

Cooperation has continued to work with the G-77 and China and United Nations entities on increasing Southern attention to and support for the “creative economy for development” concept. It has championed an “International Forum on the Creative Economy”, which had several meetings since the first meeting in Shanghai in December 2005, followed by another dialogue held in Jamaica in June 2006, in Rwanda in August 2006, and in Brazil in November 2006. These meetings received much attention and support and have given impetus to creative thinking, development of policy platforms and network-building.

A significant benefit of both the formal and informal dialogues facilitated by the Special Unit for South-South Cooperation is that they have created a flexible, responsive and open environment for stakeholders at different levels of government, the United Nations system and their partners to discuss the more sensitive or controversial topics relating to the creative economy. For example, this dialogue process has enabled the exploration of the critical issue of IPRs, a subject on which the G-77 countries have been very vocal. At the WIPO Development Agenda meeting in February 2006,

the African Group laid out a seven-step plan that any meaningful discussion of IPRs and development should take into account. The discussions at the International Forum on the Creative Economy for Development, which was held in Rio de Janeiro, Brazil, in November 2006, provided an opportunity for this framework to be discussed and helped to expose some of these growing tensions in the developing world about the IPR debate.

Multilateral recognition was given to the value of this dialogue in the Paris Consensus, adopted by the Thirty-Ninth Meeting of the G-77 Chairman and Coordinators of the Chapters in February 2006: “The emerging new dynamic economies of the South provide new and potential opportunities for taking South-South cooperation to a higher level of collective self-reliance through trade, investment and technological cooperation. In this context, we support the ongoing efforts by the Special Unit for South-South Cooperation organizing important initiatives to boost South-South cooperation the Global South Creative Economy Expo; as well as other public-private partnership initiatives in new and dynamic sectors.”

Box 9.5

A new model leading to sustainability and better futures

Since 2005, the UNDP Special Unit for South-South Cooperation has been working on a new model of the creative economy, one that is better suited to the context of the Southern countries. In seeking to achieve sustainable development, this model incorporates four driving forces that are shaping our future.

1. Systemic, inclusive and multidimensional approach. The creative economy plays a role in all four dimensions of sustainability: economic, social, environmental and cultural. It is an activity with a strong economic performance, but it goes beyond that, building cohesion and social transformation; advancing environmental sustainability; and strengthening the values, differentials and credibility of communities, business enterprises and nations. To be effective, projects and activities that promote the concept of “creative economy for development” should include the following dimensions: generating and exchanging knowledge (cultural dimension); forming and expanding markets (economic dimension); fostering networking and strengthening the social fabric (social dimension); and focusing on environmental sustainability (environmental dimension). These are the pillars of the work of the South-South Cooperation Creative Economy Programme.

2. Intangible assets: A new concept of resources and wealth. Practice shows that the sustainable development equation is not simply a matter of economics: each dimension has its own capital: human capital, cultural capital, social capital, environmental capital. These dimensions are mutually interdependent. Financial capital may generate intellectual capital, which in turn might generate technological capital, which can foster natural capital, which may build financial capital. Examples such as the music from the State of Pará in Brazil or audiovisual arts from Nigeria show how such conversion of ‘capital’ works: the key factor in these models’s success lies in distribution, because these products are sold by street vendors. In this process, artists rarely receive monetary capital resulting from copyright, but instead gain capital in the form of reputation; as they become well known and desired, their market is enhanced and triggers a dynamic process that eventually generates monetary capital. By broadening the concept of assets to encompass natural, cultural and human resources as financial ones, creative economy for development opens a new work front, with close links to sustainability and innovation, not only of products, but especially of processes and models of management. It also enables Southern countries to turn their huge intangible assets and cultural diversity into other forms of wealth.

3. Evaluation of Intangibles. Measuring the intangible also implies shifting from an exclusively quantitative vision to one that also includes the qualitative. The focus on results must be broadened to include the assessment of impacts: checking what has changed and the resulting benefits in dimensions beyond the economic one. Assessing results of cultural/social/entrepreneurial programs in the slums, as is the case in Brazil, solely by calculating the income of youth who become professional artists is like measuring liquid with a measuring tape. How much is the preserved cultural diversity of a community worth? How much are spared lives worth? How much are innovative governance models for a better future worth? Assessing and measuring cre-

ative and cultural activities requires parameters yet to be developed. For instance, the dance sector economy is small, maybe just the sum of dancers, choreographers and performances. However, the economy of “dancing” as an activity is large because it includes festivals (such as Carnival), nightlife and quite a number of fitness centres, courses and gear.

4. A new era: The centrality of the intangible. For a better understanding of why the creative economy is so strategic to sustainable development, it is important to place ourselves within the present time. Evolution occurs in leaps, and we are in the middle of a huge one — a transition from a time when life was organized around material, tangible matters to an era when the intangible plays an increasingly central role. This is also a time of ecological crisis, because finite natural resources like land, gold and oil are being depleted. Knowledge, culture and creativity are intangible resources that cannot be depleted; they may be the only ones that are renewed and multiplied by use. Whereas the tangible/material is finite and limited, the intangible is elastic, unlimited, and can open the way to more inclusive models based in cooperation. When added to digital technologies (bits are also infinite), we get a myriad of collaborative options among society and a new term, “abundance economy”, which may originate more solidary lifestyles.

The challenge now is to ensure that the leaders of the public and private sectors, together with non-profit and/or non-governmental organizations and creative entrepreneurs, are conscious of this change of era, recognize the great potential that it presents and advance the policies needed to take better advantage of it. For example, in addition to the sectoral approach, we need a territorial approach, which is better suited to local development goals. We need to design strategies and policies for the future, based on diversity and the niche economy. We need to develop collaborative governance tools that allow multisectoral convergence and action. And we need to cultivate new professionals who possess the transdisciplinary skills that will allow us to connect with others from different areas.

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9.7 ITC: Creating business opportunities for creative industries

The International Trade Centre (ITC) is a joint technical cooperation agency of UNCTAD and WTO for business aspects of trade and development. Its efforts in helping the developing world have traditionally included the export of craft products. This traditional ITC contribution in the domain of creative expression will be pursued while opening up to, and progressively embracing, new creativity forms in order to help other creators export their art. Initially, the focus of ITC was on the crafts and visual arts in developing countries and economies in transition.

ITC assistance is concentrated in three main areas:

- *Markets:* Facilitating access by the craft and visual arts enterprises to distribution networks in importing markets, particularly by leveraging new information technologies to streamline their supply chains and promote their production abroad;
- *Protection:* Spreading understanding of the principles of marketing and of the intellectual property system along with recognition of the value of intellectual property issues in marketing, and providing practical guidance in the proper use of them;
- *Collection:* Soliciting and facilitating the gathering of international sector-specific data for market analysis.

Recently, the focus of ITC work in the area of the creative industries has been on ethical fashion. The rich culture, diverse traditions and skills of Africa, for example, have long been a source of inspiration for the international fashion industry. Equally, the industry has benefited from African raw materials such as cotton and leather. However, it is rare that the communities from which the inspirations and inputs are derived have benefited from the successes of international fashion. It is necessary to over-