



المؤتمر العالمي
للاقتصاد الإبداعي
World Conference
on Creative Economy

Organized by



وزارة الثقافة والشباب
MINISTRY OF CULTURE & YOUTH

THE WORLD CONFERENCE ON CREATIVE ECONOMY 2021

MAPPING FUTURE GROWTH

إبداع متكامـل
INCLUSIVELY CREATIVE

يـصنـع المـستـقبـل
CULTIVATING THE FUTURE

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I. INTRODUCTION

The Creative Economy Landscape

The human imagination plays a powerful role in uniting people to transform the world and ensuring a better future for everyone. As long as humans have existed, creativity has enriched our lives. This is evident from the discovery of a human cave dwelling dating back 45 thousand years and the cave paintings found at the site.

Culture and creativity also transcend borders to give people hope in the face of despair. The cultural and creative industries (CCI) responded to the impact of the COVID-19 pandemic with an innovative shift to the digital sphere, thereby playing no small role in keeping global economies ticking over while other sectors struggled to regain traction. Digitalization has levelled the playing field and facilitated the democratisation of culture and creativity while accelerating their access and availability for a wider audience. Culture and the arts are also directly linked to achieving the Sustainable Development Goals (SDGs) of the United Nations.

The creative economy is an evolving concept that builds on the interplay between human creativity and ideas and intellectual property, knowledge, and technology. It embraces creativity in culture, art, advertising, architecture, design, fashion, film, video, photography, music, performing arts, publishing, research and development, software, computer games, electronic publishing, and electronic media. The sheer breadth of the sector requires policymakers and legislators to understand its various facets and support each one proactively to ensure the CCI remain an important source of economic, social, and cultural value.

The creative economy is an evolving concept that builds on the interplay between human creativity and ideas and intellectual property, knowledge, and technology



A Sector On The Move

The creative economy is the sum of all the parts of the CCI's value chain, including trade, labour, production, and dissemination. Today, the CCI are among the most dynamic sectors of the world economy, providing new opportunities for developing countries to leapfrog into emerging high-growth areas. As a matter of fact, UNCTAD notes that the growth rate of creative economy exports has consistently outpaced that of other industries [1].



The growth rate of creative economy exports has consistently outpaced that of other industries

It is in the backdrop of this awareness that the World Conference on Creative Economy (WCCE) has been established to discuss issues and challenges with global stakeholders so that the CCI can achieve their full potential. The first World Conference on Creative Economy (WCCE) was organised in Indonesia in 2018. The inaugural WCCE in 2018 mapped the creative economy ecosystem, including the regulatory, marketing, and financial aspects. It was a forum for policymakers and industry stakeholders to exchange ideas, resolve challenges, and identify opportunities within the creative economy.

The next year, in 2019, the UN General Assembly declared that 2021 would be the International Year of Creative Economy for Sustainable Development. The proposal recognised the need to promote sustained and inclusive economic growth, foster innovation, and provide opportunities, benefits, and empowerment for all and respect for human rights.

In July 2021, the Group of Twenty (G20) decided to put the creative economy at the centre of development efforts and activity, acknowledging the significant dimension, weight, and contribution of the CCI to the global economy. Chaired by Italy in 2021, G20's Rome Declaration positions the creative economy as the prime engine of growth in the post-pandemic economic recovery.

The WCCE baton has been passed from Indonesia to the United Arab Emirates, a country that has nurtured creativity and human expression over the past 50 years since its founding. The ambition has always been to nourish the creative economy for a collective, cohesive, and thriving society. As the host of WCCE 2021, the UAE also launched a National Strategy for Cultural and Creative Industries in the same year.



The UAE aims to use the next 10 years to place the CCI among the top 10 economic sectors of the country

As the first Arab nation to implement a national strategy of its kind to foster the growth of the creative economy, the UAE's National Strategy for Cultural and Creative Industries establishes a new phase in catalysing the growth of the creative economy. The UAE Ministry of Culture and Youth will work with six federal and seven local government partners over the next decade to chart the country's cultural and creative evolution – one that empowers and inspires creative, human-first principles.

The UAE aims to use the next 10 years to place the CCI among the top 10 economic sectors of the country. The strategy, titled 'Creative UAE', enumerates 40 initiatives across three



Launch of Creative UAE: The National Strategy for the Cultural & Creative Industries, UAE Pavillion, Expo 2020 Dubai

The strategy, titled 'Creative UAE', enumerates 40 initiatives:



**6 federal
partners**



**7 local
partners**



**40 strategic
initiatives**

main segments – talents and creatives; professionals and business environment; and enablement of the business environment. Initiatives include enabling the business environment for freelancers and SMEs through proactive legislation and policies, enhancing the intellectual property framework for CCI, designing an export strategy to support trade to new international markets, and enhancing data collection to monitor the performance of the UAE's creative economy. Creative UAE aims to double the number of establishments operating in the CCI, as well as the number of jobs they provide, and increase the volume of exports of cultural and creative products and services.

As part of the UAE's mission to encourage global discourse on the creative economy, the country hosted the WCCE 2021 between 7 and 9 December at the Dubai Exhibition Centre at Expo 2020 Dubai with the theme 'Inclusively Creative – Cultivating the Future'.

WCCE 2021 took place alongside the global cultural phenomenon of the first World Expo being held in the Middle East, Africa, and South Asia region, with the participation of 192 nations.

WCCE 2021 made a powerful statement on the importance of the CCI to humanity's shared future. Positioned as the closing event of the United Nations' International Year of Creative Economy for Sustainable Development, the conference united stakeholders in imagining a better future and laying the foundations to shape it.

This was reinforced by a ministerial meeting held on the third day of WCCE 2021, where the primary stakeholders of the creative economy from 22 countries approved and adopted a 21-point UAE WCCE 2021 Agenda on the development of the global creative economy.

Resilience of CCI

The global creative economy felt a strong impact from the COVID-19 pandemic. Several venues closed and many creators lost earnings. According to UN estimates, the CCI lost \$750 billion (AED 2.75 trillion) in value in 2020; over 10 million jobs were also lost. The report estimated that 51.2 million people across the world were self-registered as working in some capacity (full-time, part-time, or intern) in the CCI. The report used profiles registered on networking platform LinkedIn for its data. It said the CCI-related profiles accounted for 6.7 per cent of all global LinkedIn users at the time and represented 48.4 million full-time equivalent (FTE) jobs [2].

The pandemic brought to light the crucial role that the CCI play in enhancing resilience, connection, and recovery

The pandemic brought to light the crucial role that the CCI play in enhancing resilience, connection, and recovery. The future of the sector depends on building resilience by developing new solutions. The creative economy has a strong impact on sustainable growth, job creation, and the development of societies. Research from 2020 shows that in emerging markets, the artisan economy is a major driver of informal jobs for an estimated 300 million people and is projected to reach a global valuation of \$985 billion (AED 3.6 trillion) by 2023. It is also a sector that employs more young people than any other [3]. The sector is a driver of technology, education, finance, tourism, and sustainable development in general. This places the creative economy at the heart of global recovery plans.

The positive impact of the creative economy can be maximised if governments prioritise its development at the strategic level. This can be achieved through policy frameworks that intensify bilateral, regional, and multilateral collaboration in developing an inclusive, equitable, and supportive ecosystem that promotes transparency, shares best practice, and improves the data and metrics needed to measure success.

As Her Excellency Audrey Azoulay, Director-General of UNESCO, said in her opening remarks, "Three main elements come into play to support the growth of the creative economy – the first is protecting creators; the second is digitalisation of culture ... to guarantee cultural diversity and a fair sharing of value between digital platforms and creators; the third is reliable and precise data ... to inform collective reflections."

WCCE 2021 in the UAE captured the innovative policymaking, entrepreneurial insight, and imaginative flair that connect global thinkers, policymakers, creative pioneers, and other changemakers. This document captures the ideas, key statements, and proposed actions from the conference's six themes:

The 6 themes:



Future Sustainable

Developing new thinking for responsible living



Reworking Work

Connecting people, ideas, and places



Technology Transformation

Applying creativity to release the positive power of technology



Inclusivity and Diversity

Harnessing creativity to help build inclusive, diverse societies



Education Unleashed

Liberating potential through cross-disciplinary learning



Elevating the Media and Communications Landscape

Showcasing new ways to share and consume creative content

Through more than 65 sessions exploring these themes in depth and from diverse perspectives, WCCE 2021 inspired and equipped its delegates to make culture and creativity central forces in the drive towards a better tomorrow.



“Sharing the conference’s purpose and approach aims to not only illuminate ideas, but also the pathways forward. The ambition of this report is to distil the information and directions needed to shape a human-first cultural and creative sector. It aims to be the reference for policymakers, legislators, and creative leaders across the world – to be brought to life in their actions. Because when we support a creative future with humanity at the heart, we open up the possibility for everyone to thrive in our fast-changing world.”

HE Noura bint Mohammed Al Kaabi

Minister of Culture and Youth, UAE

II: WCCE 2021

WCCE 2021 united global demonstrations of inclusivity, diversity, collaboration, and commitment, bringing together ministers across the globe to adopt and embrace the UAE agenda.

“WCCE 2021, hosted by the UAE, stands as a platform for creativity and human imagination worldwide that takes forward the commitment to the creative economy made in Indonesia in 2018,” said HE Noura bint Mohammed Al Kaabi. “While each nation’s objectives are different, we can all learn from each other, coordinate and collaborate on the growth of the global creative economy.”

The conference served as a launchpad for proactive agendas such as the Global Agenda for the Cultural and Creative Industries developed by the Creative Industries Policy and Evidence Centre (PEC) as its contribution to the United Nations’ International Year of Creative Economy for Sustainable Development. Detailing 11 key actions for international creative industries and governments worldwide, the report’s aim is to support the growth of the CCI and help them tackle some of the biggest challenges of the 21st century.

“Gathering data, building capacities, policy support, international cooperation, and financial and technology support are crucial for the growth of the CCI,” said HE Audrey Azoulay, Director General, UNESCO.

Unique in its global standing, geographic location, and cultural identity, the UAE recognised the importance of the CCI early – responding robustly to the needs of effective policymaking – including legislation and regulation, protection of intellectual property, the establishment of distinctive creative clusters and free zones as inclusive ecosystems, and the 10-year national CCI strategy that has considered an evolving cultural landscape.



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HE Audrey Azoulay
Director General, UNESCO

WCCE 2021 in numbers

+3,600



**Physical & virtual
attendees**

67



Sessions

39



Workshops

19



Performances

160



**Local, regional
& international
speakers**



Session: Discussion on the Launch of UAE's National CCI Strategy
Speakers: HE Noura bint Mohammed Al Kaabi, Minister of Culture & Youth, UAE
HE Abdulla Bin Touq Al Marri, Minister of Economy, UAE
Moderator: Mina Al Orabi, Editor in Chief, The National

"The UAE has been transformed from a seaport to huge ports and airports, and now to brain ports. The strategy aims to elevate the intellectual capital and cultural contribution of the UAE to the world," said HE Abdulla bin Touq Al Marri, Minister of Economy, UAE.

At WCCE 2021, these strategies aligned with global policies, distinctive insights, and progressive case studies, illuminating the potential to drive economic and cultural growth inclusively. HE Angela H Tanoesoedibjo, Vice Minister, Ministry of Tourism and Creative Economy, Republic of Indonesia, said: "It is crucial to invest in people and creativity to build a resilient and sustainable creative economy that fulfils the SDGs."

A truly better future lies in cross-industry and cross-continent collaboration, and the UAE is already embracing this path, outlining plans to work with global organisations and other countries to further the goals of the creative economy. As HE Noura Al Kaabi explained: "The creative economy sector is vital for nurturing young talent and putting them on a path to success in the CCI – something that makes the industry more meaningful to us all. To strengthen its positive impact on global economies, we need to coordinate our efforts to develop the data required for effective policymaking and regulation."

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Findings from the Youth Circle, held by twofour54 at WCCE 2021, validated the importance of empowering and nurturing creativity within the youth demographic, mapping a path of policy and community that would set global adopters on the way to CCI success. Youth Circle is an initiative governed by Emirates Youth Council and launched by HH Sheikh Mohammed bin Rashid Al Maktoum, Vice President and Prime Minister of the UAE and Ruler of Dubai. It inspires youth-centric dialogue, innovating solutions for global challenges surrounding the CCI, with the ambition to drive long-term sustainability.

These range from breaking down barriers between established organisations and local creators to promoting culturally nuanced regional content through an inclusive national channel and diversifying training and internship programmes to accommodate the development needs for alternative content creatives.

Beyond recognising the importance of the youth, UNCTAD identifies the role of the CCI with helping to enhance developing countries' participation in, and benefit from, new and dynamic growth opportunities. "If a city can attract more skilled and passionate CCI workers, it gains assets that work towards sustainable economic development," said HE Ernesto Ottone Ramirez, Assistant Director General for Culture, UNESCO.

At both UNCTAD and WCCE 2021, CCI collaboration was deemed a major factor in future global trade.

UNCTAD, UNESCO and the World Intellectual Property Organisation (WIPO) have been integral to this type of collaborative future. "In bringing the creative ecosystem together, we need to support all countries, particularly those with economies in transition, and promote the CCI in a sustainable manner. This involves three pillars: social, economic, and international," said Marisa Henderson, Chief of Creative Economy Programme, UNCTAD.



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Minister of Economy, UAE

Such partnerships are expected to play a key role in shaping policies for creative industries. Both the United Nations Resolution on Creative Economy and the UNCTAD 15 outcome document outline a roadmap for this type of sustainable CCI growth, with the latter setting an agenda to nurture the untapped potential of the CCI in underdeveloped countries through entrepreneurship, innovation, social inclusion, and policy.

“For the first time in history, we see a common understanding among nations that the CCI is a not just a driver but also an indicator of the dynamic evolution of a country,” said Sylvie Forbin, Deputy Director General, Copyright and Creative Industries Sector, WIPO.

At WCCE 2021, HE Noura Al Kaabi said: “The leadership of the UAE is committed to supporting the cultural and creative industries because it understands the contribution they make to the local, regional, and global economy.”

The COVID-19 pandemic shone a light on the CCI, exposing some endemic inequalities and unprotected structures while highlighting their resilience and their importance to societies and individuals across the world.

It is in the backdrop of this widespread recalibration that 2021 was named the International Year of the Creative Economy for Sustainable Development – aligning with the United Nations resolution to encourage governments around the world to reform policies, renew economic models, and strengthen public policy investment to ensure the success of their own creative economies.

The ideas explored at WCCE 2021 connect the dots of tomorrow’s cultural and creative future – mapping a path that embraces technology, embeds inclusivity, and elevates education – while ensuring that there is a sustainable future in which the industry can



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thrive. It is a future that makes more than just cultural sense. According to UNCTAD, the creative economy is estimated to generate nearly 30 million jobs worldwide and accounted for a doubling in the value of the global market for creative goods, from \$208 billion (AED 763 billion) in 2002 to \$509 billion (AED 1.87 trillion) in 2015.[4]

It is in the backdrop of this widespread recalibration that 2021 was named the International Year of the Creative Economy for Sustainable Development



Theme 1

Future Sustainable

Developing new thinking for responsible living

In the year of global climate summits – COP26 and the Intergovernmental Panel on Climate Change (IPCC) among them – sustainable policies are quickly evolving from being merely 'nice to have' element to 'must have', an integral feature of the creative economy.

"Right now, past, present, and future are seeping into one another," said Sabih Ahmed, Associate Director and Curator, Ishara Art Foundation, citing the effect of climate change on treasured monuments, even as we grapple with virtual and 'real' realities.

For the CCI, this requires a reimagining of what it means to be sustainable – with innovative and transformative solutions that challenge the world as we know it – rather than using 'green' models of growth as another measure of investment. Creators and manufacturers are rethinking materials and supply chains from a product design perspective.



Session: Accessible Creativity
Theme: Inclusivity & Diversity
Speaker: HH Sheikha Latifa bint Mohammed bin Rashid Al Maktoum
Moderator: Becky Anderson

At WCCE 2021, the industry was envisioned as Future Sustainable, extending beyond the necessity of supply chain evolutions and planet-benefiting materials to embody a holistic approach to nature – one where human creativity is integrated, hybridised and, in turn, self-sustainable.

Creativity and cultural capital projects are intended to inspire investors, collectors, artists, and designers to become more active and more visible within impact investing

Discussions also included the topic of Impact Investing. "Creativity and cultural capital projects are intended to inspire investors, collectors, artists, and designers to become more active and more visible within impact investing. We're also issuing a call-to-action to leaders in the global ecosystem for impact investing, including policymakers, fund managers, wealth advisers, and institutional and individual investors. We're asking them to prioritise

10 per cent of the global economy into the creative economy and asking them to identify the best opportunities to drive social and environmental impact," said Laura Callanan, Founding Partner, Upstart Co-lab.

A sustainable practice achieves its goals through the application of factors relevant to each region and context. "Buildings can be used to help expand cities, and make them more liveable," said Dr. Santiago Calatrava, Principal-in-Charge and Creative Director, Santiago Calatrava Architects and Engineers, which designed the UAE Pavilion at Expo 2020 Dubai. The sustainable building includes elements that are energy efficient, reduce water consumption, and optimize indoor air quality.

The conference saw the focus of sustainability expand beyond the physical environment to include the social and economic environment, chiming with the United Nations' Sustainable Development Goals that aim to guarantee the planet's integrity, improve quality of life, and make the creative economy the backbone of sustainable development.



"A strong, robust creative sector is a very important part of a diversified economy. We are working on the vision of seeing Dubai as a global cultural destination as much as it is a global business destination now,"

**HH Sheikhha Latifa bint Mohammed
bin Rashid Al Maktoum**

Dubai Culture and Arts Authority.



Reworking Work

Connecting people, ideas, and places

Work is not someplace you go to, but something you do: this truism of our times was echoed in many ways across sessions that focused on reconciling new technologies, modes of work, and compensation for creative economy workers. “Many cultural practitioners don’t fall into the definition of employee ... even when there are good state policies to protect employees,” said Avril Joffe, Head of the Cultural Policy and Management Department at the Wits School of Arts, University of the Witwatersrand. Joffe is also one of UNESCO’s pool of experts in cultural policy, governance, and CCI.

Human-centric skills are already being placed at the heart of the Fourth Industrial Revolution (4IR)

A legal framework that considers all issues surrounding contracts, negotiations, ownership, jurisdiction, licensing, as well as the ramifications of creative work empowers creatives and adds to the ecosystem. Contract, freelance, fixed-term, part-time, gig, and own-account workers often don’t get occupational health or maternity benefits or collective bargaining rights.

In a session dealing with the legal foundations essential for creative work, UAE-based lawyers and artists discussed first-hand accounts and experiences. The experts noted the UAE’s recent wide-ranging legislative reforms via 40 new laws, including those on protection of

copyright and intellectual property. The amendments are aimed at maximising the CCI’s contributions to the UAE economy and improving participation in the creative economy. The new Trade Mark Law (No. 36 of 2021), which came into effect on January 2, 2022, even protects 3D works and holograms.

“The UAE has been at the forefront of protecting artists’ rights, respect, and dignity, through a number of regulations,” said Maha bin Hendi, Managing Partner at Maha Bin Hendi Law Firm. “Artists have two sets of rights – moral and financial. Moral rights are unrestricted by time, and pertain to claims of ownership, amendments to artwork without consent, etc. Financial rights cover distribution and duplication of work, apart from the issues relating to payments. The first step for individual or corporate creatives is to develop a habit of doing a legal check.” Human-centric skills are already being placed at the heart of the Fourth Industrial Revolution (4IR). Research from McKinsey indicates that demand for higher cognitive skills such as creativity, critical thinking, and decision-making will increase by 14 per cent in Europe by 2030, becoming decisive resources and critical tools in solving complex challenges and leading organisational change.[5]

Tita Larasati, Industrial Designer and Lecturer, Bandung Institute of Technology, Indonesia, and a member of Nesta’s Creative Industries Policy Evidence Centre (PEC), spoke of a ‘HexaHelix’ of stakeholders in the creative cities – academia, industry, government, community, media, and



Camilla Singh, Artist, WCCE 2021 Creativillage, Expo 2020 Dubai, 2021

financial institutions – that can help develop the creative economy rapidly and more equitably. “It’s important to work the cultural and creative agenda into education as well as legislation,” she said, citing the example of her classes on Environmental Arts, where students present ideas on how they can use their creative potential to develop awareness about climate change. Their ideas are then used as prototypes and presented to the government.

To effectively rework work, urban centres need reworking as well. Stakeholders need to rethink the way they look at urban development to create cities with global appeal. Blending culture into cities is about deep listening and restructuring that is specific to spaces in a way that can resonate on a global level. Inclusive cities work for everyone. This means not just gender inclusivity, but also intergenerational inclusivity, including working with children and older people in the designing of public spaces.

This reworking of work will see employment functions and paths restructured as economic value becomes increasingly driven by creativity. “Digital nomads now not only visit destinations but are prompted by the possibility of remote work to live and work in various places, before moving on to the next. This enables cross-pollination of ideas,” said Taoufik Aboudia, CEO, Emerging Business Factory, Morocco.

WCCE 2021 chartered this optimistic future frontier – one where working standards are nurtured by the perfect combination of cooperation and competition – with governments supporting the entrepreneurship vital to any economy, alongside the ecosystems that sustain it. “The number one most important point is simplification of processes and systems, which makes it easier for creative entrepreneurs to move forward faster,” said HE Hala Badri, Director General, Dubai Culture and Arts Authority.

WCCE 2021 chartered this optimistic future frontier – one where working standards are nurtured by the perfect combination of cooperation and competition



Theme 3

Technology Transformation

Applying creativity to release the positive power of technology

Technology has made possible the blurring of boundaries between the physical and digital worlds. Data is the new language of this merged domain. Artists can now be technologists and funnel human experiences and memories into new creations.

"We need to embrace change, be optimistic about the future. But we also need to proactively overcome challenges. There is already a convergence of the digital and the physical. There is a new wave of investments, options, and excitement – a new renaissance," said HE Omar bin Sultan Al Olama, UAE Minister of State for Artificial Intelligence, Digital Economy, and Remote Work Applications. With research from McKinsey indicating that digital progress was accelerated by up to five years in 2020 alone, new technologies are emerging almost beyond consumer comprehension – fusing the physical, digital, and biological spheres, creating new data streams, and altering the way society operates.[6]

At WCCE 2021, experts tracked these changes – from exploring the advent of AI and automation, to the evolution of social media – asking questions surrounding privacy and big data.



The global technology transformation will unlock untold possibilities for the CCI, mapping a path not towards human obsolescence but towards an era of human and AI collaboration, with responsive, augmented technologies driving a radical revolution in the way we create.

"The metaverse is here. NFTs are here. The decentralisation of how cultural goods are transferred across the world is here. How do we enable that everyone is ready for the new technological world?" said Andrea Dempster Chung, Co-founder and Executive Director of Kingston Cultural District in Kingston, Jamaica.

Artists can now be technologists and funnel human experiences and memories into new creations

Refik Anadol is one of the creatives pioneering such capabilities by harnessing open data and the aesthetic of machine intelligence to create transformative spaces and public art installations. In a

collaboration with Bulgari, he combined AI and quantum data to animate seven billion flowers from all over the world with colour and scent. His partnership with New York's Museum of Modern Art (MoMA) resulted in a sold-out series of NFTs created from the meta-database of the museum's entire digital library. "Data is not just numbers but a form of memory. We are in a world where the digital and the physical come together," said Anadol.

"What does it mean to be an artist when worlds are colliding?" Anadol asked his audience at WCCE 2021. "It is an interaction between us, machines, and society. When they come together purposefully, they create inclusive experiences."

Evaluation of art – even great art – has always been subjective. The future will tell us whether it will continue to be so, or if this is a new frontier to master. "The challenge is to design the criteria to evaluate creativity," said Yiru Lai of AI Painting Project, who works with IBM as a Cognitive Application Specialist, summing up the debate on the next frontier of AI.



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Inclusivity and Diversity

Harnessing creativity to help build inclusive, diverse societies

The message at WCCE 2021 was clear: at the heart of the future creative economy is not simply the need to diversify, but to create structures where diversity can truly flourish. From empowering a wide range of voices to facilitating collaborations and nurturing cross-disciplinary connections when collaborating – this proactive step is at the core of creating inclusive cultural ecosystems that span the globe. Creative economy practitioners spoke of their experiences.

"The opposite of inclusive is not exclusive, but extractive. The cities I have worked in have turbocharged cultural markets and an ecosystem that offers different types of accessible spaces," said Paul Owens, Chair, BOP Consulting and Director, World Cities Culture Forum.

As the act of cultivating inclusivity and diversity lies at the heart of tomorrow's cultural economies, WCCE 2021 outlined the untapped potential of the booming metaverse in creating such a future. Democratising a whole new community, the rise in NFTs is granting individuals across generations, skillsets, and demographics an unprecedented opportunity.

Pedigree is no longer a requirement for creators to become popular or to get their work to the masses. "Access certainly matters. Rich people don't necessarily make the best art. We need to foster spaces that are about the scientific and artistic imaginations. We need to give people the skills to think out loudly and imaginatively," said Dr. Pradeep Sharma, Director of Arts, Culture, and Heritage at the Salama Bint Hamdan Al Nahyan Foundation.

With the inclusivity and social impact of the NFT era beginning to take hold, the opportunity lies in empowering communities with crypto knowledge and education that enables blockchain technology to work with the CCI and not against them.

"In the Middle East, we are still pioneers in the digital art inventory space," said Amina Debbiche, Cofounder at The Open Crate and Ghaf.nft. "We want to merge technology with art knowledge."

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Humanising the blockchain is important, and providing the human touch is key to what we do in the online art space. "Art is a way to create shared memories with people. It values our culture, history, and language and changes our perception, the way we look at history and ourselves," said artist El Seed, known globally for his unique Arabic 'calligrafitti' murals with a message, which are painted on building facades, rooftops, and often spanning several structures covering a locality. He talked about the human stories he encountered while working to preserve heritage for a sustainable future.



Artist Refik Anadol's installation WCCE 2021 Creativillage, Expo 2020 Dubai, 2021



Education Unleashed

Liberating potential through cross-disciplinary learning

Education has no age limit. This view was endorsed by future-facing creatives and experts at WCCE 2021. Life-long learning, diverse curriculums, and nurturing early-age creativity are key – with the creative economy encouraged to endorse and embrace a more holistic view of education that does not begin or end with traditional schooling. The education system needs to orient itself for future opportunities and challenges related to the creative economy. “Economic diversification needs to be accompanied by educational diversification,” HE Al Kaabi said.

From STEAM models that integrate the arts into the core disciplines of science, technology, engineering, and maths (STEM) to AI curriculums and cross-generational classrooms, the blurred and boundaryless learning of the future will ensure education unleashed. Design thinking will be a critical aspect of education in the future, supported by reforms in the teaching approach, and with more immersive educational experiences.

The curriculum of the future has begun to be implemented in the schools of the UAE

and other countries, marking the beginning of a journey that involves not only what is taught but also how it is taught.

“What skillsets should creatives focus on? Maybe 50 years ago, Picasso was unique and original. But the world is changing and increasingly digital. This is a huge opportunity for new artists. Now there is Photoshop, AR, VR, holograms... In the future, in people’s homes and offices, you will see moving art. There are so many platforms, tools, and opportunities,” said Raoul Milhado, Co-founder, Elitium, a blockchain-based ecosystem powering a range of luxury and fintech products.

For global strategist and author John Howkins, this translates to a future of Creative Ecologies, where a society’s capacity to learn is central to its ability to progress in terms of creativity and innovation. Beyond centralised education systems, Howkins outlined the importance of every individual developing their own learning skills: “We should enable people of any age to learn what they want, when they want, and how they want; bring think-tanks, research bodies, and NGOs into the



“We should enable people of any age to learn what they want, when they want, and how they want; bring think-tanks, research bodies, and NGOs into the education process; protect learning-for-the-sake-of-learning from being squeezed out by learning-for-a-job vocational courses.”

John Howkins

Global strategist and author



“We demonstrate that art, creativity, and innovation are central to what makes us human. People have painted, told stories, memorised poetry as a way to express imagination and creativity, and to celebrate culture and identity. We want our new generation to be ready for the future, use their creativity and imagination and unique backgrounds to create opportunities for economic growth,”

HE Jameela Al Muhairi

Former Cabinet Member and Minister of State for Public Education

education process; protect learning-for-the-sake-of-learning from being squeezed out by learning-for-a-job vocational courses.”

Multicultural, urban-centric growth uses art and culture as binding agents across education systems to create harmonious societies. Sharing insight into the need and the path to stimulating young minds in the creative space, HE Jameela Al Muhairi, Cabinet Member and Minister of State for Public Education, UAE, spoke about the UAE’s work in strengthening the creative economy of the future through the next generation.

“We demonstrate that art, creativity, and innovation are central to what makes us human. People have painted, told stories, memorised poetry as a way to express

imagination and creativity, and to celebrate culture and identity. We want our new generation to be ready for the future, use their creativity and imagination and unique backgrounds to create opportunities for economic growth,” she said.

There is a confluence, a meeting of worlds, at the heart of the creative economy. Cultural institutions can help by innovating and letting people connect with creativity and present high-quality edutainment experiences. It is important to stress the link between art and emotion. Education needs to be gamified with emotion at the heart of learning. The optimal learning environment is one in which learners are physically, socially, emotionally, and intellectually involved – all at the same time – ensuring they remain absolutely engaged.

Multicultural, urban-centric growth uses art and culture as binding agents across education systems to create harmonious societies



Theme 6

Elevating the Media and Communications Landscape

Showcasing new ways to share and consume creative content

New capabilities are democratising the media and communications landscape, changing the who, what, and how of the way we create and consume content. With smartphone usage growing and short-form social videos booming, a growing number of people have the tools at their fingertips – literally – to realign the consumption and production standard of an entire industry.

One crucial part of elevating the media and communications landscape is to ensure diversity and inclusivity, while honouring values that continue to be relevant. “We must remember that the right to read is a basic human right, sometimes denied to many. All of us have a role to play in this right, and social justice is achieved only when everyone’s voice is heard,” said Sheikha Bodour bint Sultan Al Qasimi, IPA President and the Founder and CEO of Kalimat Group.

The global creative economy in general and the media and communications landscape in particular are in the midst of reaping cultural riches from a more diverse set of creatives than it has ever witnessed before. Examples include the Walt Disney Company’s recent production of ‘Mira: Royal Detective’, which is set in India and became an example of collaboration, representation, and authenticity



WCCE 2021 Creativillage, Expo 2020 Dubai, 2021

when creating a fictional world. Nuances such as ensuring that the shape of the crescent moon that symbolises the festival of Eid matched the lunar calendar formed a part of the experience.

"In the Middle East, we are lucky that there has never been a better time to be a content creator," said HE Sheikha Al-Zain Al Sabah, chairperson and CEO, National Creative Industries Group, Kuwait.

One crucial part of elevating the media and communications landscape is to ensure diversity and inclusivity

Stories that find an echo in a shared culture see greater acceptance among audiences. At the same time, universality is a great indicator of success. "Stories of love and sacrifice link people together. The movie steered clear of slogans or emblems, but focused on brotherhood, which is a human value," said Abdulla Saeed, an actor who worked in the movie 'Al Kameen', jointly produced by Image Nation Abu Dhabi and Stuart Ford's AGC Studios. Released in November 2021, 'Al Kameen' broke the record for the biggest opening of an Emirati film and an Arabic language film in the UAE and became one of the top five grossing films of the year within a week of its release.

In addition to creative individuals being empowered by technology and market democratisation, institutional support is essential for nurturing creative talent and developing a future facing CCI ecosystem that functions at many levels. "Creators need to be remunerated or they will find something else to do. We also need to ensure their connectedness to the global ecosystem," said Dimitar Gantchev, Director of Copyright and Creative Industry Sector, WIPO.

Sub-sectors such as gaming can benefit from focused strategic intervention. "Brand funding and government support make the gaming sector hard to ignore," said Haya Al Qadi, Global Marketing Manager, Galaxy Racer.

Robust regulatory systems that protect intellectual property rights and people-first talent management agencies that can provide incubation across the board, along with a recognition of newer platforms, emerged as key concerns. "Things are about to change radically. Phones will become obsolete and in three or four years, devices that you have never seen before will become ubiquitous. I want a metaverse where nobody steals information from me," said Anthony Geffen, Academy and Emmy Award winning filmmaker and visionary storyteller.



"We must remember that the right to read is a basic human right, sometimes denied to many. All of us have a role to play in this right, and social justice is achieved only when everyone's voice is heard,"

Sheikha Bodour bint Sultan Al Qasimi
IPA President and the Founder
and CEO of Kalimat Group.



III: INCLUSIVELY CREATIVE

Redefining a Human-first Future

With its theme of 'Inclusively Creative', WCCE 2021 explored all aspects of inclusion that are essential to developing a robust and resilient creative economy, to create sustainable urban development focused on the growth of creativity and culture, with the ultimate goal of furthering a people-centric agenda.

At WCCE 2021, a diversity of voices ensured the first step towards inclusion. Policymakers met creatives, global organisations engaged with local ministers, incubators spoke to cultural entrepreneurs, and trendsetters met future innovators – cutting across the boundaries of age, gender, race, and socio-economic status to create a truly diverse event that was empowered to tackle the challenges faced by the CCI.

Cutting across the
boundaries of age,
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diverse event that
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tackle the challenges
faced by the CCI

Empowering creativity

The creative economy has experienced rapid growth, generating new jobs in every region of the world. According to a G20 report, pre-pandemic forecasts said that CCI would account for up to 10 per cent of global GDP by 2030³. While the importance of culture for human resilience was underscored during the COVID-19 pandemic, the CCI have been severely impacted at this time, with developing countries facing heavy reversals in the sector.

An in-depth study by the UAE Ministry of Culture and Youth, the CCI Pulse Check, tracking the transition from lockdown to recovery found that, on average, companies in the CCI of the UAE lost 41 per cent of their revenue in 2020, while freelancers lost 52 per cent. The government relief funding programme, called the National Creative Relief Programme, proved essential in sustaining creative talent. About 23 per cent companies and 30 per cent freelancers reported applying for one or more of these programmes [7].

Many countries have taken a renewed pledge to support the CCI. HE Sheikha Alia Khalid Al Qassimi, Assistant Undersecretary for the Cultural and Creative Industries Sector, Ministry of Culture and Youth, UAE, said: "The term 'inclusively creative' is not just an expression of an ethical value and an ideal but also an idea that is applicable to our pursuit of greater economic potential from the sector."

Empowering vulnerable populations such as the youth and women, who face more setbacks during times of crisis, is central to creating a resilient foundation. Culture is as much a bedrock of human and sustainable development in an economy as it is a bridge between peoples. At a ministerial-level side-event of the 76th session of the UN General Assembly held in September 2021, Rebeca Grynspan, Secretary General of UNCTAD,

spoke about the need for "a state that sponsors cultural and creative industries and invests to close the gaps in ICT and digital infrastructures," highlighting that coordinated action and strong commitments from states, international actors, private sector, and stakeholders are key for creating enabling environments for the CCI.

The creative economy has experienced rapid growth generating new jobs in every region of the world

WCCE 2021 discussed ways to use imagination in rebuilding economies. It explored how to support regional talent in filmmaking, even as it discussed the experiences of those working to protecting heritage and sustainable practices in architecture. Culinary entrepreneurship has made the world a tastier place and those creatives found a place on the agenda as well. Use of technologies such as AI can, in fact, deliver change and inclusion while empowering the youth with future skills and education. Independent creatives and gaming developers used the platform to learn about funding, including financial endowments that deliver social impact.

WCCE 2021, which was held in conjunction with Expo 2020 Dubai, explored the transformative experiences of creatives in weathering crises. Creativity is key to acquiring skills such as flexibility, lifelong learning, and adaptability, which are needed to realise the potential of the 4IR.

The study by the UAE Ministry of Culture and Youth found that digital strategies were critical in generating new revenue.



The winners of the Access Sharjah Challenge, powered by Sheraa and in partnership with the UAE Ministry of Culture and Youth.

Over 75 per cent of survey respondents reported using digital means to distribute content, products, or services in 2020. This broadly aligns with global shifts in digital consumption patterns in audio-visual and interactive media, which were discussed at WCCE 2021.

In terms of inclusion, this levels the playing field for greater participation of creatives from various geographies, and it also makes the CCI more accessible to wider audiences. “It’s fun to study the arts, but difficult to make money from them. One of the keys to that is about being networked and being in the rooms with the right people around you. It should be easy to break down those barriers,” said Caroline Norbury, Founder and CEO of Creative England and CEO of the Creative Industries Federation.



“The term ‘inclusively creative’ is not just an expression of an ethical value and an ideal but also an idea that is applicable to our pursuit of greater economic potential from the sector.”

HE Sheikha Alia Khalid Al Qassimi

Assistant Undersecretary for the Cultural and Creative Industries Sector, Ministry of Culture and Youth, UAE

Reclaiming cultural nuance

The future of inclusive creativity will extend beyond amplifying intersectional and diverse voices to celebrate the nuances of individual communities and identities on a global scale. Against a backdrop of identical media publications and global cultural waves, countries across the globe are revitalising their own arts, history, and heritage.

At WCCE 2021, this cultural nuance extended to nations exploring their past and future heritage and digital, analogue, and virtual channels. “A strong, robust creative sector is a very important part of a diversified economy. We are working on the vision of seeing Dubai as a global cultural destination as much as it is a global business destination now,” said HH Sheikha Latifa bint Mohammed bin Rashid Al Maktoum, Chairperson of Dubai Culture and Arts Authority.

An inward lens is essential for rediscovery. “We are starting to look within ourselves and our region and it’s about how we see ourselves instead of how the world sees us,” said Nadine Ghaffar, founder and general manager, Art D’Égypte, whose annual exhibition showcases contemporary art at heritage sites, connecting Egypt’s rich past to its creative present. For Ghaffar, challenging perceptions and reintroducing her country to the world’s artists is one of the keys to the success of the CCI in Egypt.

Countries across the globe are revitalising their own arts, history, and heritage

Diversity within urban centres, which attract global creatives, means acknowledging multicultural realities and perspectives. Reem Hameed, CEO and Cofounder, Collective, and Partner, Dukkan Media, spoke about the experience of creating a podcast that is considered the ‘voice of Neo Bedouins and the home of the others’, giving the world insights into third-culture kids who are raised in a country that is not the homeland of their parents.



“We are starting to look within ourselves and our region and it’s about how we see ourselves instead of how the world sees us,”

Nadine Ghaffar

Founder and general manager, Art D’Égypte

Incubating ambition and aspiration

The government plays its part in ensuring that there is an ecosystem in place to support the CCI. The conference discussed that financial engineering for CCI policies is more about the 'how to', rather than the 'how much'. Cities, governments, and public authorities can enable this by devoting real estate to the arts and creative sectors, and by helping artists buy or rent space that is not only of social but also of economic value.

WCCE 2021 explored the paths of beneficiaries of government-funded programmes and internships in places such as Los Angeles, London, and New York, highlighting how these individuals are now the leaders and engines of the inclusive creative economy in their respective cities. In the UAE, as in many other places, multi-sector stakeholders come together to

solve problems. The UAE is at the centre of game development in the region. California-based Unity Technologies is working with Abu Dhabi University, NYU Abu Dhabi, Higher Colleges of Technology, and the University of Sharjah to help the region develop more talent. On Yas Island, meanwhile, the Yas Creative Hub, is set to become the region's centre for gaming companies and enthusiasts alike.

In a world where cross-disciplinary learning is becoming crucial, Geraint 'G' Bungay, Co-Founder and CEO, Boss Bunny, told aspiring creatives in the field of gaming: "It is good to have talent; but you need to understand the business. When you start out, you should not aim at developing the next FIFA or PUBG. Understand games instead; understand the business of gaming."



Nabiha Nahyan, Jaysus Zain and Salem Al Attas - Performance organized by Rooftop Rhythms

CREATIVITY IS THE ACT OF
TURNING NEW AND IMAGINATIVE
IDEAS INTO REALITY.



IV: AN AGENDA FOR ACTION

Key Takeaways and Recommendations

Over three days of dynamic content that spanned panel sessions, discussions, and workshops, as well as having global leaders in policymaking and various representatives of the different fields of the CCI, clear insights and outcomes emerged that connected the six initial themes set out by WCCE 2021.

Many of the sessions covered the foundations of the creative economy, like blockchain technology, funding approaches and intellectual property, and strategies for education. At the same time, newer economic visions for countries embracing a diversified people-first economy are emerging.

"Creativity happens when cultures overlap. Inclusivity, diversity, and honesty sum up this conference... It's a characteristic of the country we are in that has shaped the journey of the creative economy and industries," an author and speaker on the CCI, John Howkins, said during the wrap-up session.

The next steps include the planning of practical ways in which to build on and deliver the ideas and inspiration generated during the conference, before the next iteration of the WCCE that will be held in Indonesia in 2022.

Several thought-provoking outcomes and recommendations emerged from WCCE 2021.



"Our thoughts about the creative economy are like those of 19th century telephone engineers – we are yet to fully understand the technology or the impact. The narratives on moving away from an oil economy are important"

John Newbiggin

OBE, founder and first Chairman of Creative England

WCCE 2021 Outcomes

01

The **global creative economy relies on human imagination as a key asset.** Creative economy enables innovative solutions to problems facing humanity.

02

CCI thinking is inherently collaborative and cross-sector with multi-level partnerships **unlocking new career paths, employment structures and possibilities within the industry.** Organisations can start by decentralising creativity to harvest better ideas across the board.

03

Digital and real lives are interlaced and interconnected, permitting new hybrid opportunities in creative output, creative employment, and creative learning.

04

Sustainability is illuminated as the ultimate goal for the industry. This symbiotic relationship is realised by placing environmental, human, and ethical sustainability at the centre of creative practise – while using the practise itself to provide innovative solutions.

05

Creatives are empowered and safeguarded through clear policies – creating geographical and cultural communities with the structures and foundations in place to empower themselves.

06

CCI support must target long-term strategies that **embed the cultural and creative industries into the fabric of society** – a task that the UAE's CCI national strategy is already on the way to enabling.

07

Intersectionality is at the core of the creative economy, harnessing the opportunity both to **foster equity and allow future generations to see representation in the industry** from a range of people, to inspire them to follow suit.

08

The CCI amplify regional practices and cultural nuances, **harnessing the opportunity to challenge hegemonic stereotypes** while promoting cultural heritage internationally. Content consumers as well as creators are ensuring content is adapted to their preferences and cultural nuances.

09

As we move through the next decade, the CCI must action **collaborative, inclusive, systemic, and innovative strategies** to sustain the industry of tomorrow.



Performance by Sima Dance Company at WCCE 2021, Expo 2020 Dubai, 2021

Recommendations for an inclusively creative future

As a guide on how to steer the CCI in a sustainable direction, WCCE 2021 provided actionable insights in two key areas – inclusivity and regeneration. Building on the themes, agendas, and case studies outlined at the conference, these action points provide the sector with an opportunity to promote sustainable growth, build international partnerships, and inspire both today's creatives and those of the future. This will be achieved by ensuring that:

01

The way forward lies in setting global benchmarks, which rely on cooperation, transparency, and a spirit of inclusiveness. WCCE has been instrumental in setting standards for making possible discussions that will define the future of creative economy.

02

Embrace the opportunity to obtain knowledge from diverse sources and voices to not only build new partnerships and relations but also **eradicate bias and foster new thinking and innovation**.

03

Develop forward-thinking policies that actively support youth communities, freelancers, and SMEs, from bringing down barriers to education to facilitating creative-specific visas and work permits.

04

Initiate new funds to support direct giving to cultural non-profits and regular grant opportunities for others in the CCI – exploring community action, microloans, and crowdfunding as models for funding new initiatives, while investing in affording upskilling programmes for more resilient creative careers.

05

Invest in diverse, creative education and engagement that will have long-lasting systemic benefits – as future talent becomes more agile, diverse, and progressive in shaping a future cultural economy.

06

Make regenerative and sustainable practices foundational to the global creative economy and its objectives, **demonstrating a consideration for future generations and our future planet**.

07

Develop cross-sector initiatives that serve to actively address global climate change and resource scarcity, setting industry-wide standards and best practices.

08

Harness the moment of regeneration to ensure sustainable practices are optimally actioned across the board, setting ethical standards across wages, working hours, and security that ensure the CCI are, at their heart, sustainable for individuals.



Performance by Dominique Fils-Aimés at WCCE 2021, Expo 2020 Dubai, 2021

V: BUILDING THE FUTURE

A Commitment from Global Cultural Leaders

In a global demonstration of inclusivity, diversity, collaboration, and commitment, HE Al Kaabi presided over a meeting where ministers from across the world adopted the 21-point UAE WCCE 2021 Agenda.

“WCCE 2021 in Dubai, UAE, is a platform for creativity and human imagination worldwide that takes forward the commitment to the creative economy made in Indonesia in 2018,” HE Al Kaabi said. With the understanding that the CCI have the potential to drive economic growth inclusively, multiple ministries of the UAE are coordinating initiatives that are intended to support the growth of the creative economy in the country, she said.

Inviting the ministers present – both physically and virtually – to share the efforts and initiatives made by their countries, and to flag the concerns that need to be addressed, HE Al Kaabi said: “We are a community. We have chosen to be here and demonstrate our commitment to a shared goal. This hybrid meeting has shown us the power of collaboration and partnership. We need to listen to the challenges and provide support by sharing best practice. Such an inclusive and collaborative effort would have the most meaningful impact on the creative economy.”



The ministers present at the meeting – some physically and others virtually – shared their success stories and concerns. These include:

01

The human imagination is the most valuable asset of the global creative economy. It is the birthplace of innovation, which enables the world to seek and find solutions to shared issues and concerns.

02

Every nation needs to prioritise the creative economy in its development plans. Policy, strategy, and effective implementation are required.

03

Creators need support in terms of expanding opportunities, intellectual property protection, and access to markets.

04

Localisation of production needs to be supported.

05

Digitalisation is the most potent force from both the supply and demand perspectives.economy.

06

Data collection needs to be prioritised to make policymaking more effective.

07

Strengthening the institutions related to the creative economy is important to develop a strong ecosystem.

08

Talent needs to be developed, nurtured, and protected. A good starting point is to embed the creative economy into educational curricula.

09

Sustainable development should be at the core of efforts to strengthen the creative economy.

10

Global collaboration, information-sharing, and documenting best practice is one of the most important aspects. Platforms like the WCCE should be strengthened and made more inclusive so that they develop the narratives of the creative economy.

UAE WCCE Agenda 2021

The UAE Ministry of Culture and Youth detailed the 21 points on the UAE WCCE 2021 Agenda, which has been developed from the discourse, content, and dialogue at the WCCE 2021. The UAE WCCE 2021 Agenda was unanimously adopted by all the ministers present at the discussion.

01 WCCE

Ensure the outcomes of the World Conference on Creative Economy are acted upon and implemented in accordance with the Bali Agenda for Creative Economy, both nationally and globally.

02 Creative Economy Benefits

Acknowledge the value and contribution of the creative economy and continue to build programmes and initiatives that will encourage its further development.

03 Financial Support for Artists

Ensure continued support to the creative community, including access to finance, from the government, private, or philanthropic sectors to encourage and sustain the development of the creative economy.

04 Environment

Ensure sustainable creative economy supply chains that help promote environmental goals of the 2030 Agenda.

05 Technology

Promote technology adaptation for all as a partner to human endeavour to realise an equitable creative economy.

07 Youth

Inspire, encourage, and support individuals of all ages, especially youth, to tap into their creativity and culture as a means of expression.

08 Inclusivity

Design opportunities that are inclusive to all by putting women, youth, and communities at the centre of policy-making process.

09 Cultural Preservation

Recognise that cultural preservation is one of the fundamental elements to a thriving future for the creative economy.

10 Policy

Acknowledge that creatives are the core of the creative economy and that policy frameworks should be designed to enable and protect them.

11 Ecosystem

Promote transparency in the development of creative economy ecosystem through the involvement of all stakeholders.

12 International Efforts

Encourage efforts to intensify bilateral, regional, multilateral collaboration and cooperation in creative economy, including other relevant international organisations and stakeholders.

13 International Efforts

Enhance and promote the role of global centres of excellence of the creative economy, to develop, share best practices, and monitor the implementation of WCCE outcomes.

14 Entrepreneurship

Provide skill development and entrepreneurial support for creatives, especially small and medium enterprises, to ensure their full participation within the formal economy.

15 Inclusivity

Expanding creative communities' voices and ensuring their inclusion in decision making process that affects the creative economy ecosystem.

16 Policy

Ensure that policy and regulations affecting creatives should address all potential barriers that could hinder their economic participation through proactive policymaking within government bodies.

17 Creative Economy Benefits

Acknowledge that the creative economy generates socio-economic benefits for all both directly and indirectly and should therefore be prioritised amongst governments.

18 Data Collection

Promote collection and compilation of data to measure creative economy statistics guiding towards an evidence-based policy making.

19 Artists

Encourage and help build an enabling environment for creatives to express, share, listen, and inspire others within and between communities.

20 Sustainable Development Goals

Facilitate access of creatives to local, regional, and global networks, including through the involvement of the private sector, to stimulate the development of the cultural and creative industries.

21 Ecosystem

Encourage cross-sectoral collaborations by fostering partnerships to connect all creatives inclusively, harnessing liaison between culture and technology.

22 WCCE

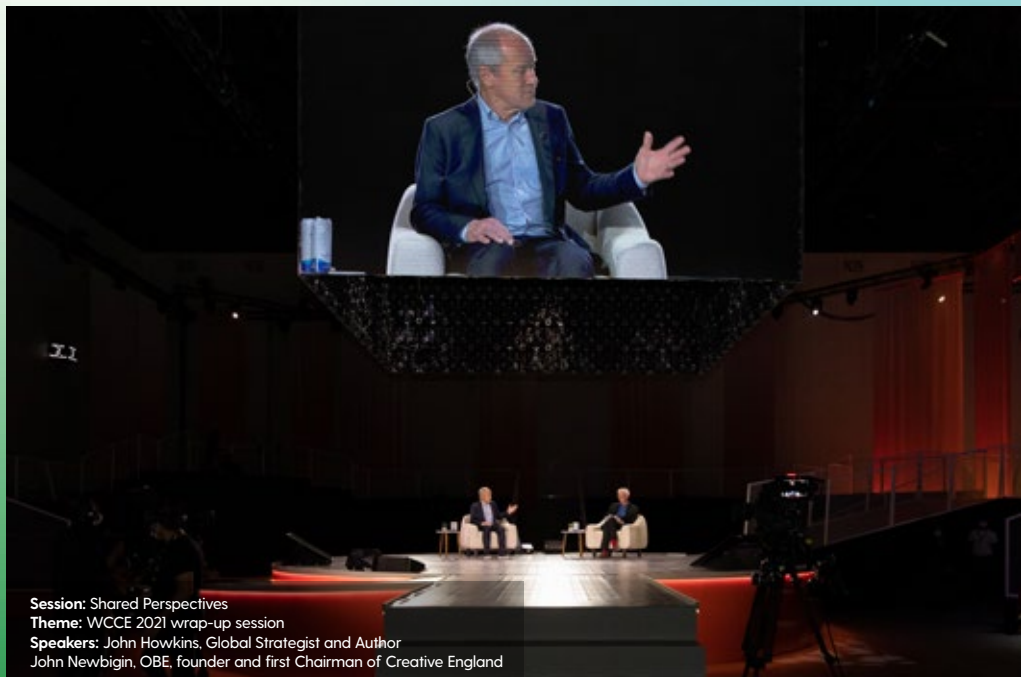
Continue the discussions of the global creative economy through the next World Conference on Creative Economy in Bali, Indonesia in 2022 and the UNESCO adopted resolution of 'Building on the 2021 International Year of Creative Economy for Sustainable Development through Consolidated Action'.

The foundation for a collaborative future

Strategist and author John Howkins said collaboration is the means of realising the full power of the creative economy. He put forward three propositions: Creativity is the cofounder of humanity; the creative economy is the first economy based on people; and there are no limits to changing perceptions. "The artist thinks the result of what he produces is beneficial, not in a transactional way, but in a transformative way. This could be a painting or an elegant line of software code," he said.

As the focus of the creative economy expands to include future generations, WCCE 2021 brought education into the limelight. Paul Collard, former Chief Executive of Creativity, Culture, and Education, the organisation responsible for delivering the British government's major creative educational programmes for young people in England, said: "The classroom is an engaging experience in the first place. But learning for understanding – and not learning for remembering – is the real fundamental shift that is needed. That's where we have to move forward, taking the ideas of immersive learning and design thinking and implementing them in the classroom."

Creative learning can be applied to solving real world problems. This is being done in places like India and Thailand using techniques that are critically important for connecting schools with communities and building relationships that demonstrate value and transformation.



The road to WCCE 2022



The next steps include the planning of practical ways in which to build on and deliver the ideas and inspiration generated during WCCE 2021, as creatives and policymakers prepare for the next iteration of the WCCE in Indonesia in 2022. The WCCE needs to be part of visible action that includes government policymaking, the expansion of an effective regulatory base, and the streamlining of business activity in the CCI.

The creative economy is a new state of mind, one that can be a game changer for the global economy. The Fourth Industrial Revolution is disrupting the way we perceive and interact at a global market level. The idea is more valuable than the product; sustainable growth in the global economy can only be driven by how we nurture this creativity.

The learnings from nations such as the UAE – which not only has a 10-year strategy for the CCI but is also working on practical ways to roll it out – becomes one of the most important aspects of discussions like the WCCE. The UAE has pledged to continue the discussions on the creative economy through an annual series of global dialogues with

local, regional, and global stakeholders, as part of the work undertaken to support the CCI by the Ministry of Culture and Youth. The dialogues will revolve around best practice in policymaking, featuring innovative solutions, and address challenges for the creative economy.

The creative economy is a new state of mind, one that can be a game changer for the global economy

The real impact of the CCI is on the nature of life and work, driven by education. Change is already under way in the way we perceive humanity, education, and life. Humanity is at the cusp of a vast expansion in imagination and innovation. These elements have the potential to evolve at tremendous speeds; they need supportive ecosystems that are agile and responsive.

A parting in peace

Poet Salem Shukri Al Attas brought the audience to their feet during the closing ceremony of WCCE 2021 with his poem titled 'Re-engineering Salam'. Al Attas is an Emirati spoken word poet who has practised poetry for 10 years and is passionate about poetry, culture, and representing the UAE to global audiences.

'Re-engineering Salam' is a product of spontaneous commission during the WCCE 2021 and expresses the poet's inspiration from his interactions at the conference



Salem Shukri Al Attas, WCCE 2021 Vision Stage, Expo 2020 Dubai, 2021

السلام عليكم

إسمي سالم بن شكري

Peace be upon you

My name is Salem

And I come in Salam

بدون أي فلسفة في الكلام

I want to talk to you about peace

The kind you find in yourself,

And what you find in others

Re-engineering Salam

BY Salem Shukri Al Attas

See when we greet one another

We're not sure what to do

Maybe a firm handshake

Strong in the grip with a smile that takes effort to keep holding on to

Maybe a first bump that helps avoid contact

Because looking in my eyes, means you'll be truly seen

How about my hand to my chest

Like the seal of my crest saying

You...are safe, and I come with Salam

Maybe we come nose to nose and I'm sure some of you are
wondering why

Because we are equals, and neither nose

is facing the sky

We ask for trust in return for truth and that

standard is set high

But you say that's a big claim and the burden of proof is mine

How about my smile

That we've been working on peace for a while

It's been fifty years and 500,000 miles

But I understand the call to peace is a scary call to dial

You know, it's funny, that when I greet you with Salam I'm asking

for peace so how do I show you that's what you're getting from me

From we,

Simple we work on it together

We'll have a concept selection meeting to find the perfect greeting
for these peace ideas we're feeding

Design the perfect highway signs within artistic lines to describe
exactly what we've been needing

I'm conceding

It's difficult to re-invent the wheel

And trust the palm of an open hand

And make the future of peace real

As we can re-engineer Salam

VI: ACKNOWLEDGEMENTS

WCCE 2021 would like to thank its speakers for their ongoing support and contribution.

Abdulla Al Kaabi	Chris Deschenes
HE Abdulla Bin Touq Al Marri	Christopher Deacon
Abdulla Saeed bin Haider	Dahlia Mahmood
HE Dr. Ahmad bin Abdullah	Daren Tang
Humaid Belhoul Al Falasi	Dimiter Gantchev
HE Sheika Al Zain Sabah al	Dr. Dina Dellyana
Naser el Sabah	Dominique
Alaa Wardi	Elie Abou Saleh
Alanood Bukhammas	Eliza Easton
Albara Alauhali	Eloi Beauchamp
Albert Carter	Eric Harvey
Alessandro Melis	HE Ernesto Ottone Ramirez
Alexis Wichowski	Estelle Ohayon
Alice Loy	Eytan Oren
Alma Al Mubarak	Faouzi El Seed
Almira Fikrani	Farshied Jabarkhyl
Alwiya Thani	Sheikha Fouz Al-Sabah
Amina Debbiche	Gabriel Calatrava
Amina Taher	Gamia Dewanggamanik
Amine Kharchach	George Gachara
Amritha Vaz	Gerciant "G" Bungay
Andrea Dempster Chung	Glenn Lowry
Andrew Ong	Habib Anchor
HE Angela Tanoesoedibjo	HE Hala Badri
Tanoesoedibjo	Hamdan Al Abri
Annie Arsane	Dr. Hani Asfour
Anthony Geffen	Haya Al Qadi
Anthony Sargent	Hugh Moffat
Asma Baker	Ibrahim Kamara
HE Audrey Azoulay	Izuchukwu Ani
Aziza Al Ahmadi	HE Jameela Al Muhairi
Dr. Barbara Romer	James Binns
Becky Anderson	Jason Della Rocca
Beliz Tecirli	Jason Johnson
Big Hass	Dr. Jeremy Williams
Bill Bragin	John Howkins
Sheikha Bodour bint Sultan Al	John Newbiggin
Qasimi	Karim Ibrahim
Carla Cammilla Hjort	Katie Brill
Caroline Couret	Khalid Shafar
Caroline Norbury	Khalifa Al Jassem

Laila Binbrek	Raoul Milhado
HH Sheikha Latifa bint Mohammed bin Rashid	Rashid Al Nuaimi
Al Maktoum	HE Rebeca Grynspan
Laura Callanan	HE Reem Abdel Rahim bin Karam
Laura Zucker	Reem Hameed
Leila Hamadeh	Refik Anadol
Lisa Ball-Lechgar	Rhonda Ragab
Lisa Russell	Rob Janoff
Maha bin Hendi	Rooftop Rhythms - Salem Attas,
HE Sheikha Mai bint Mohammed Al-Khalifa	Sabih Ahmed
Malcolm Gladwell	Saeed Alnofeli
Manar Al Hinai	Saeed Sae
Mariam Al Muhairi	Salama Al Shamsi
Marisa Henderson	HE Sheikh Salem Al Qassimi
Michael Garin	Salem Attar
Michael Tanior Attar	HE Sandiaga Salahuddin
Dr. Michele Bambling	Sandra Tusin
Mina Al Oraibi	Santiago Calatrava
Mohamed Abd Al Moniem	Dr. Santiago Calatrava
HE Mohamed Khalifa Al Mubarak	Sascha Paladino
Mohammed Sweidan	Shagorika Ghosh Perkins
Mouza Al Zaabi	Sharifah Al Hinai
Nabiha Nahyan, Jaysus Zain	Sima Dance
Nadine Abdel Ghaffar Abdelhalim	Sonny Rustiadi
Najla Al Midfa	Stephen Hobbs
Nayla AL Khaja	Sheikh Sultan Sooud Al Qassemi
Noorjehan Bilgrami	Sylvie Forbin
Nora Al Aldabal	Takumi Hongo
Omar Al Dhaheri	Talal Al Asmani
Omar AlBraik	Taoufik Aboudia
HE Omar bin Sultan Al Olama	Tarek Atrissi
Omar Tom	Terry Daly
Ouafa Belgacem	Thierry Mandon
Paolo Toschi	Tita Larasati
Paul Collard	Troy Armour
Paul Klok	Victor Sitali
Paul Owens	Vilma Jurkute
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