE continues to affirm its importance as a global platform for the creative economy, this expanding sector will increasingly be shaped by multiple interests and face intergenerational challenges. These dynamics underscore the urgent need to forge a common future that amplifies the impact of the creative economy for both people and the planet. Addressing contemporary challenges involves integrating the creative economy into post-pandemic recovery efforts across Asia and beyond. To effectively measure progress, identify challenges, and address emerging issues, structured timelines should be established, and a unified narrative such as "**Common Future**" should be developed to bring stakeholders together under a shared vision and foster collective action.

Session Overview



PANEL 1

**Creative Economy Now:
An Asia-Pacific Perspective**

PANEL 2

**Fostering Intergovernmental and
Collaborative Development for
Creative Industries**



PANEL 4

**Creative Economy in Times
of (Climate) Change**

PANEL 5

**Creative Economy:
Towards 2026 and Beyond**



PANEL 3

**South-East Asia Creative Economy
on the Move**



MINI KEYNOTE

**Climate Change and the
Creative Economy**



**Special Presentation by
4th WCCE 2024 in Tashkent**

PANEL 1

Creative Economy Now: An Asia-Pacific Perspective

The growing prominence of the creative economy sector led to various initiatives, policies, and programs. In the first panel session, existing initiatives, declarations, and insights from WCCE, G20, and other initiatives from Asia and the Pacific were reviewed and evaluated to assess the current state and relevance of the creative economy.

This session was moderated by **Riznaldi Akbar**, Senior Economist - Capacity Building and Training, ADBI.

The panel featured three esteemed panelists:

- **Prateek Kukreja**, Former Consultant, Culture Working Group, G20-India
- **Martini M. Paham**, Deputy for Resources and Institutions, the Indonesian Ministry of Tourism and Creative Economy
- **Dwinita Larasati**, Executive Committee, Indonesia Creative Cities Network (ICCN)

Key Takeaways

1. The creative economy has a significant economic impact and contributes to higher income levels. For instance, in India, the creative economy is a significant employment driver, directly employing 8% of the workforce. Notably, creative workers in India earn 88% more than those in non-creative professions.
2. The G20 has consistently promoted the creative economy in recent years. Nevertheless, the non-binding nature of G20 recommendations necessitates strategies for more effective implementation. This includes greater stakeholder involvement, expert-driven agendas, and continuity of particular agenda across different G20 presidencies.
3. *The Bali Creative Economy Roadmap 2022* provides 16 items adaptable to a country's development and priorities. In Indonesia's context, ICCN has proposed implementing the Roadmap through a framework involving four quadrants, ranging from responding to the current state to shaping the future landscape, and from conceptual ideas to concrete actions.

ICCN's Perspective on Context & Implementation of the Bali Creative Economy Roadmap in Indonesia

QUADRANT 2

Concrete Action in Response to the Current State

1. Harmonization between creative ideas and policy standards.
2. Creativity and innovation in decision-making process.
3. Resilience of creative economy actors with upskilling/reskilling.

Implementation

- **U20 Riyadh 2020 White Paper & Policy Recommendations *Inclusive Economy and The Future of Work***, which emphasizes the role of youth, as youth possess advanced cognitive skills and technological savvy.
- **Bandung Institute of Technology (ITB) Icon Arcade**, a biyearly international conference on art, craft, culture, and design.
- **Community-driven policy**, reflected in the passing of city-level *Creative Economy Bill for Bandung City* (No. 01/2021).
- **Annual design thinking workshops for government (DesignAction.bdg)**, which turns public feedback into urban-scale prototypes. This workshop was recognized in 2017 as one of the best SDG 11 implementations.

QUADRANT 3

Concrete Action in Shaping the Future Landscape

1. Equal access to IP marketing and financing in the Global South.
2. Acceleration of IP protection mechanism.
3. Mitigation of counterproductive impacts from the digital world.

Implementation

- **Singhasari Special Economic Zone**, an IP-based creative economy model in the content industries in Malang, Central Java. The creative industry sector requires support from IP experts, programmers, and other professionals. This zone includes industries such as games, animation, and movies. In addition to gathering studios, the zone also focuses on building vocational schools and ensuring off-takers for their products.

QUADRANT 1

Conceptual Ideas in Response to the Current State

1. Informal economy's roles and contributions are integrated into the mainstream economy with the support of aggregators and intermediaries.
2. Ensuring inclusivity and equal access to creative economy.

Implementation

- **Research on Creative Economy and Informal Economy in the Global South, supported by the British Council**. The initial research was conducted in Brazil, Chile, Colombia, Ecuador, Egypt, Kenya, India, Indonesia, and South Africa.
- **ADB Policy Brief**, which explores how governments can better engage with 21st century creative economy practices by collaborating with intermediary organizations and informal workers.

QUADRANT 4

Conceptual Ideas in Shaping the Future Landscape

1. Impact measurement.
2. Culture-based innovative experiments and future discoveries.

Implementation

- **Creative City Index**, ten principles of a creative city established by ICCN that align with the SDGs.
- **In West Java, companies and communities are working on projects involving waste materials and food issues**, offering numerous opportunities for creating new products with added value.

PANEL 2

Fostering Intergovernmental and Collaborative Development for Creative Industries

In many countries, the creative economy encompasses both creative and cultural aspects. However, these aspects are often managed by different government institutions, highlighting the need for collaboration between institutions. The second panel session explored best practices and frameworks for enhancing intergovernmental and collaborative efforts in policy creation, financial support, resource sharing, programming, and cross-border innovation.

This session was moderated by **Ricky Pesik**, Head of the Committee of Digital and Creative Economy, Indonesian Chamber of Commerce and Industry (Kadin Indonesia).

The panel featured four esteemed panelists from various countries:

- **Muhammad Neil El Himam**, Deputy Chairman for Digital Economy and Creative Product, the Indonesian Ministry of Tourism & Creative Economy (MoTCE)

- **Alex Sihar**, Public Policy Expert for the Director General of Culture, the Indonesian Ministry of Education, Culture, Research, and Technology (MoECRT)

- **Izan Satrina Mohd Sallehuddin**, Senior Director, Partnerships & Creative Sector, Think City (Malaysia)

- **Summer Xia**, Country Director Indonesia and Southeast Asia Lead, the British Council

In collaboration between government institutions, several challenges arise, including the need to break down siloed approaches, address overlapping responsibilities, and manage limited financial resources. Coordinating efforts between ministries with varying paces can be challenging, and jurisdictional boundaries often place different aspects of the creative economy under the purview of separate ministries. However, these challenges present opportunities to streamline policies, foster creative problem-solving across ministries, and develop a cohesive process that transcends departmental boundaries.

PRACTICES FROM ASIA

▶ **Indonesia's Endowment Fund of Culture *Dana Indonesiana* is the first endowment fund in culture to facilitate local community-initiated cultural advancement efforts.** The fund is jointly managed by various Indonesian ministries and involves stakeholders in creating the policy and planning. Since its inception, *Dana Indonesiana* has seen its resources increase from 2 Trillion Rupiah in 2020 to 5 Trillion Rupiah in 2023, with plans to further expand.

▶ **Indonesia has a Presidential Decree to advance its game ecosystem, a burgeoning sub-sector of the creative economy.** Indonesia is the largest gaming market in Southeast Asia, accounting for 44% of the region's gamers (Kemenparekraf, 2024). The MoTCE works together with other ministries and game industry associations to build the ecosystem. For instance, MoTCE collaborated with MoECRT to develop talents for the industry, the Ministry of Law and Human Rights to advance the IP-based product, and the Ministry of Communications and Informatics to build infrastructure & technology. The Coordinating Ministry of Maritime and Investment Affairs is responsible for coordinating this effort.

▶ **During COVID-19 pandemic, intergovernmental collaboration has a critical role in driving the growth and resilience of Indonesia's creative economy.** Various ministries, including the Coordinating Ministry of Maritime and Investment Affairs, the Ministry of Foreign Affairs, and the Ministry of Health, collaborated to provide stimulus packages and policy support for the film and game industries. This collaborative effort led to a significant recovery, with Indonesian moviegoers reaching a record high of 55 million in 2022, and continuing to set new records in subsequent years.

▶ **Think City, a special-purpose subsidiary of Khazanah Nasional Berhad, the Malaysian government's investment arm, focuses on enhancing cities' liveability and vibrancy by leveraging the creative economy.** Think City's approach involves pulling together government, private sector, international agencies, and community stakeholders to co-create solutions for creative economy development. A notable success story is the *George Town Transformation Programme*, where Think City employs a five-phase upscaling and multiplier effect model: 1) grant provision, 2) evidence-led regeneration through strategic master planning, 3) catalytic projects through partnerships, 4) strengthening the local economy to attract investment and innovation, and 5) institutionalizing efforts to achieve collective growth and impact.

▶ **The British Council cooperates with ASEAN through the ASEAN-UK Advancing Creative Economy program runs from March 2024 to Mid-2025.** The program aims to foster cultural exchange and socio-economic growth within the ASEAN region through research, capacity building, and skills development for both policymakers and creative practitioners. The British Council outlined several key strategies on sustaining intergovernmental collaboration, including formalizing the communication platforms and joint committees, building capacity and creating communities of practice across regions, developing sustainable funding mechanisms, and increasing public awareness.

“ We're able to see how deploying grants, for example, was a great tool to crowdsource initiatives from the communities and working with them, co-creating with them, and scaling up their initiatives to bring benefits and gains to the people locally, and also to the city itself.

Izan Satrina Mohd Sallehuddin

Senior Director, Partnerships & Creative Sector,
Think City (Malaysia)

INFOGRAPHICS:

Intergovernmental and Collaborative Development for *Creative Economy* in Asia

Dana Indonesia

National Endowment Fund Governance

Fund management by the Ministry of Finance and Indonesia Endowment Fund for Education Agency (LPDP)

Program management by the Ministry of Education, Culture, Research, and Technology, and Dana Indonesiana

STAKEHOLDERS:

- **Program Steering Committee**
- **Selection Committee**
Consisting of cultural experts, artists, professionals, and community activists.

BOARD OF TRUSTEES:

- Coordinating Minister of Human Development and Cultural Affairs
- Minister of Finance
- Minister of Education, Culture, Research, and Technology
- Minister of Religious Affairs
- Chairman of National Research and Innovation Agency

Dana Indonesia - Total Beneficiaries

196 Pilot program 2020

131 Pilot program 2021

300 Beneficiaries 2022

Dana Indonesiana Categories:

As of 2024, the Fund supports seven from ten targeted categories.

1. Institutional supports
2. Cultural events
3. Micro cinemas
4. Documentation of cultural objects
5. Creation of innovative creative works
6. Cultural research & studies
7. Strategic events & initiatives
8. Matching fund for international distribution
9. Matching fund for eminent works
10. Maestro.

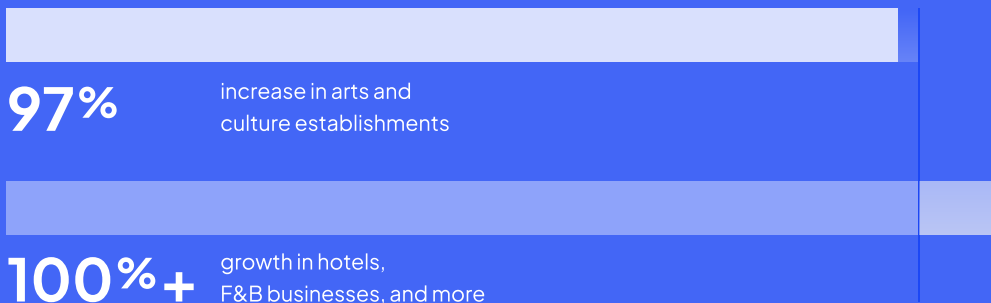
Indonesia Creative Economy Sector: Achievements and Target 2023–2024

	2023	2024
Added value of the creative economy	1,414.77 Trillion Rupiah*	1,347 Trillion Rupiah
Number of creative economy workers	24.92 Million Persons**	24.93 Million Persons
Creative economy export	23.96 Billion USD	27.53 Billion USD

*Internal Temporary Estimates by MoTCE
**temporary

Source: Deputy of Strategic Policy & Center for Data and Information System of MoTCE 3 July 2024

Think City's George Town Transformation Programme in Malaysia



With an anticipated **RM7.85 billion** in potential economic benefits, **downtown Kuala Lumpur** is set to become a major creative and cultural hub in Asia.

PANEL 3

South–East Asia Creative Economy on the Move

Southeast Asia, rich in cultural diversity and artistic heritage, is experiencing a burgeoning growth in its creative economy. Festivals and cultural platforms play a crucial role in this growth, serving as vital spaces for artistic expression, cultural exchange, and economic development. They have huge potential, especially with more substantial support from various stakeholders. By fostering an environment that supports the development and sustainability of these cultural events, stakeholders can contribute to a more vibrant and resilient creative economy.

This session was moderated by **Dwinita Larasati**, Executive Committee, Indonesia Creative Cities Network.

The panel featured three esteemed panelists:

- **Camelia Harahap**, Head of Creative Economy, East Asia British Council

- **Alia Swastika**, Director, Jogja Biennale Foundation

- **Desy Bachir**, CMO Samara Group

ROLE AND IMPACT OF FESTIVALS

- **Festivals are pivotal in connecting heritage with contemporary practices, serving as platforms for talent development, and generating cultural narratives and creative content.** These festivals not only preserve and celebrate cultural heritage but also provide opportunities for young and emerging artists to gain visibility and experience, generating cultural narratives and creative content. They serve as a platform for local communities and marginalized groups to showcase their works and thus provide equal opportunity to thrive in the creative economy.
- **Biennales serve as creative social spaces that connect artists with local communities, fostering projects deeply rooted in local narratives and cultural contexts.** These platforms provide crucial spaces for marginalized voices to express their struggles and gain support for their political and social causes. The Jogja Biennale, emphasizing the "feminization" of knowledge and histories, has consistently supported female artists, curators, and workers over the last 12 years, highlighting women's solidarity and collective action through art. This focus contributes to a more inclusive and diverse cultural narrative. The importance of supporting independent artists and smaller creative initiatives was also stressed. A comparison between the Jogja Biennale and more modestly funded events highlighted contrasts and learning opportunities, emphasizing the need to deconstruct imperialist language and concepts. This approach challenges dominant Western perspectives, advocating for more localized and contextual understandings suited to Southeast Asia's unique cultural landscape.
- **Creative economy means more than festivals. It's also content and experience where both are interrelated. Samara Group focuses on these two aspects, with festivals being an important part of their creative economy initiatives in Indonesia.** Samara Group's significant contributions to the creative economy are exemplified by two major festivals: IdeaFest, Indonesia's largest creative festival, which has been a dynamic hub for 12 years, successfully fosters creativity, collaboration, and innovation by uniting diverse minds; and Synchronize Fest, Indonesia's largest all-local music festival, dedicated to showcasing 100% Indonesian artists, providing a crucial platform for emerging musicians and highlighting the richness of Indonesia's musical talent across various genres and generations. Both festivals play essential roles in promoting Indonesian creativity and talent, contributing to the country's vibrant cultural landscape.

Country-Specific Insights generated from the British Council's extensive research on impact of festivals:



INDONESIA

- Mostly Initiated by young people/people in the productive age
- Festivals as a meeting place for creative industry players and enhanced collaborations
- Contemporary Music Festivals make up the largest genre of festivals, followed by traditional music, dance, interdisciplinary arts and theater. Crafts and Design relatively small
- Most festivals are relatively new (within 2 – 5 years) and only 31% is over 10 years
- Areas of development needed: organization management, leadership, and event/production management



MALAYSIA

- Festivals are a huge force for development, innovation and growth
- Many impact-facing festivals seek to raise awareness of social and environmental issues as well as to nurture opportunities for indigenous/diverse talent to flourish
- Inclusion and diversity among performers and audiences (includes ethnic and gender inclusion)
- 80% of female participation in leadership, management and production roles. Ethnic and religious diversity is a primary focus
- Cultural capacity, developing the creative economy and building tolerance and inclusion as priority themes for development



PHILIPPINES

- Festivals become a critical connectors between grassroots cultural activity and the more commercially facing creative industries
- Increasingly impact-facing and underpinned by a set of progressive social and environmental values
- 80% of audiences are 21 – 35 years old, and 40% of the festivals are new festivals established 1 – 5 years. Vitality but also Fragility
- Festivals tend to be led by small teams, with 50% running on teams smaller than 5 people, and 66% with part-time staff of over 20 people.
- Strategic partnerships, audience development, and financial sustainability are needed for improvement



VIETNAM

- There isn't yet a truly independent festival scene in Vietnam. However, a more blended business and governance model is emerging
- Demonstrating a commitment to local talent development. Many festivals rely on open call submission for programme. 66% depend on in-house production/curatorial teams
- When communicating with govt and public stakeholders, 80% of festivals focus on the value of cultural capacity and creative economy development
- Areas for development: business planning skills, leadership and capacity building, financial sustainability



THAILAND

- Top three focuses for festivals: contemporary music, interdisciplinary art and contemporary visual arts
- These festivals either receive government support incentives or organized by major entertainment industry agencies
- In the last 5 years, about 55% of the festivals are initiated in line with government policy on creative economy
- Mostly small scaled festivals with audiences of less than 5,000 people



SINGAPORE

- Mostly are largely interdisciplinary arts festivals, followed by dance, and then theatre, contemporary music, digital and tech festivals
- Venues are quite diverse, with government owned performance venues as one of the most used. Venues are generally expensive in Singapore and hence why there is a tendency to use subsidized spaces
- Values inclusion and diversity among performers and creative talent.
- Provide accessibility such as Audio Description, touch tours for vision impaired, live captioning or sign language interpretation

photo: eventguide.id

FURTHER SUPPORT



The British Council offers several grants and programs aimed at fostering collaboration between the UK and Southeast Asia in the arts sector. Notable opportunities include *the Connections Through Culture* grant and the *ASEAN-UK Advancing Creative Economy Programme*. These initiatives are designed to support the development of cultural initiatives and festivals across the region, enhancing the visibility and impact of Southeast Asian artists on global platforms.

Private sector entities like Samara Group play a pivotal role in promoting and supporting cultural festivals and events across Indonesia.

Successful collaborations between the private sector and creative communities have led to impactful cultural projects, driving economic benefits, particularly in the realms of tourism and local business growth. Innovative marketing strategies are needed to enhance the visibility and appeal of Southeast Asian cultural events on a global scale, positioning the creative economy as a critical area for investment.

The Global South is increasingly emerging as a central force in the future of contemporary art. Emphasizing the importance of this moment, greater collaboration and the need to elevate the narratives of the Global South to stand on equal footing with those of the Western world is urgently needed by defining and asserting its own cultural language.

MINI KEYNOTE

Climate Change and the Creative Economy

Through the Mini Keynote, **Andhyta Firselly Utami**, the Founder and CEO of Think Policy, highlighted the transformative role of storytelling and creativity in inspiring global collective action and driving meaningful change in the fight against the ongoing climate crisis.

KEY TAKEAWAYS

- **The Power of Storytelling for Climate Action.** Storytelling is a powerful tool to better engage and inform the public about the urgency of climate change, retelling the story of our relationship with the environment, redesigning our cities and products, and inspiring collective action on a global scale.
- **Redefining Economic Success with Doughnut Economics.** The concept of *Doughnut Economics* by Kate Raworth challenges traditional growth models by advocating for a balance between meeting human needs and respecting planetary boundaries when measuring economic success.
- **Creative Solutions for Urban Resilience.** Creative solutions provided by architects and urban planners, such as incorporating natural elements to manage heat and pollution, are essential for making urban areas more resilient and sustainable in the face of climate change.
- **The Creative Economy to Make or Break our Climate Goals.** The creative sector has a critical role in addressing climate change. Creativity is seen not as a luxury but as a necessary component for developing effective solutions and achieving climate goals.
- **Collaboration between Creative Professionals and Scientists.** Increased collaboration between the creative industry and climate scientists is vital. By working together, these groups can ensure that climate messages are effectively communicated and inspire broader public engagement and action.

“

I think there is enough knowledge being produced on climate change already. The scientific evidence and all the economic reports arguing the GDP loss that we're going to bear if we don't take action and so on is already out there, but something is still missing. Creativity is the missing piece to solve the climate crisis, the launchpad to catapult hundreds or thousands of solutions for climate change.

Andhyta F. Utami

Founder & CEO, Think Policy

PANEL 4

Creative Economy in Times of (Climate) Change

In times of environmental crisis, creative industries can play a pivotal role in raising awareness, fostering sustainable practices, and developing creative interventions that mitigate climate impacts. With its inherent capacity for innovation and engagement, Creative Economy is uniquely positioned to address this issue. From designing sustainable products and systems to creating compelling narratives that drive behavior change, the creative sector can contribute significantly to climate action. The creative economy has the ability to lead the way in environmental sustainability, showcasing successful examples and discussing methods for evaluating its impact.

This session was moderated by **Nicolas J.A. Buchoud**, Senior Consultant and Advisor to the Dean, ADBI.

The panel featured four esteemed panelists:

- **Trinidad Zaldivar**, Chief Division of Cultural Affairs, the Inter-American Development Bank (IADB)
- **Manish Chand**, Founder-CEO and Editor-in-Chief, TGII Media Private Limited and India Writes Network
- **Monica Tanuhandaru**, Chairperson, Environmental Bamboo Foundation
- **Christopher Koo**, Managing Director MasterConsult, Singapore



Double Edge Sword of Creative Economy towards Climate Change

Climate change stands as one of the most critical challenges of our time, with far-reaching impacts that extend beyond the environment and the economy to affect culture and traditions. The cultural and creative sectors are intrinsically linked to the environments in which they develop, making the preservation of culture in the face of climate change a pressing concern. This underscores the urgent need for inclusive public policies that leverage culture and the creative industries as tools for climate action.

While the cultural and creative industries are vital to global economic growth, they also generate a substantial carbon footprint. Unfortunately, there is a significant lack of global awareness regarding this environmental impact. As the world increasingly focuses on sustainable development, it is imperative to align the creative economy with the Sustainable Development Goals (SDGs) and green growth initiatives. Greening the creative industries is not just an option – it is essential to mitigate their environmental impact.

The creative economy holds significant, yet largely untapped, potential in contributing to climate action. By integrating creative and cultural practices into broader climate strategies, there is an opportunity to address climate challenges in innovative and impactful ways. However, this potential remains underutilized, and there is a pressing need to bring it to the forefront of climate initiatives.

The Inter-American Development Bank (IADB) adopts a comprehensive approach to integrating the creative economy with climate action through their “Amazonia Forever” programme, which merges bioeconomy with the creative economy to foster sustainable development in the region. This approach involves strengthening infrastructure, establishing regulatory frameworks, and promoting sustainable practices.

Creative Economy and Its Contribution towards Sustainable Tourism

Climate change poses a significant and existential threat to the tourism industry, impacting various sectors in profound ways and also disrupting the ecosystems and communities that rely on it. In response to these challenges, the tourism industry is increasingly shifting towards sustainability. This transition includes the rise of green tourism and ecotourism, which have led to the development of new creative products, heightened awareness, and shifts in booking patterns. The importance of green certifications, energy efficiency, alternative tourism models, education, and cultural awareness has become more prominent as the industry adapts to a more sustainable future.

India as a home to one of the world's largest film industries and a thriving creative economy, plays a crucial role in promoting sustainability within the creative sector. *The Mission LiFE* (Lifestyle for Environment), introduced by India's Prime Minister Shri Narendra Modi, is a global initiative aimed at encouraging sustainable living practices. Furthermore, India's concept of *Travel for Life* (TFL) advocates for responsible and sustainable tourism, reinforcing the nation's commitment to environmental stewardship.

KEY TAKEAWAYS

1

The creative economy in ASEAN holds significant promise, as evidenced by the Global Innovation Index 2023 data. Many ASEAN Member States have secured positions in the top 50 for creative outputs, showcasing the region's potential to lead in this sector, with Singapore ranks 18th, Vietnam 36th, Thailand 44th, and Malaysia 47th (WIPO, 2023).

2

However, there is a need for clarity on the concept and how the creative economy contributes to the ASEAN region for better data collection to inform regional policy interventions. The creative economy should not be seen solely in terms of commercialization. It should also be recognized as a vector for identity, shared values, and meaning, beyond just economic assets and outputs.

3

In the ASEAN region, the creative economy is a two-tiered economy that requires highly tailored interventions and policy support. The two tiers are tech-savvy creative enterprises integrated into international markets, and locally anchored cultural enterprises operating within the informal economy and local communities.

4

In the creative economy model, aggregators are game changers, serving as crucial and strategic consolidators for informal creative workers and MSMEs. They can take various forms, such as community hubs, startups, or cooperatives. The effective aggregators are essential for transforming informal creative practitioners into the formal sector.

5

A robust evidence-based monitoring and evaluation framework is required to attract public and private investment through compelling narratives supported by meaningful data. To address this, the ASEAN Secretariat, in partnership with the UK Mission to ASEAN and the British Council through the *ASEAN-UK Advancing Creative Economy Programme*, develops the *ASEAN Creative Economy Sustainability Framework*. It measures indicators such as quality of life and wellbeing (social), cultural transmission and recognition (cultural), ESG (environmental, social, and governance) and climate actions (environmental), and market positions and employment (economic).

6

Lessons from South Korea for advancing the creative economy include prioritizing the working conditions and social welfare of creative workers, protecting copyrights, and supporting the global circulation of creative content. Additionally, leveraging technology as a tool for creative innovation, utilizing data collection to drive sector growth, investing in infrastructure and funding, connecting businesses with artists, and fostering close collaboration between the private and public sectors also play a significant role in the sector's advancement.

7

Moving forward, stakeholders should have better focus on developing a creative economy that encompasses multiple policy areas, from culture, arts, education, media, labor, digital economy, IP rights, to data governance. It is also crucial to identify and engage key stakeholders, strengthen coordinated multi-stakeholder actions, and formalize communication through established mechanisms. Coordinated stakeholder actions are essential for building industry infrastructure and nurturing new talent.

“

I think we usually forget about the difference between audience and consumer. The creative economy is about the audience. In South Korea, people working at the many art and cultural government agencies try to be a good audience, meaning we have to watch on the site and we need to observe that event. This is not really about the money, but to show ourselves to them to support them. That's the common sense of working at the art and culture government agency.

Hangjun Lee

Deputy Director at the Global Network Division,
Korean Foundation for International Cultural Exchange

CASE STUDY

Gerakan Kalcer untuk Jenama Berdaya:

Cultural-based Innovation
Movement to Empower
Local Brands

In 2023, ICCN launched the *Gerakan Kalcer* movement, a cultural initiative aimed at empowering local brands as part of the Indonesian National Cultural Week. This movement involved representatives from 37 provinces across Indonesia, with a focus on city branding and place-making programs. The initiative sought to map and empower community-initiated programs while promoting collaboration among various stakeholders leveraging local specialties and domestic advantages. This movement also involves various stakeholders, including local government, communities, media, and practitioners across Indonesia (Kemendikbudristek, 2023).

 Creative Economy,
Our Common Future

Nicolas J.A. Buco

Senior Advisor
Asian Development Bank



Special Presentation by 4th WCCE 2024 in Tashkent

Azizbek Mannopov,
Deputy Chairperson, Art
and Culture Development
Foundation under the
Cabinet of Ministers of the
Republic of Uzbekistan
presented the significance
of the upcoming **4th WCCE
in Tashkent, Uzbekistan.**

KEY TAKEAWAYS

- **Cultural Heritage as a Foundation for Innovation.** Uzbekistan leverages its rich cultural legacy from the Silk Road and thinkers to drive modern innovation in the creative economy.
- **Asian Leadership in Creative Economy.** Asian economies are leading the way in the creative economy by integrating vibrant arts, cultural landscapes, and tech-savvy entrepreneurial ecosystems. The global creative community can gain valuable insights from Asian expertise in developing these ecosystems.
- **Creative Economy for Sustainable Development.** Recognized globally, the creative economy is crucial for sustainable development, and Uzbekistan aims to actively contribute to these global discussions.
- **Tashkent as a Hub for Creative Economy Collaboration.** Hosting the 4th WCCE, Tashkent plays a key role in global creative economy dialogues, focusing on how creative sectors can adapt in the Age of AI and evolving lifestyles with “Inclusively Creative: A Shifted Reality” as a main theme.
- **Uzbekistan’s Commitment to Creative Economy Growth.** The WCCE’s goals include developing policies for sustainable growth, boosting economic activity, and highlighting the creative sector’s importance in knowledge-based economies.

“ It has been exciting to see the growth of each WCCE since 2018 in both Bali and Dubai. Uzbekistan is excited to build on this momentum. We look forward to continuing to grow the WCCE as the premier global platform for the creative economy, deepening its influence and expanding its reach as a catalyst for sustainable economic development and social inclusion.

Azizbek Mannopov

Deputy Chairperson, Art and Culture
Development Foundation under the Cabinet of
Ministers of the Republic of Uzbekistan

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SEMINAR TEAM

The authors extend their sincere gratitude to the *Creative Economy: Our Common Future* Seminar Team for their invaluable contributions in realizing the international seminar in Jakarta.

Program

Nicolas J. A. Buchoud

Ricky Pesik

Riznaldi Akbar

James Correia

Viandira Athia

Fadhila Hasna Athaya

Design & Multimedia

Nanda Septian Darma Putra

Azzalfa Nur Fitri

Refika Dameria Tamba

Dimas Satrya Dijaya

Reza Firmansyah

Ignatius Bryan Abimanyu
Wicaksono

Publication & Communication

Karina Langit Rinesti

Ristiana Dwi Putri

Aubrey Charissa Bhrawardhana

Khalid Rismoyo

Gani Amin Gutama

Daniel Pawer

Stage

Putranto Adhi Nugroho

Abdullah Fikri Ismanto

Nabila Savitri Erwansyah

Nadja Pradya Tasynim

Niken Ayu Salsabila Putri

Mayasti Dwidya Nastiti

Yurista Andina Putri

Raka Dimas Maulana

Dian Eunique Lestari

Beatrice Deviana

Mutiara Budi Aprilianty

Muchammad Raffi Naufaldhi

Ramos Mangihut Yemima Siahaan

Namira Sashabila Dandarama

Sarah Sabrina

Bigest Wullur

Livana Chin

Aufa Tsabita Lanaro





**Creative
Economy,
Our *Common*
*Future***

International Discussion on
Creative Economy 2024
Report and Recommendation
Document to WCCE