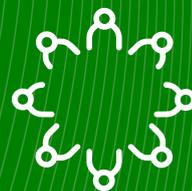




U20

RIYADH 2020
URBAN

Inclusive Creative Economy and The Future of Work



Inclusive Prosperous Communities

Contents

About Urban 20	3
About the Urban 20 Taskforces.....	3
About the Inclusive Prosperous Communities Taskforce	7
About the Authors & About the Contributors	8
Executive Summary	12
Background	15
Introduction.....	17
Creative Economy at City Level	18
Advanced Technologies and Work Opportunities.....	19
Urging Inclusivity through Policy Implementations.....	21
Challenges and Opportunities	23
Conclusions	39
Recommendations.....	41
References	46



List of Figures

Figure 1.

A graphic of human-centered development from the perspectives of inclusive creative economy and the future of work to achieve Sustainable Development Goals, while also considering revival phases due to the impacts of Covid-19 pandemic.



List of Definitions and Acronyms

BCCF: Bandung Creative City Forum

BEKRAF: Indonesian Agency for Creative Economy

CSR: Corporate Social Responsibility

GDP: Gross Domestic Products

ICCN: Indonesia Creative Cities Network

NUA: New Urban Agenda

OECD: Organization for Economic Cooperation and Development

SDG: Sustainable Development Goals

UCCN: UNESCO Creative Cities Network

UNCTAD: United Nations Conference on Trade and Development

UNESCO: United Nations Educational, Science, and Cultural Organization

UNGA: United Nations General Assembly

WCCE: World Conference on Creative Economy

WEF: World Economic Forum



About Urban 20

Urban20 (U20) is a city diplomacy initiative that brings together cities from G20 member states and observer cities from non-G20 states to discuss and form a common position on climate action, social inclusion and integration, and sustainable economic growth. Recommendations are then issued for consideration by the G20. The initiative is convened by C40 Cities, in collaboration with United Cities and Local Governments, under the leadership of a Chair city that rotates annually. The first U20 Mayors Summit took place in Buenos Aires in 2018, and the second took place in Tokyo in 2019. For 2020, Riyadh City is the Chair city and host of the annual Mayors Summit. The first meeting of U20 Sherpas was convened in Riyadh, Saudi Arabia, on the 5th – 6th February during which the foundations were laid for the U20 2020 Mayors Summit in the Saudi capital later this year.

About the Urban 20 Taskforces

As U20 Chair, Riyadh has introduced taskforces to add additional structure and focus to the U20. These taskforces explore specific priority issues and bring evidence-based solutions to the final Communique.

Each taskforce has commissioned whitepapers led by chair cities, and with input from participating cities and knowledge partners. These whitepapers help us build an evidence-based, credible and achievable set of policy recommendations.

Taskforces activation

The taskforces workstream was an innovative and recent introduction to the three-year-old U20 initiative by the chairmanship of the city of Riyadh this year. Three thematic taskforces, each guided by one of the U20 Riyadh 2020 overarching themes of Circular, Carbon-neutral economy, Inclusive Prosperous Communities, and Nature-based Urban Solutions, were officially launched and activated during the U20 First Sherpa meeting back in February. During the meeting, the U20 priority topics that fell within the three overarching themes and intersecting with the three cross-sectional dimensions of Implementing the Sustainable Development Goals, Urban Innovation and Technology, and Urban Finance and Investment were prioritized and refined through the statements delivered by all attending cities. The top 5 topics were then chosen to be the focus of whitepapers for each taskforce.



The top 5 topics under each of the three taskforces and cross cutting dimensions were then chosen to be the focus of whitepapers for each taskforce:

TF 1 Circular, Carbon-Neutral Economy 	TF 2 Inclusive Prosperous Communities 	TF 3 Nature-Based Urban Solutions 
<ul style="list-style-type: none"> • Increasing energy efficiency & diversification • Zero-carbon mobility & reshaping of mobility • Reducing, reusing, recycling, and recovering materials • Carbon neutral buildings and construction • Sustainable production & consumption 	<ul style="list-style-type: none"> • Affordable housing • Cultural inclusivity • Mainstreaming gender equality • Upskilling for future of work – international and local opportunities • Youth empowerment 	<ul style="list-style-type: none"> • Resilience towards natural disasters and extreme weather events • Green and blue infrastructure • Ecosystem services for health, safety and wellbeing • Sustainable water management, clean air, & healthy soils • City-region food systems & food security
 Implementing the Sustainable Development Goals	<ul style="list-style-type: none"> • SDG mainstreaming in policy and planning • Cross-silo, cross-sector governance • Institutional capacity & governance mechanisms at local level • SDG Localization 	
 Urban Innovation and Technology	<ul style="list-style-type: none"> • Smart city and 4IR technologies • Innovation ecosystems • Agile and economically diverse cities • Social innovation 	
 Sustainable Urban Finance and Investment	<ul style="list-style-type: none"> • Access to global & local finance sources – public, multilateral, & private • Investment readiness and project bankability • Innovative finance instruments and value capture models • Impact financing 	

Cities and Partner Engagement

The vast majority of the twenty-three cities who attended the first Sherpa meeting, representing 12 G20 countries, along with the U20 Conveners, agreed to the importance of having taskforces as interactive platforms to produce knowledge-based and evidence-based outcomes that can effectively feed into an actionable U20 Communique. During and following the meeting, several cities demonstrated interest in volunteering in the capacity of chairs and co-chairs, leading and overseeing the activities of each taskforce. The cities of Rome and Tshwane co-chaired Taskforce 1 on Circular, Carbon-neutral Economy, Izmir

Taskforce 2 on Inclusive Prosperous Communities, and Durban on Nature-based Urban Solutions. Others expressed interest to participate in the taskforces, some in more than one, both during and after the meeting.

Alongside interested U20 cities, several regional and international organizations proffered to engage in the work of the taskforces, in the capacity of knowledge partners, to share their knowledge and experiences with cities in producing whitepapers. Some of the knowledge partners volunteered to play a leading role as Lead Knowledge Partners, supporting the taskforces' co/chairs in review and guidance.



All participants who actively took part of the taskforces were subject matter experts nominated by the cities and knowledge partners and have enriched the taskforces' discussions with their know-how and experiences. In over 3 months, all three taskforces, with great effort and commitment from all their participants, produced a total of 15 evidence-based focused whitepapers, bringing about more than 160

policy recommendations addressing the national governments of the G20 Member States.

The taskforces content development efforts is comprised of 23 U20 cities and 31 U20 knowledge partners. The 100+ experts and city representatives produced 15 whitepapers which widely benefited and informed the development of the first draft of the communique.



Content Development

Under the leadership and guidance of the chair city, Izmir, and the lead knowledge partner, Metropolis, the work of Task Force 2 kicked off with an orientation for all participants in mid-March.

During the period between March and April, the participants of Taskforce 2 presented more than 24 concept ideas and 11 concept notes and developed initial outlines for the whitepapers

focusing on topics of interest. Teaming up into five author groupings, the cities and knowledge partners developed five outlines of whitepapers. Refined and revised outlines were then developed into draft whitepapers that underwent several iterations for development and finalization, ensuring that each paper delivers a set of concrete and targeted policy recommendations that address the different U20 stakeholders.



The five whitepapers under Taskforce 2 (listed below) explore priority topics on affordable housing, mainstreaming gender equality, socio-cultural inclusion and cohesion, upskilling for the future of work, and youth empowerment, and are titled as follows:

1. “Securing affordable housing delivery in cities: investing for better outcomes”

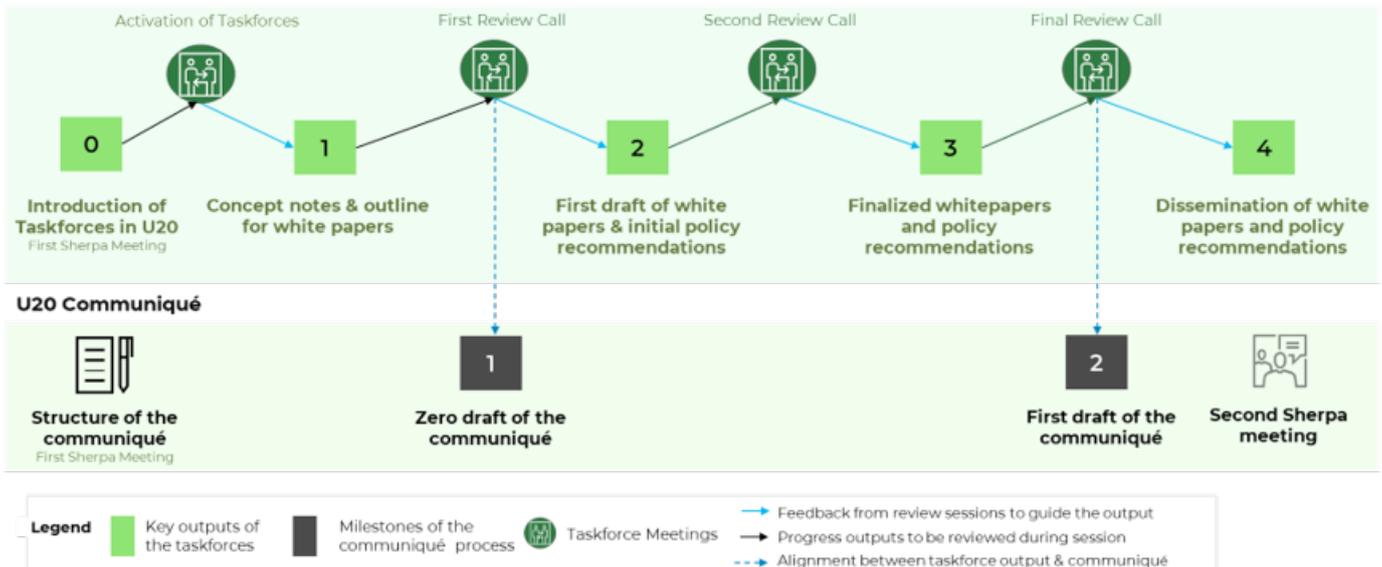
2. “Removing barriers to mainstreaming gender equality”

3. “Urban inclusiveness, safety nets and social compacts in the time of a pandemic”

4. “Inclusive creative economy and the future of work”

5. “Youth empowerment for prosperous and inclusive cities”

Taskforce Activities



Along the taskforces timeline of activities, three review meetings were held where co/chairs and lead knowledge partners presented and discussed with the U20 Executive Team the progress and findings of the taskforces they represent, leading to the U20 Second Sherpa meeting that took

place during the first week of July. Parallel to the taskforces activities, the first draft of the U20 communiqué was developed by the U20 Executive team incorporating recommendations presented at the third (and final) review meeting.



About the Inclusive Prosperous Communities Taskforce

Cities need to provide indiscriminate access to opportunities and services for all the diverse people that live, work, and play in them to prosper. Cities need to empower all citizens to thrive, by preparing them for the future of work and overcoming the digital divide, ensuring cultural inclusivity and integration, and providing safe public spaces and infrastructure.

The U20 taskforce on Inclusive Prosperous Communities, addresses challenges and priorities covered in global agendas that are faced by cities and these include affordable housing, mainstreaming gender equality, socio-cultural

inclusion and cohesion, upskilling for the future of work and youth empowerment. Cities face daily challenges on the fronts of inclusivity, equality, accessibility, and cohesion and have been the epicenters of the recent COVID-19 pandemic worldwide.

Cities are the melting pots of different social and cultural textures are at the heart of the G20 nations' power. Cities are in constant action to provide and ensure urban social safety nets and social protection to urban residents, far before the pandemic and are today, in a tougher position to prevent potential deterioration and speed up a healthy recovery. The priority topics addressed by this Taskforce are at heart of the cities' battles, where each topic is portrayed in focused whitepapers that describe the situational challenges, present opportunities for change and improvement, and design action-driven sound recommendations.

12 cities

U20 Participating cities

Barcelona Mexico City
Berlin Montréal
Guangzhou Riyadh
Johannesburg Strasbourg
Madrid

Chair city

Izmir

U20 Observer cities

Amman
Dammam

15 knowledge partners

Knowledge partners

- Arab Urban Development Institute (AUDI) and Global Observatory linking Research to Action (GORA Corp.)
- Brookings Institute
- Indonesia Creative Cities Network
- International Finance Corporation
- Lee Kuan Yew Center for Innovative Cities
- Mansueto Institute for Urban Innovation
- National Institute of Urban Affairs
- The Chicago Council on Global Affairs

Lead knowledge partner

Metropolis

- World Economic Forum
- World Enabled
- UN-Habitat
- UCLG - Committee on Social Inclusion, Participatory Democracy and Human Rights
- University of Pennsylvania, Perry World House



About the Authors & About the Contributors



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Arabia's Presidency of the G20

Disclaimer Note:

The views, opinions, positions and recommendations expressed in this White Paper are developed under the chairmanship of the City of Riyadh as U20 Chair City 2020 and are those of the authors and contributors, including contributing U20 cities and partners. They do not necessarily represent the views of all the U20 cities or any of its chairs, conveners, and partners. Many of the references in this White Paper will direct the reader to sites operated by third parties. Neither the institutions nor the authors of this White Paper have reviewed all the information on these sites or the accuracy or reliability of any information, data, opinions, advice or statements on these sites.



Executive Summary



Executive Summary

The declaration of year 2021 as “The International Year of Creative Economy for Sustainable Development” by the United Nations General Assembly (UNGA) has placed creative economy as a crucial sector that “can contribute to the three dimensions of sustainable development and the achievement of the 2030 agenda, including by fostering economic growth and innovation, eradicating poverty, creating full and productive employment and decent work for all, improving the quality of life and empowerment of women and young people, and reduce inequality within and among countries”(1).

As the creative economy is gaining significance as a catalyst for sustainable livelihoods across the globe, we argue this is the right time for cities to tap into its full potential. A 2016 UNESCO report recorded that “culture and goods or services directly related to creativity represent 3 percent of the world’s Gross Domestic Product (GDP), and employ 29.5 million people globally”, confirming the existing contribution of the creative economy (2). The current status and notions of creative economy development in many countries are building up to this direction. The World Conference on Creative Economy (WCCE), themed “Inclusively Creative”, that was held in Bali, Indonesia in 2018, which is going to be hosted by Dubai, UAE, in 2021, confirms the commitments of governments and international organizations “to acknowledge the vast potential and significant contributions of the creative economy to enable global economic growth, social and cultural development in the framework of the fourth industrial revolution” (3).

The Global Summit on the Orange Economy in Medellin, Colombia, 2019, stated that the orange economy “represents an enormous wealth based on talent, intellectual property, connectivity and of course, the cultural heritage of (Inter-America) region” (4). The 10th World Urban Forum (WUF10) that was held in Abu Dhabi, UAE, in early 2020, produced Abu Dhabi Declared Actions – Cities of Opportunities: Connecting Culture and Innovation, stated that “culture is a core component of local identity including heritage, creativity and diversity and urbanization need to be planned, designed and managed to enhance this” and that “cities are incubators of social, economic, environmental, political, and cultural progress” (5).

The fifteenth session of the United Nations Conference on Trade and Development (UNCTAD 15) that will be held in 2021 will face more challenging issues, particularly due to the COVID-19 pandemic that has rapidly changed the way products and services are delivered, and, in general, the future of work. UNCTAD 15 can serve as a strategic momentum for the creative economy to be proposed as the most potential sector that can provide a wide range of opportunities for inclusive income generation.

The sector of creative economy will continue to grow as long as science and technology keeps advancing; only as long as societies keep catching up and adopting the technology in their dynamics. In other words, the creative economy is among the global economic sectors that has a very strong ability to (re)connect communities with



Executive Summary

the economy. As the sharing economy, social entrepreneurship and the spread of ideas grow apace, UNCTAD's technical cooperation work and analysis on creative economy shows that the creative economy has the power to inspire present and future generations to protect our planet, people, cultures and natural resources and therefore contribute to a more sustainable development path (6).

The present U20 whitepaper recognizes the urgency of having city-level policies that prioritize

the inclusion of creativity and creative potentials in sustainable development strategy and action plans. It presents original frameworks around inclusive creative economy, community initiatives, skills that are required for future works and other related terms. References are gathered and analyzed from various research, studies, and practices around the world, in order to set a firm base for the arguments on the key challenges and opportunities, which comprises models of partnership among all stakeholders, community engagements and social innovation.



Background



Background

The ongoing changes from natural resource-based to human resource-based economy activities, as was recently illustrated by the theme of the 2020 Riyadh Economic Forum, reinforces the importance of intelligence and creative capacities and skills of people. Meanwhile, digitization of the economy can bring new opportunities for the development of the creative economy, a sector that typically embraces cultural-based entrepreneurship that is independent and initiated from the bottom-up.

Creative economy can be encouraged by enabling ecosystems at city scales. The development of the creative economy has also created jobs that didn't exist before advanced digital informatics and communication technology became ubiquitous; which obviously require the new generation of workforce to possess a different set of skills compared to those in the conventional, industrial era (8).

The future of work within the context of the creative economy in some cases has proven to be inclusive, where people from different status, including the vulnerable and the underprivileged, have equal opportunities. This inclusivity can only be achieved with support from the whole elements within city-scale ecosystems, from policies and regulations, to infrastructures and facilities by involving cross-policy among institutions, ministries and regional and local governments.

However, it is often the case that the intangible growth of this phenomena (jobs varieties, skills, software, etc.) requires people to have certain educational backgrounds and knowledge levels, as well as access to tangible resources, in order to develop this digital-intensive economy. The digital gap within the same local/regional governments was apparent during the Covid-19 moments of crisis. Therefore, it is crucial for local/regional governments to leverage digitization, particularly regarding furthering equity, prosperity and sustainability. It is also important to have systemic efforts to improve education, access, and co-creation of technology that reflects the full diversity and challenges of people in cities; specifically for the vulnerable groups of people (i.e. women and girls, minorities, people with disabilities, and low income populations).

A majority of cities worldwide should yet become more aware and resourceful to face these changes; especially also due to the recent COVID-19 pandemic, which has forced redefinitions of paradigms in many aspects, such as lifestyles, wealth, and even social dynamics. It is therefore important to bring up the discussion on inclusive creative economy and the future of work at a global level, related to government efforts as crucial keys for using new technologies better than we do today, while still retaining local contexts.



Introduction



Introduction

“Creative economy” was elevated to the world economic and development agenda by the United Nations Conference on Trade and Development (UNCTAD) in 2004; defined essentially as “the knowledge-based economic activities upon which the ‘creative industries’ are based”. It includes all parts of the creative industries that are also considered an important source of commercial and cultural value; including trade, labor and production, “the most dynamic sectors that provide new opportunities for developing countries to leapfrog into emerging high-growth areas of the world economy” (9). United Nations Educational, Science, and Cultural Organization (UNESCO) defines creative economy as bringing together the sectors of the economy “whose main purpose is the production or reproduction, promotion, dissemination and/or the marketing of goods, services and activities that have cultural, artistic or patrimonial content” (10).

Creative Economy at City Level

The fact that UNESCO created UNESCO Creative Cities Network (UCCN) in 2004, joined by 246 member cities, shows the importance “to promote cooperation with and among cities that have identified creativity as a strategic factor for sustainable urban development.” (11). The network has a common objective, “placing creativity and cultural industries at the heart of their development plans at the local level and

cooperating actively at the international level” (11). UCCN cities are committed to make use of their creative potentials to answer the challenges of Sustainable Development Goals (SDG) and to implement the New Urban Agenda (NUA). Creative economy, also known as “Orange Economy”, which was initiated as a study to identify creative entrepreneurs in Latin America and the Caribbean, who have contributed significantly to the countries’ income and employment rate (12). The notions of creative industry and creative economy are getting stronger, especially among the younger generation in urban areas, who are quite active and agile in creating prototypes of solutions for urban issues. The creative economy sector nurtures an organic ecosystem, which enables bottom-up initiatives that have encouraged the emergence of creative communities and local leaders, and have influenced the local governments in policy and decision making.

Creative economy is in many ways a typically urban economy and it bears long term and sustainable growth potential in particular in emerging countries with young populations.

Urban-scale initiatives are vastly practiced in Indonesian cities and regencies, containing a variety of methods that serve as the main reference of the 10 Principles of Indonesian Creative Cities, issued in 2015 to mark the establishment of Indonesia Creative Cities Network (ICCN) (13).



Introduction

The 10 Principles of Indonesia Creative Cities comprises the following keywords: compassion, diversity, inclusivity, human rights, solidarity, world peace, creativity, indigenous knowledge, science & technology, innovation, nature & ecology, history & heritage, transparency, justice, integrity, collaboration, participation, basic needs, wellbeing, renewable energy, public facilities & services. These 10 principles resonate the spirit of “Dasasila Bandung”, or a 10-point “declaration on promotion of world peace and cooperation” that incorporated the principles of the United Nations Charter. Dasasila Bandung was declared in 1955 during the first international assembly of Asian and African countries in Asian-African Conference (AAC)/ Bandung Conference, that became an important step toward the creation of Non-Aligned Movement, whose archives (documents, pictures and films) are included in UNESCO Memory of the World since 2015.

The year 2015 also marked the establishment of the Indonesian Agency for Creative Economy (abbreviated as BEKRAF), a ministry-level governmental body whose tasks and coordination are directly under the president’s supervision. Along with the Indonesian Ministry for Foreign Affairs, BEKRAF initiated the World Conference on Creative Economy (WCCE) themed “Inclusively Creative”, that reached its peak in Bali in 2018. WCCE resulted in Bali Agenda that covers the subjects of Friends of Creative Economy, Ecosystem Development and Enablement of SDG, Cultural Heritage and Diversity; and was concluded with a statement, “Creative economy is our future. We have to open up its potentials that can exceed

generations and times, including measures to achieve SDG 2030” (14). Indonesia has also initiated a UN resolution on the creative economy at the UN General Assembly (UNGA), which was co-sponsored by 81 countries and adopted by consensus on 19 December 2019. This resolution, entitled “International Year of Creative Economy for Sustainable Development, 2021” highlights the creative economy as an important tool for the attainment of the Sustainable Development Goals for development in an inclusive and equitable manner (15).

Advanced Technologies and Work Opportunities

The advancement of communication and media technology that enables more access and possibilities has encouraged the growth of the creative economy sector and triggered the emergence of new jobs varieties that have never existed before. The ever-changing situation has forced companies and industrial entities to adapt, to adjust to current needs and lifestyles, and to redefine how business should be run. It is therefore crucial to be prepared, in order to be able to provide work for the near future. According to a study by the World Economic Forum, “5 million jobs (could) be lost before 2020 as artificial intelligence, robotics, nanotechnology and other socio-economic factors replace the need for human workers”; although “the same technological advances (could) also create 2.1 million new jobs” (16). Consequently, workers in every sector are being re-skilled to cope with these challenges. The study shows that “workers who successfully



Introduction

combine mathematical and interpersonal skills in the knowledge-based economies of the future should find many rewarding and lucrative opportunities” (17). An article in Forbes discusses the 10 vital skills for the future of work, namely creativity, emotional intelligence, analytical (critical) thinking, active learning with a growth mindset, judgment and decision making, interpersonal communication skills, leadership skills, diversity and cultural intelligence, technology skills, and embracing change (18). The Organization for Economic Cooperation and Development (OECD) highlights this issue more specifically for policy makers, where policy “should play an important role in shaping the future of work [...], (which) will require a whole-of-government approach, engaging with the social partners, and civil society” (19). This marks the significant shift from government to governance, which recognizes the importance of non-state actors in shaping policies as well as delivering on, and with the state, services and programs, thus furthering the co-production of cities.

The challenges of the future of work could only be addressed with adequate support from the whole ecosystems, including policies and regulations, infrastructures and facilities. It should also be noted that the Covid-19 pandemic is forcing inhabitants in all parts of the world to rapidly change lifestyles, and paradigms of values and meanings, which would influence how the world will work in the near future. A number of aspects will have a “new normal”, i.e. more remote work, more personalized competency-based learning, more community

connected project-based learning, a new frame of meaningful measures, and new mutuality (20); which would require participations from all Penta Helix stakeholders that determine the dynamics of a city: academia, business sector, community, government and media. These new manners, whether in respect to climate change mitigations or pandemics, have the potential for creating resilient systems.

Creative economy, including creative industries have the potential to provide inclusive job opportunities, improving the prosperity of people from any background, and recognizing the intelligence and creativity of people as sources of sustainable solutions. Trends show that the creative economy can cultivate meaningful work, make money, and help deliver prosperity for all (21).

These initiatives often offer solutions for particular local issues in both urban and rural areas, by using the assistance of advanced technology. These new kinds of companies are often led by young entrepreneurs and change makers who “disrupt industries and tackle major global issues”, and “(are) ready and equipped to adapt to whatever the future may hold”, as stated by Forbes in The Top Young Entrepreneurs Of The Forbes 30 Under 30 Asia 2020 (22). These new enterprises, that commonly rely on digital, informatics and communication technology, require supportive policies and regulations, next to adequate infrastructures and facilities that would complete their business ecosystem. It is therefore crucial to have local governments that comprehend these future work trends to provide top-down support,



Introduction

to connect bottom-up initiatives with top-down policy and regulation, to gain synergy among different stakeholders, particularly through active community participation.

The core qualities that drive the creative economy are imagination, social sensitivity and emotional intelligence. None of these are dependent on conventional academic skills, which means that the routes into the sector for many young people are unlike those required for other sectors of the economy; since in this sector, confidence, networks, and access to markets are what is required more than diplomas or certificates.

Urging Inclusivity through Policy Implementations

Creative economy is part of the future of work and it is a meaningful reservoir of opportunities for the next generation. Community initiatives have been emerging from the bottom-up, adopting advanced technology, establishing start up enterprises, and creating new business models and systems for jobs that require both technological and social innovation. Creative economy including creative industries can provide inclusive job opportunities, improve prosperity of people from different social backgrounds, and build on the intelligence and creativity of human beings as sources of sustainable solutions. It is important to note that the more creative a task is, the less likely it is to be replaced by Artificial Intelligence or machine learning; it is a 'future-proof' quality of the creative economy that contributes to the context of the evolution of future labor markets.

In focusing on the specific skills needed for the growth of the creative economy, it should also be taken into account that the difference between failure and success in the creative economy sector is, just like any other business, often due to good financial management and planning, marketing intelligence, personnel management skills and the accurate analysis and effective development of supply chains. In the digital communication space, the creative economy is crucial for re-orientating the flow of digital/online communications to ensure an equity in whose voices are heard, as noted by The UNESCO Convention for Cultural Expression and Diversity Report 2018 (23).

Strategic actions and policy implementations at city level are particularly important now, in times of rapid change of lifestyles and paradigms due to Covid-19 pandemic.

These issues are what this document aims to address, by presenting community initiatives that serve as learnt lessons and best practices, and models of partnerships schemes that could be adopted in regions with similar conditions in their particular contexts, in order to encourage local government to engage with similar spirits and actions.

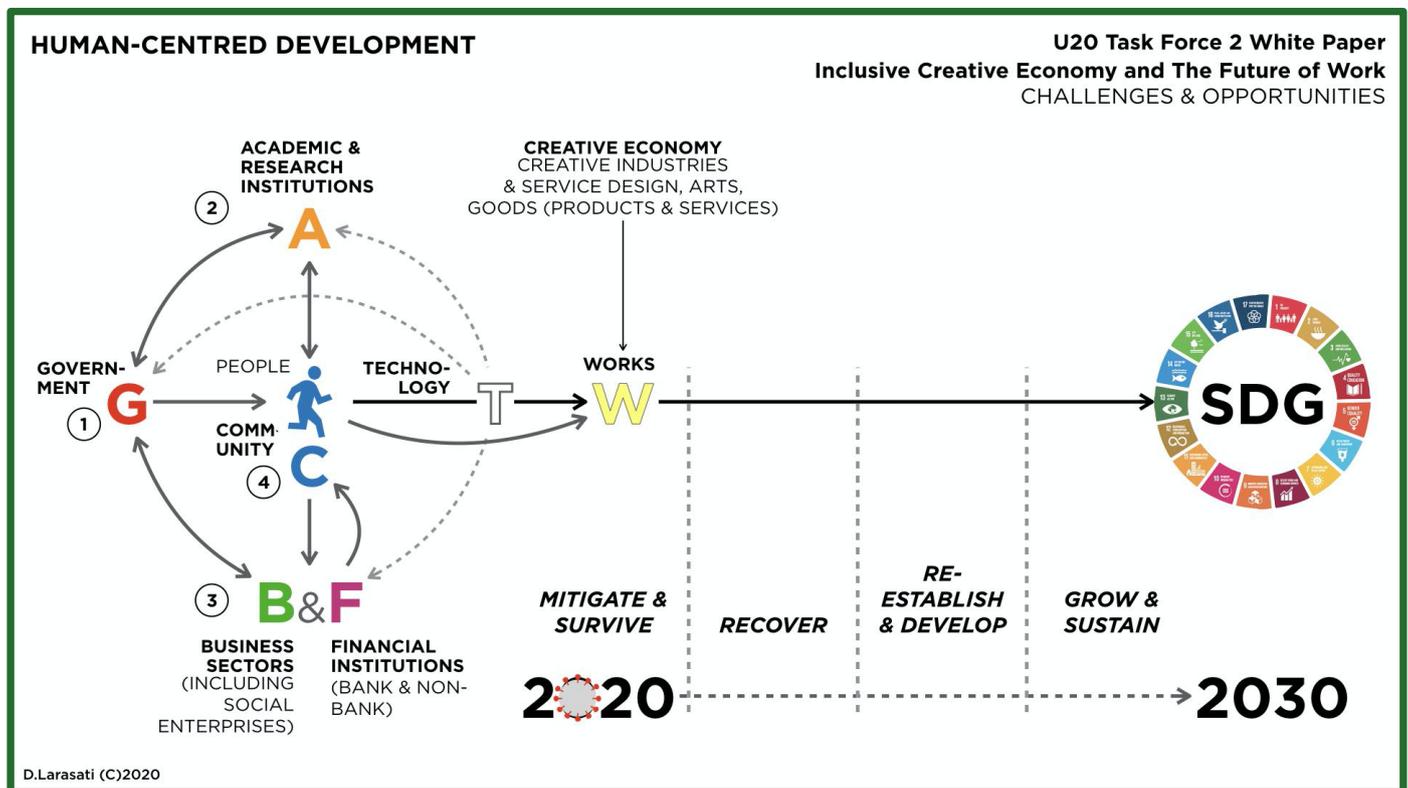
The diagram in Figure 1 attempts to illustrate how stakeholders are related, each with its own contributions according to its capacity, while the section that follows explains how the partnership models among these stakeholders may contextually become challenges or opportunities in approaching the Sustainable Development Goals.



Introduction

Figure 1.

A graphic of human-centered development from the perspectives of inclusive creative economy and the future of work to achieve Sustainable Development Goals, while also considering revival phases due to the impacts of Covid-19 pandemic.





Challenges and
Opportunities



Challenges and Opportunities

The notion to implement inclusive creative economy that accommodates the future of work (W) is supported by stakeholders from the elements of government (G), academia (A), business sectors (B) & financial institutions (F), and community (C), which are interrelated by each its roles and contributions, with people/community (C) as the focus in an urban-scale, human-centered development.

People should go through sensible and balanced use of technology (T) in creating works (W) that are relevant to the inclusive creative economy, in order to achieve Sustainable Development Goals (SDG) 2030. All efforts towards 2030 would have to take into account the impacts and recovery phases from Covid-19 pandemic, which generally comprises mitigation & survival from the most urgent and critical states, recovery from the health and economy crisis, re-establishment and development of social & economy activities, and growing & sustaining all enterprises or works with new health & safety measures (see Fig.1).

The following section discusses the interrelated roles of each stakeholder towards achieving the collective goals (SDG) from the perspectives of

inclusive creative economy and the future of work; some are illustrated by examples from different cities and countries, which suggest the challenges and opportunities of their implementations.

Government: Inclusive Creative Economy and Creative City

This segment discusses the roles of governments related to other stakeholders (people/community, academia, and business sectors & financial institutions).

Government to People/Community

- A. Availability of a systematic mechanism of participatory development process in the creative economy sector through a dedicated committee containing stakeholders' representatives that directly engages with a municipal department whose task includes the creative economy sector. The challenge lays in the bureaucracy structure of the municipality, which might differ from one place to another even within a region or a country, and in maintaining a productive teamwork.

Example: Indonesia

[Bandung, Indonesia] The establishment of Bandung Creative Economy Committee in 2014, a non-structural body that is docked to the Economy Division of Bandung Municipality, then to the Department of Tourism and Culture that houses Creative Economy Division. This committee, that consists of academia, community, and media representatives, has the task to create a roadmap, strategies, and action plans, working closely with the municipality, for Bandung City creative economy development. The committee has conducted research and studies, annual design thinking workshops, managed and supported bottom-up initiatives, etc. within the context of "creative city".



Challenges and Opportunities

- B.** As an action of UNESCO Convention for Cultural Expression and Diversity Report 2018: Availability of policies and regulations that support/put priorities on the creative economy ecosystem in order to enhance inclusivity & equality, providing opportunities for all, universal access to basic services, easiness to set up (creative industry-related) enterprises (including studio, workshop, training centers, creative hubs, community centers). Compliance of such policies opens to wider job opportunities in creative economy sector.
- C.** As an action of UNESCO Convention for Cultural Expression and Diversity Report 2018: Availability of tangible and intangible infrastructures (dedicated public space, internet, facilitations related to intellectual property rights registration and protection, etc.) that are easily accessible. Taking into account the aim of UNESCO Creative Cities Network to promote the inclusion of culture and creativity in the development strategy of a city and taking the benefit from creative potentials to achieve the Sustainable Development Goals and to implement the New Urban Agenda.
- Cities that include culture and creativity in their development strategy would provide huge opportunities and benefits for their citizens.
- D.** Taking into account the aim of UNESCO Creative Cities Network to promote the inclusion of culture and creativity in the development strategy of a city and taking the benefit from creative potentials to achieve the Sustainable Development Goals and to implement the New Urban Agenda. The biggest challenge lays in cities with great disparity, where regulations should always be adjusted according to the characteristics of each area.
- E.** Providing Creative Sector Regulation and Tax Relief that includes overseas or domestic customs and shipping tax regulation & export regulation. These regulations must adapt the characteristics of the creative industry, particularly where a creative start-up at a certain stage cannot be imposed with regular tax charges. It would provide a huge opportunity for enterprises in the sectors.

Example: UK

Creative Sector Tax Relief is a program of tax incentives implemented in the United Kingdom in 2012, which encompasses new incentives aimed at supporting the animation, high-end television and video game industries, in addition to the existing relief available for film production. The new reliefs are designed to promote culturally-relevant productions in the UK, to incentivize investment into UK productions that would otherwise take place outside the UK, and to support the necessary critical mass of infrastructure and skills in the UK for both today and in the longer term.



Challenges and Opportunities

F. A platform of digital Expert System for the creative communities concerning their lack of understanding to deal with technical issues about regulation, marketing, tax, customs, and network accessibility between villages, cities, and regions. This platform provides valuable information of market research on consumer products, commercial industries, demographics trends and consumer

lifestyles in Indonesia. The system includes comprehensive data and analysis, tables and charts, with five-year forecast; an engine to ease the process of finding and accessing crucial information that are built from inter-departmental and ministerial open-data synergy. It would provide an opportunity for creative communities to effectively tap on the niche market.

Example: Indonesia

The Indonesian Design Development Center (IDDC) facilitates designer communities and small & medium enterprises in Indonesia with EuroMonitor and Stylus Computer devices that provide access to information and analysis of economies, cultures, consumer lifestyles and their businesses around the world; from sizing market sales to understanding future product demands that cover a robust range of B2C and B2B industries.

G. Cultural and creative industries operate in a complex business environment defined both by the standard regulations concerning businesses, as well as issues such as free intellectual property rights (IPR). The policies and legislation governing these fields should facilitate its characteristics of artistic creation and cultural diversity in this sector. Generally,

IPR is considered important to the creative individuals and communities since this community is highly productive and extremely fast in producing new products, therefore the challenge is for the governments to provide an IPR regulation platform that could ease and catch-up with their practical and rapid movements.

Example: China

As in Europe, copyright in China arises automatically upon the creation of a copyrightable work. Copyrightable works include architectural or engineering drawings, works of fine art, applied art, literary works, music or sound recordings, dramatic or cinematic works, compilations, software, etc. It is important to remember that copyright protects only the expression of an idea, not the idea itself. China also allows creators to voluntarily register their copyright. Copyright registration is presumptive evidence of ownership if creators wish to enforce their copyright and greatly reduces the preparation of evidence. Copyright registration in China is inexpensive, easy, and generally recommended. The China IPR SME Helpdesk provides free, confidential, business-focused advice relating to China IPR to European Small and Medium Enterprises (SMEs).



Challenges and Opportunities

H. Preparing a new customised trading of creative and cultural products. At one point, the creative community will depend entirely on the market, all the creativity, all the characteristics and specificities of the creative industry end up in today's lifestyle and consumerism. This creative economy markets cannot be fully standardised with the regular market. This is not simply because they want to be different, but because the millennial era has shifted some aspects of traditional trading. So, the concept of the market is no longer traditional. The government

must deal with contemporary markets to rearrange customs, taxes and exports for the creative industry community. Up to today, business exhibitions, needless to say overseas exhibitions, have become the highest hurdles among the creative industry communities due to the high cost of financing: it is dozens of times from the production cost. The challenge for the governments is in preparing the new market for creative economy with different marketing policies, different export and custom regulations, that is known as "orange market."

Example: Indonesia

[Bandung, Indonesia] Pasar Seni Institut Teknologi Bandung (ITB) or ITB Art Fair that started in 1970s at the Faculty of Art and Design ITB is the biggest art market in South East Asia. The Art Fair is held every four years and has become an icon of both ITB and Bandung City. The event, that is held for one day only, is a hype that always attracts thousands of visitors to see and experience the various diversity and festivities of creative acts by visual artists, designers, and performers. Pasar Seni ITB is also known for its exceptional contribution to the gross domestic products, which usually covers a significant amount of total revenue within a single day.

Government to Academia

I. The challenge lays in gaining comprehensive data concerning creative economy ecosystem and creative industry potentials for research purposes, which could be used as a basis for decision and policy making. There is an opportunity for the governments to collaborate with academia (researchers, universities, research centers) for this purpose.

J. Engagement in research on mapping and identification of different stakeholders and their roles in a synergy that determines the potential characteristics of a creative city.

K. Piloting regulations and bills based on research and evidence, related to the development of the creative economy sector. The challenge lays in the availability of bureaucracy mechanism that enables a collaboration for this purpose with academic institutions.

L. Creative Expert Dispatch Service, a program to dispatch artists, designers and other creative workers to peri-urban or potential creative centers in regions that require technical and creative assistance to develop local skills or products. The governments execute the program through their initial studies of rural industry that lack opportunity and access to



Challenges and Opportunities

enhance their skills, creativity and products. The governments map the list, priorities, and the industries, while universities provide expertise and design the program. The final

result of the creative expert dispatch service will be tested through exhibitions that are held by the government.

Example: Indonesia

Designers Dispatch Service (DDS) is a program initiated by the Directorate of Export Product Development, under the Ministry of Trade of the Republic of Indonesia and leading art and design universities in Indonesia. This program was created to empower local communities through collaboration with design researchers, designers, and entrepreneurs, in order to upgrade local creative industry sectors (crafts, furniture, interior) and increase their competitive values within the current global market.

IKKON, initiated by the Indonesian Agency for Creative Economy (BEKRAF), is a program that aims to boost creative industries at particular designated areas appointed by creative industry actors to develop their creative economy sectors. The program invites talented individuals with diverse and distinctive competencies to collaborate with local artisans and to come up with innovative products or designs.

Government to Academia

M. Establishment of training centers for individuals and creative communities that are accessible by those outside the formal education schemes. The training is diverse in subjects;

from export/import training, creative design workshops, marketing, etc. This training facility is specialized to provide industrial-oriented practices for all elements: from the lecturers, practitioners and designers, combined with theoretical knowledge.

Example: Thailand

Thailand Creative & Design Center (TCDC, Thai: ศูนย์สร้างสรรค์การออกแบบ) is a public resource center in Thailand, focusing on design and creative industries. TCDC was founded in 2004 as part of the Office of Knowledge Management and Development, a government-owned public organization. Its oversight was transferred to the newly created Creative Economy Agency (public organization) in 2018.



Challenges and Opportunities

- N.** Creative Research and Laboratory for R&D of new materials and systems that are focused for the purpose of creative industries development. It opens an opportunity when governments, together with universities, could provide facilities to assist creative communities in conducting tests or experiments, including the process of acquiring certificates for the material properties and qualities.
- O.** Material ConneXion is a materials consultancy that helps companies source advanced materials to enhance the performance, aesthetics and sustainability of their projects.
- P.** Availability of Research & Development (R&D) Schemes and Partnerships through related departments and ministries, between industries and groups of universities to respond to challenges that are identified by creative industries clusters. It is necessary to conduct an adequate amount of studies for new technologies that influence the growth and development of creative industries. Such research schemes have a considerable economic benefit for creative business performance, related to exploiting the new flows of information from Big Data applications.

Example: UK

The Creative Industries Clusters Program is bringing together world-class research talent with companies and organizations from across the UK's four nations in a first-of-its kind research and development investment. The unprecedented £80 million investment aims to drive innovation and skills, and create products and experiences that can be marketed around the world. Funded by the Arts and Humanities Research Council, as part of the Government's Industrial Strategy, the final nine creative clusters have been announced following a year-long selection process. A new Policy and Evidence Centre and a National Centre for Immersive Storytelling will also be developed alongside the clusters.

Governments to Business Sectors and Financing Institutions

- Q.** Establishment of a government-led Corporate Social Responsibility (CSR) forum consisting of state-owned companies and private sector that contribute to government-recommended projects in the creative economy sector.
- R.** Availability of regulations or bills that encourage business sectors & financing institutions to support local brands, start-up companies, and enterprises.
- S.** Availability of Public-Private-Partnership schemes that could enhance the development of the creative economy sector; including the integrated use of digital technology for digital dashboard, big data management and analysis, and policy communication strategies (including social media monitoring).



Challenges and Opportunities

Example: London

Creative Enterprise Zones: “a new Mayoral initiative to designate areas of London where artists and creative businesses can find permanent affordable space to work; are supported to start-up and grow; and where local people are helped to learn creative sector skills and find new jobs.” — an example of a structure and partnership that enables and facilitates cross-disciplinary and cross-sectoral working in creative economy thinking.

Example: South Africa

The CDI Design Innovation Seed Fund: The Craft and Design Institute of South Africa (CDI) is a non-profit working in craft and design sector development body. It recognizes that SMMEs are vital in growing the economy and creating jobs, and that with meaningful, socially responsible investment, the potential of local entrepreneurs can be maximized, building a generation of South African innovators, and a strong, inclusive economy. The CDI works with all tiers of government, with development agencies and with South African corporates to develop short, medium and long-term investment strategies that have a measurable growth and developmental impact on SMMEs. The organization provides a holistic and integrated business development service customized to the needs of individual SMMEs from start-up to established and exporting. It facilitates access to grant, loan and equity finance for SMME’s and social impact investing via its CDI Capital Fund, in conjunction with bespoke business and technical development support, as well as mentoring and coaching. The CDI Capital Fund was supported for example by the government via a job growth fund. This proved investment of R14.5m, over three years into 45 companies. The funds have enabled significant leaps forward for these businesses, helping them to improve their products, processes and competitiveness, and expand into local and international markets. This helped create 464 new jobs eventually.

Academic Institutions: The Pipeline for Future Workforce

This segment discusses the roles of academic institutions related to other stakeholders (government, people/community, and business sectors & financial institutions).

Academic Institutions to Governments

A. Identification and mapping of academic institutions, research centers, and universities

that conduct research on creative economy and related subjects that are applicable as urban solutions, to be proposed as policy recommendations and/or government projects.

B. Enabling exchanges (in the forms of workshops, trainings, focus group discussions, projects, etc.) of educated and skilled workers and/or experts in the fields related to creative economy, arranged in collaboration among local governments.



Challenges and Opportunities

Example: Indonesia

Consistency between research priorities at central and local levels with local universities' and research centers' roadmap and research priorities. The recent challenge is that the central government has stated that the recent priorities for economic development are the sectors that deliver products & services directly to the markets. Inconsistency occurs when universities do not put the same considerations, nor priorities, on research and development projects of creative industries and creative economy, with a consequence on budget reduction.

Example: Saudi Arabia

Saudi Arabia is one of the largest economies in the world and with one of the youngest populations, having more than half of its population under the age of 25 and the working-age group of 15-64 years on a steady incline (readiness for future of work, MISK and Saudi Vision 2030). The youth population is a significant driver of transformation in any nation that can influence social progress and cultural changes, moving communities towards tolerance and progressiveness. Unfortunately, the youth may find themselves in a constant struggle for education, employment opportunities, job security, and professional growth. According to the ILO, among Saudi youth between the ages of 20 and 24, 16 percent are classified as NEET – not in education, employment or training (ILOSTAT Database).

The published unemployment national rate in the Kingdom was at 12.3 percent in the second quarter of 2019 among citizens of the Kingdom; dropping by 0.2 percent from the first quarter (GASTAT Q2 2019). Youth unemployment remains a challenge as the most affected is the 15-29-year age group. In 2019, Saudi Arabia stood as the third highest G20 country in terms of youth unemployment at 28.6 percent, after South Africa at 56 percent and Italy at 29.3 percent (Statista 2020). This driver is of great importance towards enabling the Kingdom's youth to navigate through the ever-changing landscape of work.

With the Kingdom's economy that goes back to decades of being heavily based on oil revenues, Saudi Arabia stepped foot towards envisioning a transformation towards a more diversified economy, which relies greatly on one of its strongest resources: the human capital. In April 2016, the Kingdom announced its vision for 2030. The Saudi Vision 2030 is an ambitious strategic framework that plans to reduce the Kingdom's dependence on oil by diversifying its economy and developing public service sectors such as infrastructure, health, education, tourism and recreation. The Vision is founded on three pillars: a vibrant society, a thriving economy, and an ambitious nation. Each theme encompasses a set of goals that are planned to be realized through several initiatives and programs across several sectors.

(Continued)



Challenges and Opportunities

Example: Saudi Arabia

The Saudi Vision pillar of “a vibrant society” has several commitments, one being the continuous empowerment of society, by promoting and reinvigorating social development towards a resilient and productive society. This commitment calls for continuous modernization of social welfare that includes building the capacities of those unable to find unemployment and assisting them into finding jobs across the local market. The second pillar of “a thriving economy” outlays the Kingdom’s commitment towards “Learning for working” that aims at investing in the education and training of youth to equip them with the necessary tools for the jobs of the future, and “Attracting the talents we need” through providing a healthy incubating and retaining environment that attracts the skills and capabilities from within the Kingdom and from the foreign workforce.

Considerable progress has been accomplished since the launching of the Vision since 2016. Several programs and specialized bodies were created to collectively achieve the realization of the Vision 2030 on the fronts of human capital development, job creation, and upskilling for the future of work.

The Human Capital Development Program

Guided by the Kingdom’s Vision for 2030, the Human Capital Development Program was designed to enhance the efficiency of human capital towards comprehensiveness, quality, flexibility and serving of all segments of the society to promote the Kingdom’s international competitiveness. As part of this program, the Ministry of Labor launched a set of initiatives to combat the high unemployment rate among national citizens by raising the number of job opportunities available in the private sector for men and women from 1.8 million, from when the program was launched, to three million job opportunities by 2020 (22).

The King Salman Program for Human Capital Development

This program aims to qualify cadres from the public sector by building capacities and developing the skill sets crucial for the changing work landscape. This program mandates ministries and governmental institutions to adopt and apply best practices in human capital development through establishing human resources centers of excellence in every government agency.

The Job Creation and Anti-Unemployment Commission

The Job Creation Commission implements a comprehensive and incentives and monitoring the implementation of program methodology to develop integrated job creation and employment solutions, based on research and analysis. The commission proposes policies and regulations, collaborates with partners in the public, private and third sectors, providing them with enablers rams, initiatives and plans that contribute to the Kingdom’s vision for 2030.

(Continued)



Challenges and Opportunities

Example: Saudi Arabia

The Human Resources Development Fund

The Human Resource Development Fund is an autonomous entity, decreed by Council of Ministers' decision No. 107 dated July 2000 and the Royal Decree No. 18M dated August 2000. The main objective of the HRDF is to support the efforts to prepare a national workforce and facilitate their entry into the private sector. The mandate of the HRDF includes offering grants to those involved in the preparation, training and employment of a national workforce, especially in the private sector; shouldering a percentage of salaries paid for the training of new recruits into a private sector organization; provide loans to private establishments that prepare and train the national workforce; among others (HRDFoundation.org).

The HRDF launched in September 2019, alongside the Ministry of Labor and Social Development and the Ministry of Civil Service, the National Labor e-Gateway 'Taqat'. Taqat provides a full-fledged platform for the private and public sectors as well as service providers in the Saudi labor market. Also, it brings together job seekers and employers with offering effective and efficient services for employment and training that increase stability and up-skilling of Saudi nationals and give equal opportunities for all. The Saudi Human Resources Development Fund (HRDF) launched in 2019 the "Employment Subsidy Program for Upskilling" as one of the several initiatives incentivizing the hiring of nationals in the private sector and ultimately, increasing their participation in the labor market (23). A little earlier that year, HRDF also launched an e-summer camp to train young jobseekers for marketplace entry.

Other initiatives

Parallel to the efforts of combating unemployment, several initiatives were launched to target the unemployed and underutilized workforce by providing upskilling and talent development programs. Some of these initiatives include the series of university technical programs on Cybersecurity and Artificial intelligence that were introduced in some of the Saudi universities, digital skills training for nearly 8,500 graduates, and programming trainings for more than six hundred thousand students and 11,000 teachers, the establishment of the National Information Technology (NIT) Academy, among others.

Another example is the Riyadh Metro project, one of the city's four mega projects, that developed a Joint Technology Transfer Program tailored to transfer the knowledge of the project's consortium of international consultants to engineering undergraduates(24). Riyadh also launched the "Riyadh Jobs Week" initiative designed to introduce high-school students to career opportunities available on the market, in preparation for their university applications and to assist students in applying for internships at companies of the private sector. This initiative comes in response to the severe mismatch between the labor market needs and the talent supply and the heavy reliance on the public sector for employment after graduation. Another innovative initiative is the "Life-long Ed-Credits" initiative that provides local citizens with the opportunity to learn new skills throughout their lives by allocating an annual credit to citizens to redeem through a course in one of the accredited and approved universities in the city.



Challenges and Opportunities

Example: Tomsk

[Tomsk, Russia] The positioning of many regions of Russia is impossible without the potential of creative industries. A striking example is Tomsk, a small city in Siberia with a large concentration of universities located on one street and included in the global and top ten national rankings. The universities of Tomsk act as a catalyst, integrator and source of human capital for local “orange economy” players: companies combining creativity and high technology play a special role: media and online education, web design, virtual reality, game industry, digital advertising and publishing business.

Today, Tomsk is thinking of universities not only as a source of labor force, but also as the center of a new regional economy based on talent, intellectual property, relations and cultural heritage. A project to unite universities in the “Big University of Tomsk” - new rate in the economy of the Tomsk region, traditionally based on natural resources and local industry. Among its principles are Creativity and Entrepreneurship, which complement fundamental science and academic freedom.

Against this background, it is particularly important that Tomsk universities are filling the city's creative agenda. These are annual international festivals of contemporary art, photography and design, documentary film, typography and calligraphy, publishing of intellectual literature for a wide audience. For a small and very remote city, university ties are one of the few chances to get world-class speakers. However, despite this, the city's official cultural policy is formulated without direct involvement of universities. The urban concept of “university city” could be a means of filling this gap.

Academic Institutions to People/ Community

- C.** Availability of curriculums, materials, and skill training that are relevant to the needs and demands of present and future occupations; including insights and knowledge on creativity & leadership skills, technologies, and entrepreneurship. The challenge is to provide all these materials equally in regions with very diverse societies and geographical conditions.
- D.** Availability of educational services in sub-sectors of creative industry, not only for formal schools, but also for communities, lifelong learners, and a wider public (i.e. as training centers, open community labs, makerspaces with 3D printers and other productive tools, etc.). The challenge lays in gaining adequate resources to provide these services.
- E.** Establishment of research & development projects, laboratories & experimentations, that lead to findings (new materials, systems, etc.) related to the development of creative industries sub-sectors.
- F.** Development of blended learning processes (online and offline sessions), of which challenges include the consideration of the diverse conditions and contexts of potential participants (access to the internet, to gadgets/ devices, etc.).



Challenges and Opportunities

Academic Institutions to Business and Finance

- G.** Directing the curriculums and material contents of existing vocational schools, to create graduates who are capable to fulfil the requirements for future occupations. There is an opportunity for this direction, considering the vast information channels containing tutorials, trainings, etc., that are relatively accessible and have become a learning media for the younger generation.

Business and Finance

This segment discusses the roles of Business Sectors & Financial Institutions related to other stakeholders (Government and People/Community).

Business and Finance to Government

- A.** Availability of Public-Private-Partnership schemes that focuses on infrastructures and projects related to creative economy ecosystem.
- B.** Establishment of R&D divisions and/or projects that comply to the central government's master plan and grand strategies for creative industries sub-sectors and creative economy development.

Business and Finance to People/Community

- C.** Availability of schemes for apprenticeship and/or partnerships that enable creative individuals and communities to experience industrial processes, market intelligence research, product development, business strategies, financial system, etc. related to creative economy ecosystem.
- D.** Availability of scholarships, CSR, sponsorships, or in-kind supports for creative industries development projects.
- E.** Endorsement and facilities for start-up enterprises and micro-, small- and medium (including social) enterprises in creative industry sub-sectors.

People and Community: Active Community and Creative Citizen Leadership, Resilient Society, Solidarity and Social Innovation

This segment discusses the roles of people and community — which also refer to active community and creative citizen leadership, resilient society, solidarity, and social innovation — to other stakeholders (government, academia, business & finance); also related to the future of work.



Challenges and Opportunities

People and Community to governments

- A.** Bottom-up initiatives by independent creative communities that connect government, policies and regulations to citizens; or that synergise the roles of different stakeholders

in implementing policies and regulations. The challenge of such participatory development method is to measure the concrete impacts of the recommendations that are produced by the event.

Example: Bandung

[Bandung, Indonesia] DesignAction.bdg: an annual design thinking workshop that started in 2013, initiated & organised by Bandung Creative City Forum (BCCF) and fully supported by Bandung Municipality, involving all stakeholders of a city (especially civil servants from the municipality) in order to find innovative solutions for urban issues, and to connect policies to people. DesignAction.bdg was acknowledged as among the best practices of SDG #11 (Sustainable Cities and Communities) in UCCN Annual Meeting in Enghien-les-Bains, France, 2017.

- B.** Bottom-up initiatives to develop local communities based on their creative potentials and interests. The challenge for the community

is to gain adequate resources in order to be able to create an impactful movement and to maintain the sustainability of its positive impacts.

Example: Bandung

[Bandung, Indonesia] “Kampung Kreatif”, a BCCF community development program for urban-kampongs, focuses on the development of the inhabitants’ creative potentials into entrepreneurial skills by involving all relevant stakeholders of a city, through the 3C phases: Connect - Collaborate - Commerce/Celebrate.

- C.** Development of assessment tools that can map, identify and measure creative potentials of a city/region and their real impacts to sustainable development. The challenge of

such technology-intensive, bottom-up initiative is to gather substantial resources and data, which requires vigorous collaboration with governments and data/statistic centres.



Challenges and Opportunities

Example: Indonesia

Development of a digital dashboard for Creative City Index that serves as a working tool for local governments/ municipality to observe their position within the creative economy ecosystem. Indonesia Creative Cities Network (ICCN) published a “White Paper on Indonesian Creative Cities: A Network that Create”; containing models of creative cities in Indonesia and a simulation of how the 10 Principles of Indonesian Creative Cities are adopted into the government’s KPI; currently being developed into “Creative City Index” dashboard that would serve as a tool for local governments in decision making, based on updated data & evidence of their respective cities/regencies/provinces potentials within the creative economy ecosystem.

ICCN, a community hub that connects cross-sectoral community initiatives from more than 220 cities in Indonesia (there are 514 cities in total in Indonesia) creates “Catha Ekadaksa” program, or “The 11 Ways” for Indonesian cities to implement the 10 Principles of Indonesian Creative Cities. Some of “The 11 Ways” are “development navigation” (a development guideline based on local cultures, traditions and heritage), “communication strategy & narratives” (to disseminate policies & regulations), “city branding management”, “urban-rural partnership”, and so on; all programs are adjusted to local governments’ KPI and are activated by local community leaders in the network.

People and Community to Academia

- D.** Collaboration in research projects: data exchange, aspirations, etc., including from associations of creative professionals, managers and caretakers of studios/workshops/galleries/ art spaces, etc.

People and Community to Business and Finance

- E.** Collaboration in projects for start-up enterprises, especially in creative industries sub-sectors, particularly related to job opportunities. The challenge lays in identification of community groups with certain requirements (legal status, etc.) that have the capacity to conduct the projects.



Challenges and Opportunities

Example: Bandung and West Java

[Bandung, Indonesia] “Fashion Village Lab”, among the most recent case of Kampung Kreatif program, at a kampong where a factory that manufactures multi-national fashion brands is located; but it causes soil and water/ river pollution, while its workers live in substandard quality. This project that is funded by different stakeholders (companies CSR, research grants, sponsors) started in 2014 and is yet to be completed, aiming to create a pilot for a circular creative economy ecosystem for the fashion industry.

[West Java, Indonesia] Considering the urgent need to encourage labor-intensive industries due to the abundance of productive age, it is crucial to increase the quality and improve the capacities of human resources according to the industries’ growing standards and requirements. For this purpose, ICCN collaborates with InfraDigital (a foundation that manages CSR from large companies) to focus on all vocational schools in West Java (almost 3,000 in total, with more than 1 million students), by directing the contents of the curriculum to creative industries and “The 4 Cs Learning”: critical thinking, creativity, communication, collaboration.

People and Community to Works

- F. Utilization of social capital, solidarity and initiatives/ movements that focus on facilitating the vulnerable groups of society and the underprivileged. The challenge is to gain supports and resources, including adequate infrastructures that take inclusivity into account.
- G. Creation of goods: products, services, systems, and activities within the contexts of creative economy; of which some is most possibly enhanced and/or endorsed by the benefit of advanced technology. The challenge lays in the equality of access to technology and services that support the process.



Conclusions



Conclusions

Through the referred models, precedence and examples from different places in the world, this paper presents how the creative economy offers strategic solutions for urban issues. In attempting such a function, it is crucial for a city to be able to identify its main potentials within the creative economy ecosystem, including the roles of related stakeholders (governments, academia, people and community, business and finance) in enabling its development. It is also important for a city to consider the intervention of advanced (digital) technology that has created convenience in many aspects of life, but has also become one of the sources of inequality, particularly concerning access to basic services and infrastructure.

In the near future, in a world that is attempting to recover from a pandemic and its unprecedented impacts, an uncertainty regarding economic growth lingers. The long-term benefits of fostering cultural and creative industries in the strategic planning for sustainable urban development include, but are not limited to, an increase in quality of life, the stimulation of innovation, and thus a better adaptation to challenges and resilience. The worldwide adaptation to the obligatory health protocols have created new, preferred notions of lifestyles, e.g. systems, packaging, and delivery of commodities, and preference to organic and wellness products and services. These notions would also determine how tangible public facilities and cityscapes are shaped, adjusting to the new flows of human activities.



Recommendations





Recommendations

Within the context of the future of work according to the creative economy platform, there are three basic skills or domain specificity that are highly relevant. First, high-order cognitive skills, such as originality, which tend to actively seek out new business ideas to enhance various traditional services (e.g. delivery services, culinary experiences, tourism, amusement, shopping activities) to become more personal-experience-oriented, with unique narratives. Second, technology savviness in the various aspects of business, i.e. the agility in combining or mastering advanced technology that has become indispensable in creative industries products and services (e.g. visual exhibitions, applications for vehicles, gamification engineering).

Third, skills that characterize creative communities; the interpersonal ability that has been co-existing within the creative economy ecosystem, where individuals and communities blend to redefine the conventional concepts of “professions” into the more updated contexts of “roles” and “functions” with higher flexibilities in current and future occupations.

Impactful implementation of these three sets of basic skills (higher-order cognitive, technology literacy, and interpersonal skills) requires adequate systemic support in the form of policy and regulations at city level, based on data and evidence from the respective area.



Recommendations

Policy Recommendations Addressed to G20 Leaders - Proposed for Communique

National governments should:

- Increase the investments in the infrastructure of creative industries as a way to provide a sound basis for the future competitiveness of a country, strengthening social sustainability and public cultural and creative contribution.
- Invest in education infrastructure to ensure access to and participation of women and girls in primary and secondary education, at the very least, and bolster technical and vocational training, digital skills, and lifelong learning -online or otherwise- to enable women to secure quality employment.
- Fund the development of collaborative applied research (CAR) models that will bring universities' faculty and students together with SMEs to invent or adopt new technologies or processes.
- Provide incentives for platform work and other forms of remote work specially for people with restricted mobility or persons with care responsibilities and provide free access to ICT support among digitally excluded workers and entrepreneurs.
- Provide a legal basis for the implementation of policy and economic innovation, particularly in the development of entrepreneurship and creative economy sectors, by recognizing the latent qualities and essential attributes of the younger generations that drive the creative economy: the aspects of imaginative and intuitive aptitudes, social sensitivity, and emotional intelligence.
- Encourage bureaucracy transformation, which includes the establishment of a platform for active partnership between local governments and people/community, dedicated to creative economy development.
- Enable trade facilitation measures to facilitate customs procedures, as well as improved market access and mobility of people working in creative industries, for the exchange of creative goods and services at an international scale.
- Enhance exchanges of knowledge and resources among nations in the creative economy sectors in the next World Urban Forum, which will serve as a showcase of the most recent innovations and models of (post) pandemic solutions in an urban scope.
- Allocate resources to connect cities that have been members of mutual networks in international organizations and/or existing events within the contexts of creative economy (i.e. UCCN, WCCE), in order to encourage continuous collaboration and strengthen their impacts.
- Facilitate collective efforts of cities that participate in The UN Year of Creative Economy for Sustainable Development 2021.



Recommendations

Policy Recommendations Addressed to Key Stakeholders Including Local / Sub-National Governments / Private Sector / Civil Society

Local governments should:

- Facilitate the Integration of culture and creativity at all stages of the educational process; by also enabling blended learning methods that consider local customs and capacities, especially in remote and rural areas.
- Enhance existing worker benefits and protection structures to better support workers as the nature of work changes due to technology.
- Provide protective measures for workers in non-standard forms of employment who may be excluded from coverage, face lower benefits, or have shorter working hours.
- Foster partnership mechanisms with all stakeholders, especially business and finance, in order to maintain the sustainability of the creative economy sector.
- Support participatory digital governance, including the development of “creative city index” dashboard as a decision-making tool -based on the potentials and ecosystem of creative economy- for local governments.
- Invest in education infrastructure to ensure access to and participation of women and girls in primary and secondary education, at the very least, and bolster technical and vocational training, digital skills, and lifelong learning

-online or otherwise- to enable women to secure quality employment.

- Accelerate the use of ICT support for remote works and provide free access to ICT support among digitally excluded workers and entrepreneurs.
- Provide training strategies in reskilling and upskilling human resources and workforces; also by supporting vocational institutions that provide certifications for skills that are required for the creative economy, particularly those that accommodate youth, women, and the underprivileged.
- Develop and implement social protection mechanisms for alternative employment models, in order to ensure appropriate coverage for all forms of work, particularly in the informal sector, where women are over-represented.
- Implement relevant health and economy measures in all sectors, complying to (post) pandemic protocols, by disseminating local expressions, knowledge, and wisdoms, that are materialized and enhanced by creative industries.

Private sector should:

- Allocate resources to support the phases of research and development of creative industries in the creative economy ecosystem, by enhancing collaboration with higher education institutions and research centers.



Recommendations

- Provide work and investment opportunities for young companies, whose scopes are within creative industries sub-sectors and the creative economy ecosystem.
- Accommodate collaboration models with local governments within the contexts of creative economy development in their respective regions.
- Invest in efforts to create equal opportunities in the creative economy sector.

Civil society should:

- Support governments' efforts in the creative economy sector by participating in the programs and the evaluation process, to ensure the transparency and impacts of the programs and facilitations.
- Initiate bottom-up programs and activities that create inclusive access and environment in all aspects of creative economy development.
- Strengthen the impacts of initiatives and movements by establishing consortiums that accommodate different stakeholders within the development of the creative economy sectors.



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