

# Orange Economy: As a Driver of Jobs for Youth

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*This Note is part of the Solutions for Youth Employment (S4YE) Thematic Note series focusing on the design and implementation of youth employment programs.<sup>1</sup> The Note focuses on the creative and cultural industries, also called the ‘orange economy’, and highlights examples from projects that help improve the growth of this sector. Creative and cultural activities such as art, crafts, music, or fashion have untapped potential as a driver of better and inclusive jobs, especially for young people.*

*The Note discusses five main types of interventions that can help support growth and job creation in the orange economy: nurturing human capital, providing access to finance, expanding access to market, building networks and clusters, and harnessing digital technology. In particular, digital technology has proven to be essential in supporting cultural and creative activities.*

*This Note also highlights enabling conditions that policy makers need to focus on to support job growth in the orange economy. These include the need to improve working conditions of creative workers, address gender inequality, protect intellectual property rights, and improve data on the creative and cultural sectors.*

## 1. INTRODUCTION

### 1.1 WHAT IS THE ORANGE ECONOMY?

The ‘orange economy’ refers to a range of economic activities in cultural and creative industries<sup>2</sup> where the main objective is “the production or reproduction, promotion, distribution or commercialization of goods, services and activities of content derived from cultural, artistic or heritage origins.”<sup>3</sup> One key characteristic of these sectors is that their services and products rely on talent, creativity, and intellectual assets as the main input.<sup>4</sup> The orange economy covers a wide range of cultural domains: art, crafts, films, cultural heritage, video games, fashion, and music (Table 1). This Note follows the above definition used in the UNESCO Framework for Cultural Statistics (FCS) and uses the term ‘orange economy’ and ‘creative and cultural industries or sectors’ interchangeably.

**Table 1: Examples of the orange economy**

Advertising	Books	Newspapers	Visual Arts	Film	Magazines
Architecture	Gaming	Music	Radio	TV	Dance
Crafts	Fashion	Cultural Tourism	Design	Software	Photography

Source: [UNDP and UNESCO 2013](#).

<sup>1</sup> Solutions for Youth Employment (S4YE) is a multi-stakeholder coalition that aims to provide leadership and resources for catalytic action to increase the number of young people engaged in productive work. The S4YE Secretariat is housed in the Jobs Group within the Social Protection and Jobs Global Practice at the World Bank.

<sup>2</sup> There is no commonly accepted definition of the orange economy, and different organizations use their own terms and definitions. The terms are used interchangeably such as cultural industries, leisure industries, entertainment industries, cultural economy, and creative economy. See Annex A.

<sup>3</sup> Ernst & Young 2015.

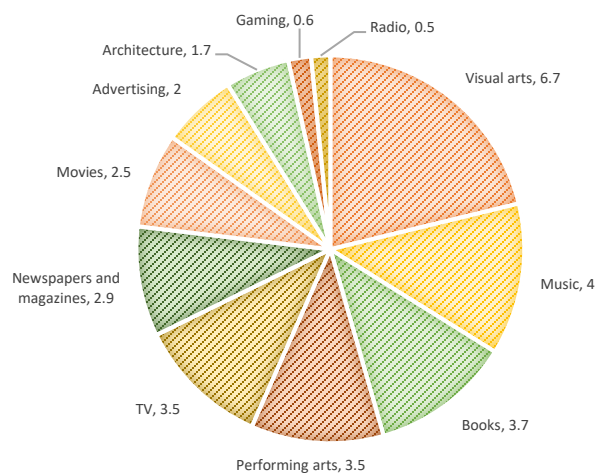
<sup>4</sup> IDB 2018.

## 1.2 WHY DOES THE ORANGE ECONOMY MATTER FOR BETTER AND INCLUSIVE JOBS?

From a community artisan cooperative to a large music company, millions of people depend on cultural and creative activities as a means of livelihood. Globally, cultural and creative industries contribute to creating approximately 30 million jobs.<sup>5</sup> Visual arts is the top employer, followed by music and books (Figure 1).

In Africa and the Middle East, the sectors employ around 2.4 million people and create around 1.9 million jobs in Latin America and the Caribbean region.<sup>6</sup> ‘Nollywood’ (the nickname given to the Nigerian film production industry), for instance, is the second-largest employer in the nation after the agricultural sector, creating 300,000 direct jobs.<sup>7</sup>

**Figure 1: Number of jobs (millions) worldwide by sectors, 2013**



Source: [Ernst & Young 2015](#).

According to the [UNESCO Institute for Statistics \(UIS\)](#), the percentage of those employed in cultural occupations varies from country to country (Figure 2).<sup>8</sup> In high-income OECD countries, the share of

<sup>5</sup> Ernst & Young 2015. The estimate of cultural and creative employment for each region relies on national statistics, market research, other existing statistics such as the World Intellectual Property Organization (WIPO), industry reports, and interviews with approximately 150 stakeholders. It included paid employment and self-employment. The estimate is based on 2013 statistics. The study focuses on 11 sectors: advertising, architecture, visual arts, performing arts, TV, radio, music, books, gaming, movies, and newspapers and magazines.

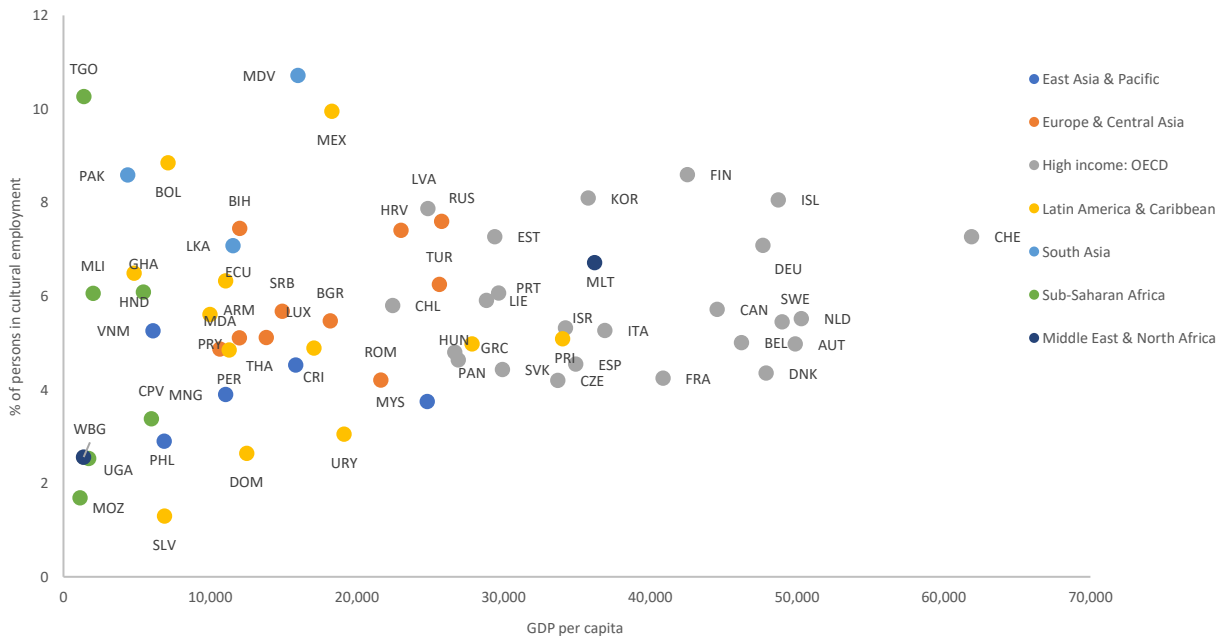
<sup>6</sup> Ibid.

<sup>7</sup> Ibid.

<sup>8</sup> The UIS launched the global survey of cultural employment to develop internationally comparable cultural employment statistics. The information mainly relies on labor statistics from labor force surveys, population and household censuses, and other national household surveys obtained from national authorities. The database offers 195 indicators in cultural industries between 2010 and 2016 in 73 countries while each country has the data only for one or two years over the period. According to the 2009 UNESCO Framework for Cultural Statistics (FCS), total cultural employment is defined as all persons that are engaged in the culture sector and all persons that are engaged in a cultural occupation in the non-cultural sector. Cultural occupations are defined as those involved in creative and artistic production and heritage collection and preservation. There are several limitations in the UIS, including limited country coverage and a lack of panel data.

cultural employment ranges from 3 to 8 percent of total employment. This range is larger in lower-income countries, from 1 to 10 percent. For example, in countries such as Uganda and Maldives, more than 10 percent of the population works in cultural employment. While the economic value of creative activities is often overlooked and unknown, these figures show that the cultural and creative sectors play a vital role as a source of income generation and a driver of job creation.

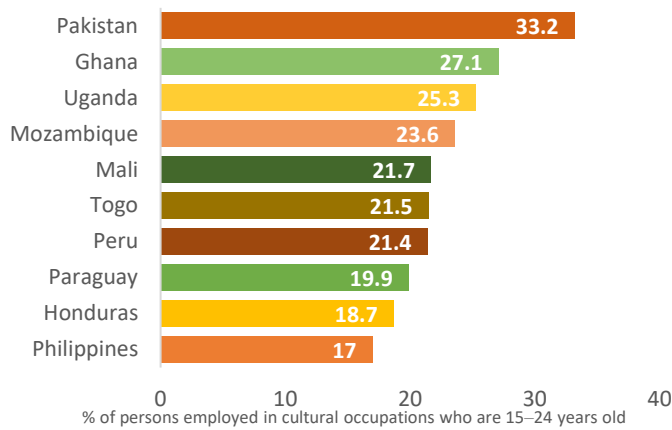
**Figure 2: Percentage of persons (ages 15 years and over) employed in cultural occupations or cultural industries by gross domestic product (GDP) per capita, purchasing power parity (PPP), 2015 or latest year available**



Source: [UIS 2020; World Bank 2020; World Development Indicators database.](#)

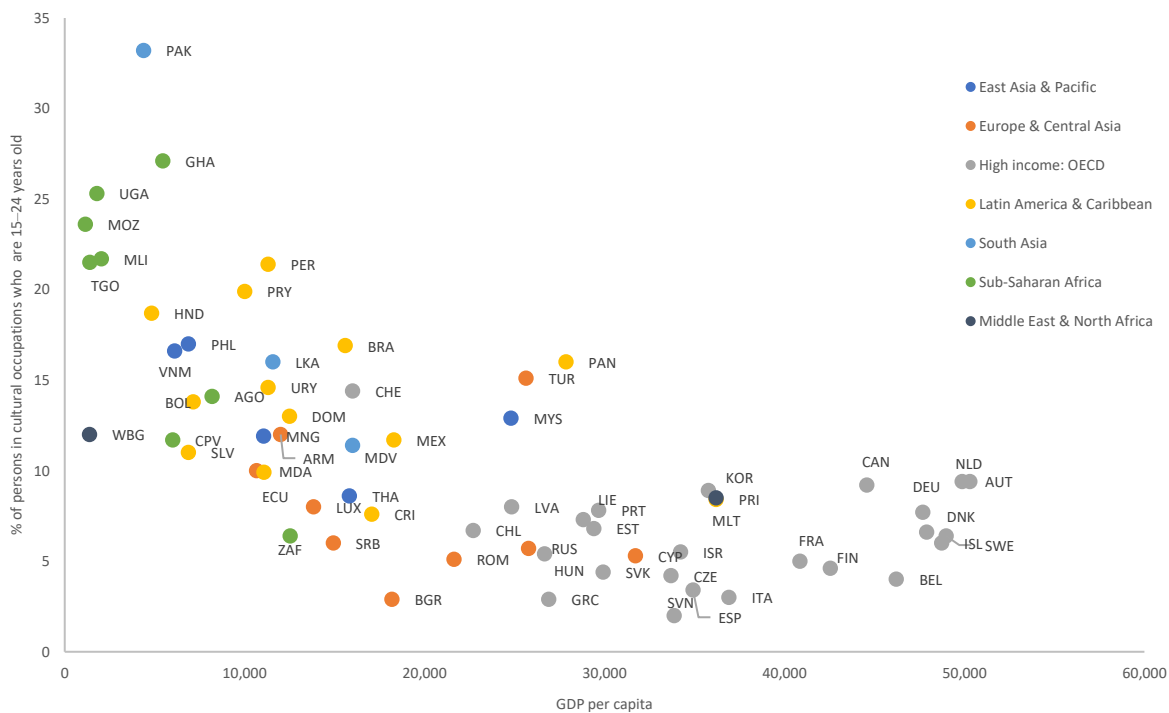
**The cultural and creative sectors are particularly important for youth.** In Pakistan, for instance, nearly one-third of people in creative and cultural occupations are under 24 years of age. Similarly, in Ghana and Uganda, more than 25 percent of people in the orange economy are youth. In Latin America and the Caribbean, young workers account for nearly 20 percent of cultural occupations in Peru, Paraguay, and Honduras (Figure 3). By studying the share of youth in cultural occupations by income level, it can be concluded that the share of youth is larger in low-income countries than advanced countries (Figure 4). Although developing countries have a larger proportion of youth in the world, this figure highlights the important contribution of the orange economy as a source of employment opportunities, particularly for youth in the less developed world.

**Figure 3: Top 10 countries with a large percentage of persons employed in cultural occupations who are 15–24 years old, 2015 or latest year available**



Source: [UIS 2020](#).

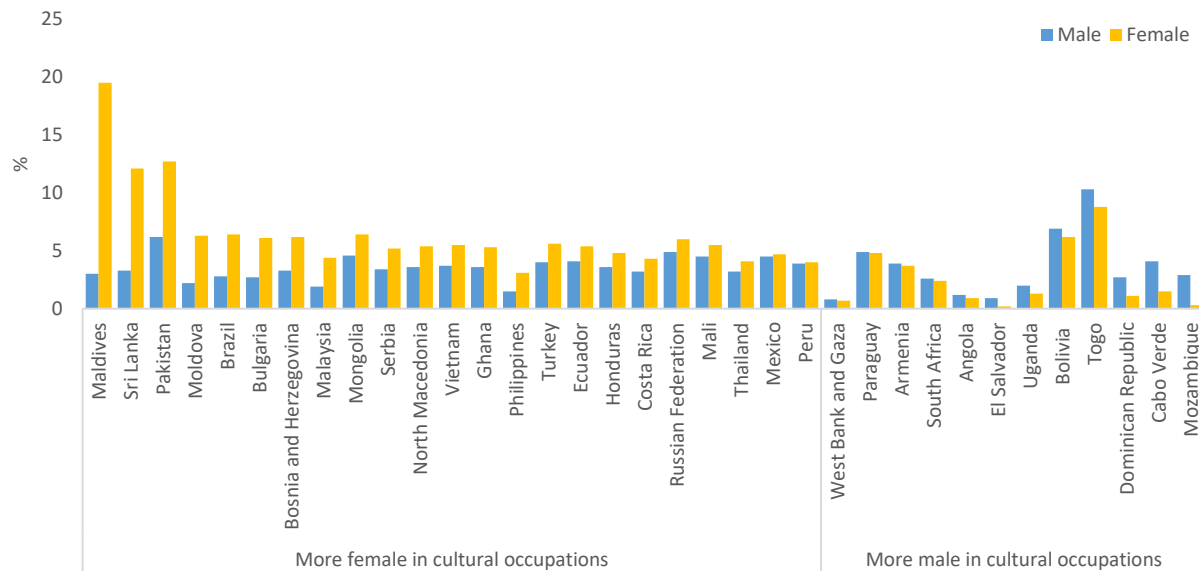
**Figure 4: Percentage of persons employed in cultural occupations who are 15–24 years old by GDP per capita, PPP, 2015 or latest year available**



Source: [UIS 2020](#); [World Bank 2020](#); [World Development Indicators database](#).

**The orange sectors employ people from disadvantaged populations, such as women, minority groups, and informal workers.** Among 35 low- and middle-income countries surveyed by the United Nations Educational, Scientific and Cultural Organization (UNESCO), more women than men are involved in cultural work in more than half of the countries (Figure 5). For instance, cultural occupations account for 12 percent of the total number of female workers compared to only 3 percent of male workers in Sri Lanka.

**Figure 5: Percentage of persons employed in cultural occupations in low- and middle-income countries, by gender, 2015 or latest year available**



Source: [UIS 2020](#).

In South Africa, over 70 percent of workers in cultural occupations are black African, followed by those of Indian/Asian origin.<sup>9</sup> Furthermore, informal cultural and creative activities contributed to producing 1.2 million jobs globally, meaning that creative and cultural jobs sustain the lives of informal workers.<sup>10</sup>

**Art, music, and other creative activities are important means for youth, women, and marginalized groups to express themselves and give voice to their hopes, desires, and opinions.** This creative outlet can enhance social inclusion and solidarity.<sup>11</sup> For example, music played a key role in mobilizing South Africans against apartheid. Art, drawings, and graffiti on the Berlin Wall gave voice to youth affected by the conflict in the region.

**The orange economy also contributes to economic development.** The creative industries contributed to generating US\$2.3 billion of revenue (3 percent of the global GDP) in 2013.<sup>12</sup> In the Republic of Korea and the United States, the creative industries are estimated to account for nearly 10 percent of GDP while in Kenya and Ethiopia they represented more than 5 percent of the national GDP.<sup>13</sup> Even small island

<sup>9</sup> Hadisi and Snowball 2019.

<sup>10</sup> Ernst & Young 2015.

<sup>11</sup> Kabanda 2014.

<sup>12</sup> Ernst & Young 2015. The study considered business-to-consumer (B2C), business-to-business (B2B), and public revenue. It accounted for final sales (retail prices) of goods and services, and thus excluded revenue involved in each part of the value chain. The estimate included informal sales of cultural goods and services. Data sources included national statistics, market research, other existing statistics such as the WIPO, and industry reports. The study focuses on 11 sectors: advertising, architecture, visual arts, performing arts, TV, radio, music, books, gaming, movies, and newspapers and magazines.

<sup>13</sup> Oxford Economics 2014; WIPO 2009, 2014. The figures are based on the WIPO studies: Kenya in 2007, Korea in 2011, the United States and Ethiopia in 2012. WIPO estimated the share of copyright-based industries based on data from labor force surveys, household surveys, business surveys, trade records, and company accounts. The

economies such as St. Lucia and Jamaica benefit from a sizeable creative sector with a GDP contribution of 8 percent and 5 percent, respectively (2012 and 2007).<sup>14</sup>

**The creative industries can offer opportunities for more sustainable social and economic growth.**

Creative activities rely on local intellectual assets such as creativity, skills, and artistry and not on natural resources such as oil and gas, which can help countries diversify their economies.<sup>15</sup> Even countries that are less developed in terms of GDP often have rich and dynamic cultural assets that can serve as a comparative advantage for them.<sup>16</sup> Therefore, nurturing the creativity that is rooted in local cultural assets would support countries' efforts toward sustainable social and economic development. In turn, these activities can preserve and promote local identities, traditional culture, and natural heritage in a sustainable manner.<sup>17</sup>

**Moreover, the cultural economy can help increase resilience to external shocks.** While oil exports declined by 40 percent during the recession in 2009, creative goods and services experienced a reduction of only 12 percent in the global trade.<sup>18</sup> The trade performance has remained stable, with an average growth rate of 7 percent from 2002 to 2015.<sup>19</sup>

**During the COVID-19 crisis, arts and creative activities have helped support people in isolation and confinement.** Singers, dancers, and musicians have brought cheer to people through the internet or even from their balconies. Museums have found creative ways to reach people and share artworks with people at home during quarantine. While movie and concert halls remained closed, many institutions and companies have adopted digital technologies. For instance, [Vienna Opera House](#), in Austria, offered free livestreams of world-class opera performances on the online platform. Several creative activities have used digital means such as TV, web streaming, online music shows, and performances to deal with the pandemic.<sup>20</sup>

**Artists have also helped by inspiring and mobilizing people through their creativity during the lockdown phase of COVID-19.** [Talent House and the United Nations](#) launched a call for artists and creators to develop their creative works that communicate key messages to mitigate the impact of COVID-19 such as 'personal hygiene', 'physical distancing', or 'spread kindness'. Since April 2020, [the United Nations COVID-19 Response Creative Content Hub](#) hosted nearly 4,500 artworks submitted by thousands of creators from around the world.

**Orange jobs can be an important and dynamic part of future work.** The cultural and creative sectors are among the most rapidly growing sectors in the global economy. Between 2002 and 2015, the size of the

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definition of 'copyright industries' refers to all industries wholly dedicated to the creation, production, representation, exhibition, communication, distribution, and sale of materials protected by copyright (that is, music, literature, theatrical productions, film, communication media, visual arts, advertising services, and collective copyright management).

<sup>14</sup> Ibid.

<sup>15</sup> Runde and Metzger 2019; UNIDO 2013; World Economic Forum 2016.

<sup>16</sup> Kabanda 2014.

<sup>17</sup> Ibid.

<sup>18</sup> Buitrago and Duque 2013.

<sup>19</sup> UNCTAD 2018.

<sup>20</sup> World Economic Forum 2020a, 2020b.

international market for creative goods doubled to US\$509 billion.<sup>21</sup> In particular, developing countries contributed to 45 percent of international trade of cultural goods in 2014, compared to 25 percent in 2005.<sup>22</sup> In Indonesia, the number of people employed in these sectors rapidly grew by around 6 percent, reaching almost 17 million people in 2016.<sup>23</sup>

**Creative and cultural sectors are also beginning to use the digital economy for even more rapid growth.**

These industries contributed to generating US\$200 billion of digital sales, of which, digital cultural goods contributed to US\$66 billion of B2C sales such as mobile games, movies, e-books, and music.<sup>24</sup> Meanwhile, digital technology has become an essential tool in the production and distribution of creative content, meaning that creative careers will become even more relevant to young digitally literate entrepreneurs.

**Having seen this rapid growth, governments are now beginning to pay more attention to the potential of the orange economy as a source of job growth.** For instance, the Ethiopian Jobs Creation Commission recognized creative industries as a high potential sector for job creation in its national plan '[Plan of Action for Job Creation 2020–2025](#)'. The government proposed several strategies to support music, film, fashion, photography, and fine arts sectors, such as reducing the tax burden on artists, establishing a multipurpose physical space, providing protection for artists, and developing an arts education curriculum.<sup>25</sup>

Indonesia has also taken steps to support the creative economy for poverty alleviation and job creation.<sup>26</sup> In 2015, the Creative Economy Agency, BEKRAF (Akun resmi Badan Ekonomi Kreatif), was established to formulate the country's policies for the creative sector to support the marketing of national cultural goods and services.<sup>27</sup>

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<sup>21</sup> UNCTAD 2018.

<sup>22</sup> UNESCO 2017b.

<sup>23</sup> BEKRAF 2019.

<sup>24</sup> Ernst & Young 2015. The study assessed the revenue of companies providing physical goods sold on the internet (books, music, and video); digital cultural content (streaming subscriptions, mobile gaming, e-books, and so on); online media advertising (for online media and free streaming services); digital advertising creation.

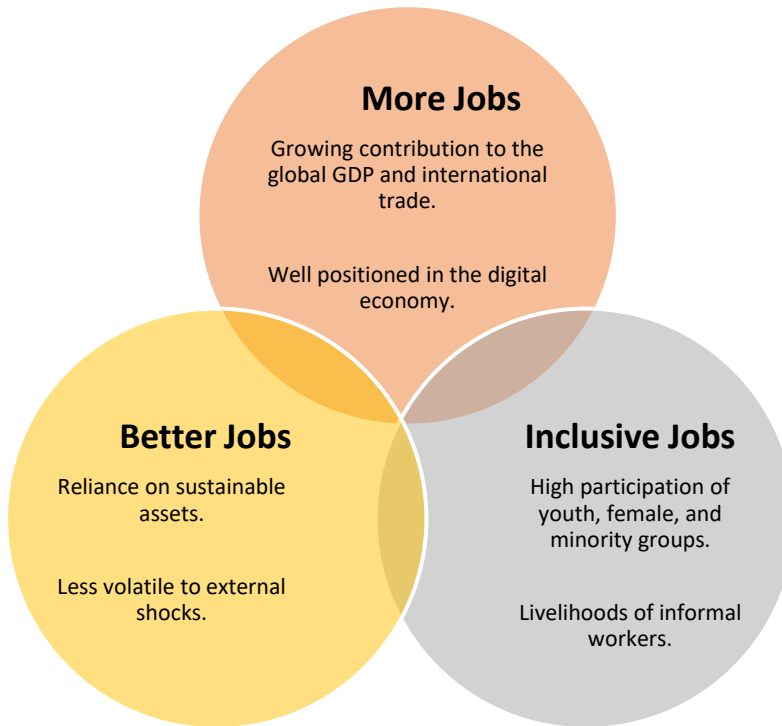
<sup>25</sup> Jobs Commission Ethiopia 2019.

<sup>26</sup> Hidayat and Asmara 2017.

<sup>27</sup> Runde and Metzger 2019.



**Figure 6: Role of orange economy for more, better, and inclusive jobs**



## 2. HOW CAN WE SUPPORT GROWTH OF ORANGE JOBS?

This section describes a few examples of projects led by development organizations, nonprofit organizations, and governments that have attempted to support growth of the orange economy. Five main types of interventions have been implemented to enhance employability, entrepreneurship, and firm growth in creative and cultural sectors. Table 2 lists some examples.

**Table 2: Types of interventions used to support development of the orange economy**

Interventions	Examples of projects
<p><b>1. Nurturing Human Capital</b></p> <ul style="list-style-type: none"> <li>• Technical and vocational training</li> <li>• Entrepreneurship training</li> <li>• Business development services</li> <li>• Peer-to-peer learning</li> <li>• Incubator and accelerator programs</li> <li>• Infrastructure, workspaces, production facilities, and access to equipment</li> <li>• Internships/Apprenticeships</li> <li>• Awareness raising and sensitization about cultural and creative professions</li> <li>• Role models</li> </ul>	<ul style="list-style-type: none"> <li>• Hope Raisers Initiatives/Kenya (Hope Raisers)</li> <li>• The Spier Arts Academy program/South Africa (Harambee and the Spier Arts Academy)</li> <li>• The VEDI Campus/Mexico and Guatemala (Ventana a la Diversidad)</li> <li>• An incubator program/West Bank and Gaza (Leaders international)</li> <li>• The South Asia Regional Trade Facilitation Program (SARTFP)/Bhutan, Bangladesh, India, and Nepal (World Bank)</li> <li>• Afghanistan Skills Development Project (World Bank)</li> <li>• Creative Brazil Incubators Network (Brazilian Ministry of Culture)</li> <li>• T-Movie project/Madagascar (T-Movie)</li> </ul> <p>Animation, Fashion, Film, Handicraft, TV, Media, Multisectors</p>

Interventions	Examples of projects
<p><b>2. Providing Access to Finance</b></p> <ul style="list-style-type: none"> <li>• Grants</li> <li>• Early-stage loan/Venture capital fund</li> <li>• Microloans</li> <li>• Guarantees</li> <li>• Crowdfunding</li> <li>• Tax subsidies</li> <li>• Business competition</li> </ul>	<ul style="list-style-type: none"> <li>• Nigerian Creative Arts and Entertainment Facility Loan (Nigerian Export-Import Bank [NEXIM])</li> <li>• Cultural Industries Guarantee Fund (CIGF)/Burkina Faso, Côte d'Ivoire, Mali, Senegal, and Togo (The ECOWAS Bank for Investment and Development [EBID])</li> <li>• HEVA fund/Kenya, Tanzania, Uganda, and Rwanda (HEVA fund)</li> <li>• Crowdfunding4Culture/Europe (The European Commission)</li> <li>• Orange innovation challenge/Latin American and the Caribbean (The Inter-American Development Bank [IDB])</li> <li>• Tax incentives/Colombia (Colombian Ministry of Culture)</li> </ul>
<p><b>3. Expanding Access to Markets</b></p> <ul style="list-style-type: none"> <li>• Trade fairs, festivals, events</li> <li>• E-commerce platforms</li> <li>• Online B2B or B2C platforms</li> <li>• Online distribution channels</li> </ul>	<p>Multisectors</p> <ul style="list-style-type: none"> <li>• MICSUR/Latin America (Ministries in Argentina, Bolivia, Brazil, Chile, Colombia, Ecuador, Peru, Paraguay, Uruguay, and Venezuela)</li> <li>• Retina Latina/Colombia, Bolivia, Ecuador, Mexico, Peru, and Uruguay (film institutes in the six countries)</li> <li>• Fashionomics Africa/Africa (African Development Bank)</li> <li>• DISCOP/Africa (DISCOP)</li> <li>• Tajwal/the Middle East (Culture Resource)</li> </ul> <p>Arts, Fashion, Film, TV, Media</p>
<p><b>4. Building Networks and Clusters</b></p> <ul style="list-style-type: none"> <li>• Creative hubs or co-working spaces</li> <li>• Branding or marketing of cities, villages, and towns,</li> <li>• Infrastructure development</li> <li>• Tourism attractions and sites</li> <li>• Artistic and professional associations</li> <li>• Regional networks</li> </ul>	<ul style="list-style-type: none"> <li>• Arterial Network/Africa</li> <li>• Culture Resource/the Middle East</li> <li>• The Caribbean Tales Media Group (CTMG)/the Caribbean region</li> <li>• The European Cultural and Creative Industries Alliance (ECCIA)/Europe</li> <li>• The Creative Cities Network/Global (UNESCO)</li> <li>• LAB Fashion/Brazil</li> <li>• Cultural Heritage and Urban Development Project/Lebanon (World Bank)</li> <li>• Gansu Revitalization and Innovation Project/China (World Bank)</li> </ul> <p>Fashion, Tourism, Media, Handicraft, Multisectors</p>
<p><b>5. Harnessing Digital Technology</b></p> <ul style="list-style-type: none"> <li>• Digital skills/Technical training</li> <li>• Provision of information and communication technology (ICT) infrastructure and internet access</li> <li>• Tech hubs</li> <li>• Online platforms</li> <li>• Online freelancing and microwork</li> </ul>	<ul style="list-style-type: none"> <li>• The Youth Employment in the Digital Animation Industry (YEDAI) Project/Jamaica (World Bank)</li> <li>• African Digital Art/Africa (Jepchumba)</li> <li>• The Art Residency Program/Pakistan (Pakistan Poverty Alleviation Fund [PPAF])</li> <li>• Працюй вільно ('Work Freely')/Ukraine (Delfin)</li> </ul> <p>Animation, Arts, Graphic Design, Music, and Multisectors</p>

## 2.1 NURTURING HUMAN CAPITAL

**Talent, skills, and knowledge are key for success in the orange economy.** Few developing countries have formal and quality educational opportunities for young people interested in a career in the cultural and creative sectors.<sup>28</sup> Due to lack of well-defined curricula, poor quality of teachers, and limited cooperation between educational institutions and private firms, there is a mismatch between the training offered by educational organizations and demand for skills in the market.<sup>29</sup> Furthermore, many entrepreneurs do not possess the necessary business management skills to commercialize their creative ideas. In some countries, young entrepreneurs face high barriers when entering into the commercial market due to high initial investment cost and competition with well-established existing firms and cultural professionals.<sup>30</sup>

**Technical and vocational skills training and business development services are common measures to equip youth with occupation-specific and business management skills.** Programs can support improvement in the quality of modules and curricula and provide training of trainers (ToT) and reliable certification. [Hope Raisers Initiative](#), a community-based organization based in Nairobi’s Korogocho slum, established its creative hub through the support of the livelihoods program by Kenya Community Development Foundation. Through the creative hub, it has provided ‘art-preneurship’ skills training and mentorship for 25 young men and women to develop their skills and knowledge required for careers in the creative arts. Through creative arts, culture, sports, and music, Hope Raisers Initiative also gives voice to youth and women on social issues. For instance, the ‘Voices in Spaces’ event, organized in 2019, brought the conversation about gender issues to the public space by engaging youth, women, and the community through music and sports.

The Spier Arts Academy program is another good example led by Harambee and the Spier Arts Academy in South Africa, which offers long-term apprenticeship opportunities for youth to become certified mosaic and ceramic artisans (Box 1).

### Box 1. Creating pathways for professional mosaic and ceramic artisans

**Sector: Arts**

**Country: South Africa**

The Spier Arts Academy program, a partnership between [Harambee](#) and [the Spier Arts Academy](#), was launched in South Africa in 2016. The Spier Arts Academy offers employment-based training in professional mosaic and ceramic arts. This program is split across three years, into an 18-month learnership that, upon further selection, is followed by an 18-month apprenticeship. The program is designed to create a local industry with sustainable and meaningful employment for skilled artisans. Harambee, a nonprofit social enterprise that builds solutions to address the mismatch of demand and supply in the youth labor market, has been an instrumental partner to help source, screen, and prepare the youth to join the academy through its networks and programs. After completion of the Harambee work readiness program, the candidates joined the program at the Spier Arts Academy.

Through this partnership, around 1,000–1,200 young people have had exposure to the opportunity to apply for the Spier Arts Academy program over the past few years. In total, there were 97 candidates who were successfully placed in the Spier Arts Academy program during 2016–2019. Candidates who did not make it into the program stayed connected to Harambee’s network and had access to other learning opportunities.

<sup>28</sup> Runde and Metzger 2019.

<sup>29</sup> Benavente and Grazzi 2017.

<sup>30</sup> Harris and Kassis 2016.

The intensive, long-term program has a high attrition rate and is designed to prepare graduates to enter the professional working world. The program supports candidates by providing studio space, access to materials and tools, and logistics support to help them establish independent studios.

After the three-year program, the graduates earned certification as professional mosaicists. To date, the Spier Arts Academy has had 68 mosaic and 11 ceramic artisans graduates from the program. Some of candidates became mosaic and ceramic artisans of the academy. Some graduates have started running their own private or collaborative studios both locally and internationally. Other graduates went on to pursue careers in art curation and retail and financial services. Their artworks have been widely used in public spaces.



Candidates at work at the Spier Arts Academy

Source: Harambee

**Online training can help reach out to populations in remote areas.** For instance, [Ventana a la Diversidad](#), an international nongovernmental organization, developed [the VEDI Campus](#), a blended online learning platform targeting young artists and cultural workers from underprivileged indigenous groups in Guatemala and Mexico. The learning platform offers courses such as cultural management, and 56 young entrepreneurs received business management training.<sup>31</sup>

**Targeted incubators can help growth of start-ups in cultural and creative industries.** Supported by funding from the International Fund for Cultural Diversity (IFCD),<sup>32</sup> [Leaders International](#) implemented an incubator program for young Palestinian entrepreneurs in cultural industries. Through the program, they were able to develop business models, test prototypes, and conduct market assessments. For instance, young journalists created a start-up for media content production. As a result, 324 young cultural entrepreneurs were trained and 10 start-ups were incubated.<sup>33</sup>

[Creative Brazil Incubators Network](#) (Rede de Incubadoras Brasil Criativo), founded by the Brazilian Ministry of Culture in 2013, also offers entrepreneurs free technical courses and consultancy on strategic planning, accounting, legal advice, marketing, project development, and fundraising, in addition to continuous monitoring. The incubator programs were implemented in 12 states (Acre, Bahia, Ceará, Goiás, Mato Grosso, Minas Gerais, Pará, Paraná, Pernambuco, Rio de Janeiro, Rio Grande do Norte, and Rio Grande do Sul) and in the Federal District. Through the incubators, more than 30,000 calls for bids have been made to creative entrepreneurs.

**Peer-to-peer learning** can enhance exchanges of first-hand knowledge and best practices between participants in relevant fields (Box 2).

<sup>31</sup> UNESCO 2020a.

<sup>32</sup> The IFCD is a multi-donor fund established under Article 18 of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

<sup>33</sup> UNESCO 2018.

**Box 2. Cross-border learning to empower South Asian female artisans**

**Sector: Crafts**

**Country: Bhutan, Bangladesh, India, and Nepal**

[The South Asia Regional Trade Facilitation Program \(SARTFP\)](#), led by the World Bank and Australia's Department of Foreign Affairs and Trade, supports women-owned small enterprises to improve their participation in regional cross-border trade. The project aims to increase quality of works of female and female labor participation.

In 2019, the project facilitated producer-to-producer (P2P) training, held in Dhaka, Bangladesh, for 18 grassroots producers and artisans from Bhutan, India, and Nepal.<sup>34</sup> The training focused on weaving, natural dye, hand embroidery, screen printing, tailoring, jewelry making, and pottery. The participants also visited a production facility and villages and learned not only technical skills and production methods such as hand embroidery, fabric inspection machine, and cotton weaving facility but also worker safeguards practices such as protective eyeglasses for machine embroidery, masks for chemical fumes, needle guards for sewing machines, and health insurance plans.

Cross-country training sessions allowed participants to enhance their skills in product development, merchandising, and marketing to improve the quality of their products and sales. For instance, one of the participant artisans from India now teaches Bangladeshi embroidered quilting to approximately 150 women in her organization.

**Awareness raising and sensitization about cultural and creative professions can support the aspirations of youth and help develop a positive image of the creative professions.** In Madagascar, the [T-Movie project](#) provided an academic curriculum in film production and internship opportunities for young people to develop careers in the film industry while establishing an audiovisual training center. The project also organized awareness-raising campaigns of professions in cinema through film festivals, attracting more than 2,000 young people into the film industry.

**Access to production spaces, facilities, and equipment can help support youth to get exposed to cultural and creative activities, training opportunities, and testing of their creative ideas.** The World Bank's Afghanistan Skills Development Project has provided the Afghanistan National Institute of Music (ANIM) with necessary infrastructure, which successfully enhanced cultural talent development of youth in a post-war environment (Box 3).

**Box 3. Building musical talent and solidarity in post-conflict Afghanistan**

**Sector: Music**

**Country: Afghanistan**

[Afghanistan Skills Development Project](#), an initiative by the World Bank from 2009 to 2014, aimed to improve the quality of vocational education and develop the skills and employability of young Afghans. The total project cost was estimated at US\$38 million.<sup>35</sup>

The project assisted over 1,500 young men and women to acquire managerial, accounting, and ICT skills. The project also offered trainings on life skills and business development to more than 6,000 rural youth, destitute women, and marginalized farmers.

Under the project, the ANIM has been revived through provisions of music instruments, school faculty salaries, and constructions of concert and residential halls for disadvantaged students such as war orphans. The ANIM



**Students from the Afghanistan National Institute of Music**

Source: Simone D. McCourtie/World Bank

<sup>34</sup> Ahsan 2020.

<sup>35</sup> World Bank 2012.

successfully integrated cultural talent development with primary and secondary education by offering music sessions and practices in the fully equipped school.

Through international tours, music festivals, scholarship programs, and competitions, the institution contributed to developing the talents and aspirations of the students which has further broadened the base of the institution, and these youth have been further supported by other sponsors and donors such as the United States and Germany.

## 2.2 PROVIDING ACCESS TO FINANCE

**Access to finance remains one of the most pressing challenges for entrepreneurs and small and medium enterprises (SMEs) in the creative and cultural sectors.**<sup>36</sup> More than one-third of entrepreneurs in these sectors had an initial investment of less than US\$500 and around half of them used their own savings in Latin America and the Caribbean.<sup>37</sup> There are few private sector investors interested in this sector as creative activities are seen as risky and volatile.<sup>38</sup> Traditionally, the cultural and creative industries are heavily dependent on public funds or grants since they tend to be valued more for their cultural rather than commercial value.<sup>39</sup> Moreover, traditional financing schemes are ill-suited for the creative and cultural industries due to a lack of tangible assets and collateral, high uncertainty of market demand, and a long period for value generation.<sup>40</sup> Many creative activities, such as film and publishing, require high initial capital, which creates an entry barrier.<sup>41</sup> Weak intellectual property rights protection further limits entrepreneurs from accessing financing as they cannot verify the economic value of intangible assets held by them.<sup>42</sup>

**Start-up grants and microfinance designed explicitly for the sector would help experimentation and innovation of cultural and creative entrepreneurs.** A venture capital fund, for example, could be used to support innovation in the cultural and creative industries.<sup>43</sup> Some commercial banks, such as the Nigerian Import Export Bank (NEXIM) and the Cultural Bank of Cabo Verde, offer loans designed for entrepreneurs in the creative industry, allowing for longer payback times and concessionary financing.<sup>44</sup>

NEXIM has the [Nigerian Creative Arts and Entertainment Facility Loan](#), a facility targeted at the cultural and creative sectors. [The ECOWAS Bank for Investment and Development \(EBID\)](#), the financial arm of the Economic Community of West African States (ECOWAS), also established the Cultural Industries Guarantee Fund (CIGF) in 2003. The CIGF offers credit guarantees for cultural projects (costing between CFAF 1 million and 155 million) to support cultural enterprises in Burkina Faso, Côte d'Ivoire, Mali, Senegal, and Togo.

<sup>36</sup> Runde and Metzger 2019.

<sup>37</sup> Luzardo, De Jesús, and Pérez 2017. In 2018, the IDB conducted surveys with more than 200 creative entrepreneurs in Latin America and the Caribbean (the IDB member countries) to obtain basic information and understand their characteristics.

<sup>38</sup> Buitrago and Duque 2013.

<sup>39</sup> Nurse 2016.

<sup>40</sup> European Commission 2016; Caves 2003.

<sup>41</sup> Ibid.

<sup>42</sup> Nurse 2016.

<sup>43</sup> South African Cultural Observatory 2019.

<sup>44</sup> Nurse 2016.

The [HEVA Fund](#) is the first African fund dedicated to supporting professionals in the creative industry in Kenya, Tanzania, Uganda, and Rwanda. One of funding schemes is the [Cultural Heritage Seed Fund](#) that promotes start-ups in the music, film, fashion, crafts, gaming, performing arts, and tourism sectors. The fund offers between KES 500,000 and 3,000,000 in seed grant-loan hybrids with a repayment period of 24 months. Another investment fund, [Young Women Creative Industries Fund](#), focuses on young women-owned early-stage enterprises in creative activities, offering first early-stage finance, business support, and learning facilities. Business support includes investments in production, inventory and logistics technologies, and access to post-production capacities.

**Crowdfunding platforms dedicated to supporting entrepreneurs and SMEs in the creative and cultural sector can be an important source of funding.**<sup>45</sup> For instance, the online portal [Crowdfunding4Culture](#) was created by the European Commission, aimed at collecting data on the crowdfunding market for the cultural and creative industries and facilitating connections among creative professionals and crowdfunding communities. Users can search crowdfunding campaigns for cultural and creative projects in Europe. There are around 200 platforms dedicated for cultural projects in Europe while 75,000 campaigns have been launched since 2013.<sup>46</sup>

**Tax incentives are among the traditional measures used to finance creative industries.** In Colombia, the government offered tax incentives for film production under the 2003 Film Act and for investment in film projects located in Colombia under the 2012 Location Colombia.<sup>47</sup> These policy measures increased the number of firms and employment in the sector, as the number of feature films rose from 5 to 41 and admissions of tax subsidies from 351,000 to 4.79 million between 2003 and 2016.<sup>48</sup> In 2013, the film and audiovisual sector contributed to over 30 percent of the total value added in the cultural and creative industries and more than 1.7 percent of national GDP.

**Business plan competitions can help innovative creators to not only finance their business development but also showcase their products to a wider audience.** The IDB launched the [Orange Innovation Challenge](#) in 2019 that provided a grant up to US\$500,000 to entities in 48 member countries.<sup>49</sup> Target subsectors included audiovisual, digital arts, animation, and video games, film and music industry, fashion, design, and tourism. The Orange Innovation Challenge specifically looked for business models that demonstrate innovations to enhance creative and cultural activities, use innovative technologies, are financially sustainable, and have economic and social impact.

In total, 277 entities participated in the innovation challenge from the 26 member countries of the IDB. From 12 short-listed entities, [Fundación Espacio Creativo](#) and [Mento](#) received financing from the IDB. Mento, from Uruguay, showcased its environmentally friendly furniture for the use of public and urban spaces.<sup>50</sup> For instance, it produced urban tables, benches, and chairs that had fewer requirements for maintenance and helped reduce the environmental footprint.

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<sup>45</sup> Crowdfund is a funding mechanism by raising monetary contributions from a large number of people.

<sup>46</sup> De Voldere and Zeqo 2017.

<sup>47</sup> UNESCO 2017b.

<sup>48</sup> Ibid.

<sup>49</sup> IDB 2019.

<sup>50</sup> Mento 2020.

### 2.3 EXPANDING ACCESS TO MARKET

**Entrepreneurs and small companies in the creative and cultural sectors have limited resources in terms of marketing and building a brand.** A misperception or limited recognition of local culture and arts makes it challenging to build a brand and expand customer base. In some cases, large existing companies monopolize markets in the creative sector.<sup>51</sup>

**Trade fairs and international festivals and events would help the promotion and distribution of cultural and creative products.** A good example is [MICSUR, Mercado de Industrias Culturales del Sur](#), a biannual event that links creative entrepreneurs and SMEs in Latin America with regional and international buyers. In the event, entrepreneurs can meet new international suppliers, buyers, and partners as well as attend workshops and showcases.<sup>52</sup> In the first MICSUR held in Mar del Plata, Argentina, in 2014, around 3,000 cultural and creative entrepreneurs in various fields—such as performing arts, design, film, and music—from Argentina, Bolivia, Brazil, Chile, Colombia, Ecuador, Peru, Paraguay, Uruguay, and Venezuela participated in the event. In the event, there were around 9,500 business appointments between producers in the region and international buyers. Approximately, 60 percent of the participants in the performing arts sector successfully made commercial agreements at the event.<sup>53</sup> Subsequently, MICSUR was held in Colombia in 2016 and in Brazil in 2018.

**E-commerce platforms particularly help small-scale producers, often in remote or rural areas, to connect with international markets.** Regional marketplaces for cultural products and services have been another emerging approach to help creative workers to build brands, expand to international markets, and facilitate knowledge exchanges and new collaborations. Fashionomics Africa is an innovative example to help African entrepreneurs expand their market and networks through a virtual marketplace (Box 4).

**Box 4. Digital marketplace for African creative entrepreneurs**

**Sector: Fashion**

**Country: Côte d’Ivoire, Nigeria, Kenya, Ethiopia, Rwanda, and South Africa**

[Fashionomics Africa](#) is the African Development Bank’s flagship initiative which started in 2016.<sup>54</sup> It aims to support the growth of African micro, small, and medium enterprises (MSMEs) operating in the textile, apparel, and accessories industry and stimulate job creation on the continent, especially for women.

In 2019, the Fashionomics Africa initiative launched a digital marketplace website and mobile app to help African entrepreneurs, particularly women and youth, in the fashion and textile industries to connect entrepreneurs to suppliers, buyers, and investors and strengthen the global value chain of Africa’s fashion industry.<sup>55</sup> Currently, there are about 40 MSMEs from Côte d’Ivoire, Nigeria, Kenya, Ethiopia, Rwanda, and South Africa on the digital marketplace. Interested entrepreneurs and business can register and sell their products at no cost.

Through the Fashionomics Africa initiative, the African Development Bank also supports MSMEs to increase access to finance, provides mentorship and networking opportunities, and develops the skills of entrepreneurs in the fashion industry.

Since 2017, the initiative has been delivering masterclasses for entrepreneurs and start-ups in the fashion industry in Nairobi, Addis Ababa, Abidjan, Johannesburg, and Lagos. In each masterclass, over 100 entrepreneurs, fashion

<sup>51</sup> UNIDO 2013.

<sup>52</sup> Finlev et al. 2017.

<sup>53</sup> Ministry of Culture, Colombia 2014.

<sup>54</sup> African Development Bank 2018a.

<sup>55</sup> African Development Bank 2018b.



students, and designers learned about business development, branding, marketing, and networking, facilitated by mentors and technical experts.

In Latin America, film institutes in Colombia, Bolivia, Ecuador, Mexico, Peru, and Uruguay, with support from the IDB and the Conference of Ibero-American Cinematographic Authorities (CACI), developed the digital distribution platform '[Retina Latina](#)' in 2016. The platform and its mobile application offer Latin American movies free of charge to foster the distribution and consumption of Latin American cinema, reinforce regional cooperation, and increase the presence of Latin American films in local and international markets.

**Matchmaking platforms can help creative businesses connect with suppliers, buyers, and partners across the region.** [DISCOP](#), an online marketplace for African film and TV content, allows creative producers to showcase their products and buyers from across the region can find films and media content using a searchable catalog. Buyers can watch sample films and TV shows and use matchmaking services to set up a business meeting with producers. DISCOP also organizes in-person B2B marketplace for buyers, sellers, distributors, and producers of films, TV programs, digital content, video games, and radio broadcasts twice a year in Johannesburg, South Africa, and Abidjan, Senegal.

**Another interesting approach to enhance access to the international market is mobility grants for artists and creative workers.** Culture Resource, an Arabic regional artistic nongovernmental organization established 'Tajwal - an international mobility grant' in 2016, aimed to support Arab artists' international travel to allow them to present their work to new audiences and experience diverse cultural exchanges. The project addresses the challenges faced by artists in traveling outside the Arab region, such as difficulty in obtaining visas and finding potential partner organizations. It offered grants of up to US\$8,000 each, per year, and provides a supporting letter to facilitate their visa procedures.

## 2.4 BUILDING NETWORKS AND CLUSTERS

**Creative entrepreneurs and artists often work in an environment with limited networks.** Many of the professionals are independent, freelancers or operate small businesses.<sup>56</sup> About 30 percent of workers in the cultural sector are self-employed.<sup>57</sup> The share of self-employed is even higher among women, particularly in developing countries.

Small-scale entrepreneurs, such as handicraft producers, cultural performers, or designers, have high barriers to entering markets beyond the local level. Since cultural and creative content is based on tacit knowledge, geographic proximity of entrepreneurs, firms, consumers, and other actors is important to exchange intangible knowledge and enhance collaboration.<sup>58</sup> Clustering and agglomeration with diverse professionals stimulate innovation while increasing opportunities to access better knowledge, technologies, and new market opportunities.<sup>59</sup>

**A community hub, co-working space, or makerspace enables creative entrepreneurs to work with other entrepreneurs and artists; facilitate the exchange of information, knowledge, and ideas; and enhance**

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<sup>56</sup> UNDP and UNESCO 2013.

<sup>57</sup> UNESCO 2017b.

<sup>58</sup> Benavente and Grazi 2017.

<sup>59</sup> Santagata 2006.

**collaboration, innovation, and social integration while achieving economies of scale and scope.**<sup>60</sup> These community spaces can provide not only a workspace but also a variety of services: mentorship, training, event space, access to hardware, software, or equipment into funding opportunities.<sup>61</sup>

[LAB Fashion](#) is one of the co-working spaces for entrepreneurs in fashion in Sao Paulo, Brazil. Established in 2015, the space offers entrepreneurs private and meeting rooms, access to textiles, mannequins, photo studios, and sewing machines shared by other entrepreneurs. In the European Union, there are many creative hubs specifically supporting the creative and cultural industries. [The European Network of Creative Hubs](#) is a virtual network of coordinating such creative hubs across the region.

**Location-specific approaches, notably tourism promotion, generate positive externalities for local creative and cultural workers.**<sup>62</sup> It will attract international tourists and consumers, increase aggregate demands for local cultural products and services, enhance knowledge exchanges, and stimulate innovation.<sup>63</sup> Products linked to particular places become more competitive and distinctive because local traditions and culture cannot be reproduced, and the place brand guarantees its authenticity and unique identity. This link between cities and culture would in turn revive cities, sustain intangible culture, and allow local tourism to thrive.<sup>64</sup> For instance, [the World Bank's Cultural Heritage and Urban Development Project in Lebanon](#) (2003–2015; total project cost of US\$61.89 million) rehabilitated historic buildings and public spaces such as the Bacchus Temple in five historic urban cities in Lebanon: Baalbeck, Byblos, Saida, Tripoli, and Tyre. These improvements of historic sites increased the number of workers in the culture and tourism sector from 662 to 1,575 in all cities by attracting tourists and visitors.<sup>65</sup> The renovated Bacchus Temple also hosts the annual International Cultural Festival, which attracts thousands of visitors and supports livelihoods of cultural talents in music, theater, dance, and opera. The World Bank's Gansu Revitalization and Innovation Project in China is also another good example of connecting creative and cultural industries with tourism. The project supports local micro and small firms in the cultural, tourism, and creative industries through revitalizing Gansu Province as a tourist destination (Box 5).

[The UNESCO Creative Cities Network](#), currently composed of 246 cities, leads such efforts to place creativity and cultural industries at the heart of cities' development plans. The network aims to build cooperation and facilitate the sharing of experience and knowledge, focusing on seven cultural domains: crafts and folk art, design, film, gastronomy, literature, media arts, and music. The Creative Cities Network's online platform profiles information on initiatives taken by member cities for knowledge exchanges and holds an annual conference to enhance dialogues among member cities.

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<sup>60</sup> Finlev et al. 2017.

<sup>61</sup> Mulas, Nedayvoda, and Zaatari 2017.

<sup>62</sup> OECD 2014; UNESCO and World Bank 2018.

<sup>63</sup> UNDP and UNESCO.

<sup>64</sup> UNWTO 2012.

<sup>65</sup> World Bank 2019a.

**Box 5. Supporting small handicraft firms in the golden section of the Silk Road**

**Sector:** Tourism

**Country:** China

**Overview**

In 2019, the World Bank approved US\$180 million for the [Gansu Revitalization and Innovation Project](#), including US\$50 million for microfinance lending for micro and small enterprises (MSEs) in the cultural, tourism, and creative industries in the province. The project aims to support MSEs in the cultural, tourism, and creative industries as an important source of employment and income generation for local residents. It also promotes urban and rural regeneration through infrastructure rehabilitation, such as sewage, electricity networks, and roads as well as strengthens institutional capacity of local governments. Although Gansu has rich cultural and historical assets as part of the golden section of the Silk Road, it is the poorest province in China, with about 65 percent of Gansu’s population in the bottom 40 percent of income groups.

**Activities**

A key strategy of the project is to develop a hub and spoke ‘economic clustering’, which hosts major tourism infrastructure, services, and tourism sites. The project will develop eight creative industry centers and three tourism facilities where visitors receive and provide incubator services to artisans.

IFC will also work with local financial institutions to expand lending to women-owned or managed MSEs in rural areas and to support the growth of the tourism and service sectors. The project supports MSEs in traditional handicrafts in Gansu, such as jade carving, calligraphy, ink painting, colored pottery, lacquerware, sculptures, and folk performances.

**Results**

By 2025, the project is expected to create 3,300 permanent jobs through the project’s support in establishing new or expanding MSEs. The project will provide lines of credit to at least 1,200 micro enterprises (US\$50,000 or less) and advisory services, such as business plan development, hospitality, and marketing, to 180 enterprises. The project expects to benefit more than 6 million people through job creation, higher incomes, and better living conditions.

**Communities and associations of creative professions can be established within or beyond borders.**

Across continents from Africa to the Caribbean, various regional networks and communities of cultural and creative workers can help increase competitiveness of cultural and creative industries in the region (Box 6). Through the regional network, members benefit from knowledge exchanges, training, and increased access to international markets.

**Box 6. Regional cultural and creative network**

**Africa**

Established in 2007, [Arterial Network in Africa](#) is a nonprofit civil society network of artists, organizations, and cultural practitioners represented in 17 countries in Africa. The network has worked on information dissemination, training, market access, knowledge management, policy formulation, and research for strengthening the cultural and creative sectors in Africa.

**Middle East**

Similarly, Culture Resource ([Al Mawred Al Thaqafy](#)) in the Middle East is a regional, nonprofit organization founded in 2003. Culture Resource supports independent artists through creating networks, knowledge exchanges, capacity building and training programs, and research and publications, aimed at enhancing the sustainability of cultural industries in the region.

**Caribbean**

[The Caribbean Tales Media Group](#) (CTMG) is another example from the Caribbean region. The organization serves as a ‘one-stop-shop’ for audiovisual content buyers and producers in the Caribbean to promote Caribbean-

themed film and TV content for audiences beyond the region. The CTMG provides several projects for Caribbean producers, including the following:

- International Film Festival
- CaribbeanTales Worldwide Distribution (CTWD), the largest distribution company for the exhibition, marketing, and distribution of Caribbean-themed film and audiovisual content
- A CaribbeanTales incubator program designed to create local audiovisual content for TV and the web for international distribution.

#### Europe

[The European Cultural and Creative Industries Alliance \(ECCIA\)](#) is made of six European cultural and creative industries organizations, which represents over 600 European artistic and cultural firms and institutions. The alliance highlights the role of the cultural and creative industries as a key driver of competitiveness, innovation, and employment. The alliance works on producing research, advocacy, and policy recommendations on key issues surrounding the cultural and creative industries.

## 2.5 HARNESSING DIGITAL TECHNOLOGY

**Digital technology is becoming an important instrument supporting the growth of existing cultural and creative activities.** The use of digital technology has spread in the orange economy as a vital tool for the production and distribution of services and content such as music, digital arts, video games, and films (Figure 7).<sup>66</sup>

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<sup>66</sup> Towse 2006; World Economic Forum 2016.

**Figure 7: Opportunities created by digital technology**



For instance, musicians and creators of audiovisuals have been supported by digital tools such as recording tools, cameras, and video editing, while new technologies such as virtual reality (VR), augmented reality (AR), or 3D printing have diversified creative expressions.<sup>67</sup> Online platforms and social networks enable artists and creative professionals to collaborate with others, engage with consumers, gain access to new knowledge while increasing their own visibility. Music streaming channels and e-commerce platforms lower intermediate costs and widen audiences while receiving direct feedback from consumers.<sup>68</sup> Remoteness can be overcome by the use of digital platforms. Finally, advanced technologies such as blockchain can be used to protect intellectual property rights by tracking royalty payments.<sup>69</sup> Many of the initiatives described in the previous sections employed digital technologies as measures to support creative and cultural entrepreneurs and start-ups (see Table 3).

**Table 3: Solutions supported by digital technology**

Constraints in the orange economy	Solutions supported by digital technology
Human capital	<ul style="list-style-type: none"> <li>• E-learning</li> <li>• Online mentoring and counselling support</li> <li>• Digital skills training</li> </ul>

<sup>67</sup> IFACCA 2020.

<sup>68</sup> Potts, Cunningham, and Hartley 2008.

<sup>69</sup> Ibid.

Constraints in the orange economy	Solutions supported by digital technology
Access to finance	<ul style="list-style-type: none"> <li>• Crowdfunding</li> </ul>
Access to market	<ul style="list-style-type: none"> <li>• E-commerce platform</li> <li>• Online B2B/B2C platforms</li> <li>• Distribution channels</li> <li>• Social media</li> </ul>
Clusters and networks	<ul style="list-style-type: none"> <li>• Digital/tech hubs and co-working spaces</li> <li>• Online knowledge exchange platforms</li> <li>• Virtual social networks</li> </ul>

**This rapid digital revolution makes it critical to provide upskilling opportunities in both basic and digital skills.** Providing the infrastructure, internet bandwidth, and training to build new skills is crucial to take full advantage of digital technology in opening creative and cultural industries. For instance, the World Bank’s [Youth Employment in the Digital Animation Industry \(YEDAI\)](#) Project, which aims at improving the employability of Jamaican youth, placed digital technology at the center of a thriving animation sector in Jamaica while effectively building a tech entrepreneurship ecosystem (Box 7). The project focuses on skills development training on digitalization and animation.

**Box 7. The Youth Employment in the Digital Animation Industry (YEDAI) Project, Jamaica**

**Sector: Animation, Film**

**Country: Jamaica**

**Overview**

The Youth Employment in the Digital Animation Industry (YEDAI) Project is financed by the World Bank.<sup>70</sup> The initiative which cost US\$20 million aims to support youth employment and entrepreneurship in the digital and animation industries in Jamaica. The project, which started in 2014, helped the government to position Jamaica as one of the global hubs of animation and reduce unemployment issues by tapping into the creative talent of Jamaican youth.

**Activities**

The project offered skills development training for Jamaican youth to improve employability in the animation industry and the global online market. A start-up hub was established to strengthen a viable tech entrepreneurship ecosystem. Moreover, early-stage financing was provided for tech start-ups. In addition, the project held the ‘International Animation Conference and Film Festival’ in 2013, 2016, and 2019. The event offered workshops, seminars, and networking events to stimulate the exchange of knowledge and experiences. Caribbean animators showcased their skills to an audience and accessed seed funding for their animated concepts.

**Results**

Overall, the project has contributed to developing the technical skills of the youth in the animation industry, increased employment and income, and expanded the market.

As of July 2019, 5,525 youth completed training in document management and digitization, of which 50 percent were women.<sup>71</sup> Moreover, around 300 students attended intensive 2D or 3D animation programs, and 1,308 students participated in animation certificate programs.

As a result, 207 youth who participated in one of the animation training programs have become employed in the animation industry and 121 youth also obtained global online work.

Furthermore, the start-up Jamaica accelerator program supported 33 start-ups, providing US\$7 million of seed funding for tech entrepreneur start-ups. The project also helped creative entrepreneurs connect to the

<sup>70</sup> World Bank 2014.

<sup>71</sup> World Bank 2019b.

international market, leading to five international animation projects that are outsourced to Jamaican production companies.

**Digital social networks and media have significantly reduced entry barriers for youth and women to develop cultural and creative goods and services.** For instance, many online platforms, such as YouTube or blogs, now help young entrepreneurs easily transform ideas into creative contents and disseminate their products such as music, digital arts, or online journals.<sup>72</sup> [African Digital Art](#) is one of the initiatives to enhance the participation and visibility of women artists by using an online platform. African Digital Art is an online platform where over 1,000 artists from Africa can easily present and archive their artistic production (audio/visual production, animation, interactive projects, web, film, and graphic art and design).

**The digital technology also revitalizes endangered traditional culture while helping indigenous artisans.** The Art Residency Program in Pakistan leverages online platforms and digital music technologies to help and revive indigenous artists in the traditional music and dance sectors (Box 8).

**Box 8. Revival of indigenous artists in the traditional music sector in Pakistan**

**Sector: Music**

**Country: Pakistan**

**Objective**

The Art Residency Program, a pilot project led by the [Pakistan Poverty Alleviation Fund \(PPAF\)](#), aims to empower marginalized groups of indigenous artists in the traditional dance and music sectors in Pakistan. The indigenous dance and music artists, who are based in remote area of Pakistan, are among the chronic and vulnerable poor with limited income generation opportunities. The artists play 13 endangered indigenous music instruments. In partnership with the Foundation of Arts, Culture, and Education (FACE), and other technical partners with extensive experience in indigenous music, the program helps the artists graduate out of poverty while preserving and showcasing local culture and tradition.

**Activities**

The Art Residency Program spans over 18 days, where artists are trained in four main domains:

1. Music and Sound
2. Business Skills
3. Personality Development
4. Online Platforms (Facebook, YouTube, TikTok, and so on)

The Art Residency Program will equip 20 indigenous artists (10 maestros and 10 apprentices) with business acumen, tech knowledge, and skills to diversify their income streams. The curriculum is designed to respect indigenous musicians while providing diversified technical training. After the successful completion of the training, the artists will ‘graduate’ from the residency program. The graduation will be marked by an online concert. Audio recordings will be compiled with video footage of the residency to make music videos to be launched on the project’s YouTube channel as well as other online platforms.

**Online freelancing and microwork have emerged in creative and cultural sectors, connecting youth to new job opportunities.** Digital technology has transformed not only the production and distribution process of creative and cultural content but has also created new forms of work such as ‘online jobs’ in these sectors.

<sup>72</sup> IFACCA 2020.

[The Youth Innovation Fund \(YIF\)](#)<sup>73</sup> financed a Ukrainian pilot project, Працюй вільно (meaning ‘Work Freely’), which was implemented from March until mid-June 2020 by a private gymnasium ‘Delfin’, affiliated with a local creative space ‘Artynov’. The grant, in the amount of US\$15,000, was administered by the World Bank Group under the YIF trust fund. The grant covered the costs of online work training for 30 motivated un/underemployed youth, of whom 70 percent were women and 40 percent of the cohort comprised internally displaced youth and (semi)orphans. It aimed to develop skills or upskill vulnerable youth, especially women, in graphic design, front-end web development, and digital marketing to become part of the booming online work economy.

Early results of the pilot appear to be promising. By mid-June, despite constraints such as the outbreak of the COVID-19 pandemic in the city, 5 out of 29 program graduates had secured at least one contract in the local market (see Box 9). Four of them are female graphic designers. The rest started actively bidding on one of the world’s two largest freelancing platforms—Upwork. Upon hearing about end of the pilot, the Upwork Foundation offered a support package worth US\$5,000 to the program graduates. This included an upgraded platform membership to help program participants stand out from the crowd as well as a significant number of ‘connects’ which allows them to submit proposals to an increased number of jobs.

#### **Box 9. Internally displaced youth entering online jobs in graphic design**

Kristina Sytnyk, a 22-year-old native from Donetsk, was forced to flee her city in 2014, shortly before heavy bombing destroyed her family home and armed conflict erupted in the region. Soon after, she enrolled in a bachelor program in linguistics at the Donetsk National University, temporarily housed in the city of Vinnytsia, a mid-size city three hours from Ukraine’s capital Kyiv. Upon her graduation, Kristina applied to the YIF-funded pilot training in graphic design.

“I tried it and never regretted it. It opened new opportunities for personal and professional growth,” Kristina shared, following the training completion. Because of her final project—a brand book for a local travel start-up ‘Explore Ukraine’—the young woman landed a full-time job as a social media and graphic design specialist. After multiple student gigs in the past, she hopes this one will be long-lasting and truly rewarding.

Liuba Krykun is also part of a 13-person cohort of graphic design students trained under the YIF pilot and like Kristina she is originally from Donetsk and considered an internally displaced person. After her graduation in physics, she had a series of gigs in hospitality and marketing. Right before the opportunity to enroll in a training, she had lost a job at a company which went out of business and she had started to teach herself graphic design via YouTube videos. “Until this training, I knew only the basics; the training filled in the gaps.” The woman shares that the trainer, a female herself, was supportive and steered her well on her final project—a brand book of her home city. Liuba hopes one day she will return to her city and the city will have a new distinct branding—possibly adding her creative touch to it.

## **2.6 ORANGE JOBS DURING COVID-19**

**The spread of COVID-19 around the world affected cultural and creative business and workers, particularly self-employed or informal workers.** Physical distancing measures have led to cancellations of concerts, festivals, or cultural performances as well as closures of theatres, museums, and cultural

<sup>73</sup> The YIF is a fund that provides up to US\$100,000 per year in grants for early-career World Bank Group employees to design, implement, and evaluate development projects in line with World Bank Group priority areas.



heritage sites. As of May 2020, around 90 percent of museums were closed globally while 64 percent of world heritage sites indicated their total or partial closures.<sup>74</sup> The World Tourism Organization (UNWTO) estimates a decline of 60–80 percent in international tourist arrivals for 2020, putting about 100 to 120 million direct jobs in tourism sector under threat.<sup>75</sup> Cultural and creative workers are at risk not only due to the shutdown but because many workers fall outside the social protection system.<sup>76</sup> In Germany, for instance, 1.7 million workers are in the cultural and creative sectors, of which only 0.9 million benefit from the national social protection.<sup>77</sup> In an effort to mitigate the negative impact of the COVID-19 crisis, governments, international agencies, and nonprofit organizations quickly developed initiatives to protect the cultural and creative sectors.

**Policy responses consist of direct and indirect financial support, including income transfer, wage subsidies, grants, low-interest loans, tax subsidies, and reliefs.** Some national governments have introduced emergency financial funds specifically targeting creative and cultural workers. In Cabo Verde, the Ministry of Culture launched [EnPalco 100 Artistas](#) and offered a cash transfer of around US\$100 to support 100 artists in areas such as visual arts, dance, music, theatre, and literature. [Korea](#) has introduced social protection measures for performing arts, which is classified under the special employment support category by the Ministry of Labor. Over 18,000 workers and 4,000 firms in the performing arts sector received paid leave and their employment will be guaranteed after the COVID-19 crisis.

**Some governments have extended their support to those who work in the informal or gig economy.** The Colombian government launched a new cash transfer program, [Ingreso Solidario \(solidarity income\)](#), which offers a one-off payment of around US\$100 for informal workers and their families, who cannot benefit from other national social programs. The program has reached over 2.6 million households through their bank account or electronic payments via phones. [The Government of Bulgaria](#) introduced a financial support scheme to provide a minimum wage for all freelancers in the cultural sector such as actors, artists, musicians, and writers, whose earning was below US\$558 a month last year.

**Due to closures of schools and educational institutions, continuous learning support for creative youth is even more important to mitigate learning losses.** At the same time, the confinement period certainly gives creative people valuable time for nurturing their skills and creativity. Governments and international organizations have turned to delivering learning content remotely through digital technologies such as online courses or podcasts. With the support of [Citi Foundation](#), UNESCO and [Pusat Dokumentasi Arsitektur](#) (The Center for Architectural Documentation) have introduced virtual business mentoring sessions to support young cultural entrepreneurs, especially in the informal sector in Kota Tua Jakarta, Indonesia. The training sessions have been delivered through WhatsApp and YouTube since April 2020 and aim to equip the youth with design thinking, branding, business, and financial development skills. This is part of the [Creative Youth at Indonesian Heritage Sites](#) project to support the capacity building of 400 young cultural entrepreneurs in Kotatua Jakarta, Yogyakarta/Central Java, Toba, and Bali. In Singapore, the government launched [the Capability Development Scheme for the Arts \(CDSA\)](#) to enhance skills and professional development of self-employed or workers of culture and arts organizations during the COVID-19 pandemic. The scheme is managed by [the National Arts Council \(NAC\)](#) and offers grants that

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<sup>74</sup> UNESCO 2020b, 2020c.

<sup>75</sup> UNESCO 2020b; UNWTO 2020.

<sup>76</sup> Montalto et al. 2020.

<sup>77</sup> KEA European Affairs 2020.

cover expenses required for training programs, including course fees, learning materials, training allowances, and absentee payroll for employees.

**During the crisis, online platforms and virtual communities became imperative to access needed support and information.** [Nhimbe Trust](#), a Zimbabwean nonprofit organization, developed [the COVID-19 Culture and Creative Industries portal](#) that maps initiatives and policy interventions by governments and international or nonprofit organizations to support workers in the cultural and creative sectors. The portal offers information on financial and technical support and funding opportunities available for SMEs, artists, and cultural professionals. Similarly, [UNESCO](#) and [Americans for the Arts](#) developed online resources and databases where creative people can find available support from governments, nongovernmental organizations, and the private sector.

**The global lockdown has sparked the use of digital technologies to showcase arts and creative works and to maintain access to international markets.** [The National Arts Festival](#), the largest performing arts festival in the African continent, was redesigned as ‘Virtual National Arts Festival’ and set the online stage for creative workers for the first time in its 46-year history. Visitors can either buy a ticket or a daily pass to access individual shows in theatre, music, or dance through the online streaming channel. The virtual market fair showcased and sold creative products from creators, and many visitors also enjoyed visual arts in the virtual galleries. The virtual version of the historical festival expanded opportunities for artists and international visitors who may not have been able to attend the festival before.

**These interventions are helped by digital technology and stable access to electricity and internet, in addition to digital literacy/skills of creative workers.** Investment in digital infrastructure and skills, particularly in developing countries, should not be overlooked to help creatives maintain and flourish in the medium and long term. Meanwhile, the pandemic provided an opportunity for cultural and creative workers as it underlined their contribution to the well-being of communities. Table 4 lists more examples of measures in response to COVID-19.

**Table 4: Examples of policy measures to COVID 19 pandemic**

Type	Intervention	Examples
Nurturing Human Capital	Online training and mentoring	<a href="#">Virtual business mentoring</a> /Indonesia Pusat Dokumentasi Arsitektur and UNESCO  <a href="#">Capability Development Scheme for the Arts</a> /Singapore/NAC
	Emergency grants	<a href="#">Artist Relief</a> /United States
Providing Access to Finance	Income support	<a href="#">Salary support for artists</a> /Cuba/Institute of Music and the National Council of Performing Arts <a href="#">EnPalco 100 Artistas</a> /Cabo Verde/Ministry of Culture <a href="#">Paid leave for workers in performing arts</a> /Korea/Ministry of Labor <a href="#">Ingreso Solidario</a> /Government of Colombia <a href="#">Income support for freelancers in the cultural sector</a> /Government of Bulgaria
	Crowdfunding	<a href="#">Festival of Nothing 2020</a> /Czech Republic Hana Třeštková, a producer and Prague City Councillor

Type	Intervention	Examples
	Loans	<a href="#">Cultural Recovery Fund (The Fonds Relance Culture (FRC))</a> /Tunisia/Ministry of Cultural Affairs
	Business competition	<a href="#">NL online cultural challenge</a> /Netherlands/Ministry of Foreign Affairs
Expanding Access to Markets	Online distribution channels	<a href="#">Social Distancing Festival</a> /Canada/Social Distancing Team
	Virtual festival	<a href="#">2020 National Arts Festival</a> /South Africa The National Arts Festival and Digital Lab Africa
Building Networks and Clusters	Advocacy and awareness rising	<a href="#">ResiliArt</a> /Kenya/UNESCO Nairobi Office
	Knowledge exchange platforms	<a href="#">COVID-19 Culture and Creative Industries portal</a> /Nhimbe Trust <a href="#">COVID-19 Response</a> /UNESCO <a href="#">Coronavirus (COVID-19) Resource and Response Center</a> /Americans for the Arts
	Encouraging collaboration/networks	<a href="#">Close Distance</a> /Switzerland The Swiss Arts Council Pro Helvetia

### 3. WHAT'S NEXT?

The examples described in this Note highlight several important policy implications for practitioners and policy makers for supporting job growth in the orange economy.

**Focus on improving working conditions:** Many cultural and creative workers are informal workers or self-employed and others work on a contractual, freelance, or part-time basis.<sup>78</sup> For instance, 20 percent of workers employed in cultural occupations work on a part-time basis.<sup>79</sup> In Latin America and the Caribbean region, over 40 percent of creative workers are self-employed and 24 percent are freelancers.<sup>80</sup> While their income remains unstable and uncertain, many of them are not covered by any social security system.<sup>81</sup> In Malaysia and the Democratic Republic of the Congo, for instance, self-employed workers are not entitled to any form of social protection.<sup>82</sup> Some countries have extended the applicability of social protection schemes to creative workers. For instance, the Peruvian government established the Artists' Social Rights Fund through the national social security and health care services covering all culture sector workers, regardless of their employment relationship.<sup>83</sup>

<sup>78</sup> Hannekam and Bennett 2017; ILO 2019.

<sup>79</sup> UNESCO 2017b.

<sup>80</sup> Luzardo, De Jesús, and Pérez 2017.

<sup>81</sup> ILO 2019; UNESCO 2017b.

<sup>82</sup> Ibid.

<sup>83</sup> Ibid.

**Be proactive about addressing gender inequality:**

Gender inequality, particularly with regard to pay gaps and work arrangements, also exists in the creative and cultural sectors.<sup>84</sup> Approximately, 28 percent of females employed in cultural occupations work on a part-time basis compared to 18 percent of males.<sup>85</sup> For example, more than 90 percent of female professionals in this sector are self-employed in Mali.<sup>86</sup> Even in developed countries such as Australia, the average annual income of female professional artists is 25 percent lower than their male counterparts.<sup>87</sup> As the gender gap takes several forms, it is important to proactively address gender equality in the creative sectors.



**Young Yemeni women weaving a rug at the Khansa Society Center**

*Source: Bill Lyons/World Bank.*

One good example of addressing the gender gap is the African Women in Cultural Leadership (AWCL) program. In the African creative sector, women face multiple barriers such as stereotypical notions of female roles, gender discrimination and sexual harassment, child care and family responsibilities, lack of role models, lack of funding and skill development opportunities, and low self-confidence. The AWCL program developed a mentorship project in Kenya in 2016, offering individual mentoring and group training in areas such as fundraising, building self-confidence, and cultural entrepreneurship.<sup>88</sup>

**Protect intellectual property rights:** People in creative sectors in developing countries often work within weak intellectual property protection systems.<sup>89</sup> Limited protection of intellectual property rights reduces revenues and demotivates creative workers to produce creative content for fear of copyright infringement or unlicensed broadcasting.<sup>90</sup> For instance, among firms in the creative sector in Cape Town, nearly 70 percent gain revenue from direct sales of services and products while only 13 percent of firms use intellectual property rights as a source of income.<sup>91</sup> In Zimbabwe, the illegal activities of book pirates dominate more than 50 percent of the market share in the publishing sector.<sup>92</sup> Although digital technologies provide opportunities for innovation in the cultural and creative industries, they have also become threats due to the insufficient protection of intellectual property.<sup>93</sup>

Training, workshops, and consultative meetings with governments to improve the understanding of the importance of intellectual property rights could be a viable intervention taken by development organizations. Awareness-raising campaigns and education for the public can enhance the prevention of

<sup>84</sup> Ibid.

<sup>85</sup> UNESCO 2017b.

<sup>86</sup> UNESCO 2017a.

<sup>87</sup> UNESCO 2019.

<sup>88</sup> UNESCO 2017b.

<sup>89</sup> UNIDO 2013.

<sup>90</sup> Runde and Metzger 2019.

<sup>91</sup> Hadisi and Snowball 2019.

<sup>92</sup> UNESCO 2017c.

<sup>93</sup> Throsby 2010.

copyright infringements. Developing a public database of local cultural and creative products, called a defensive publishing,<sup>94</sup> could be a low-cost approach.

For instance, as part of the World Bank's Africa Music project, the Ford Foundation provided a training program on intellectual property protection for musicians in Senegal.<sup>95</sup> The program included contract templates and taught musicians on negotiation skills and how to write a basic contract for the musicians to effectively negotiate with private entities, the collection agency, and the Ministry of Culture.

UNESCO and the European Union also support the [South Sudanese government](#) in designing and creating a copyright policy to protect South Sudanese artists and creators. In partnership with the Ministry of Culture, Youth and Sports, the project provides training, coordination meetings, and participatory multi-stakeholder consultations engaging ministries, local authorities, civil society organizations, media practitioners, academic institutions, associations, and unions to design a copyright policy specific to South Sudan's context. Moreover, the project facilitates the government to join the international copyright treaties and other existing mechanisms such as the African Regional Intellectual Property Organization (ARIPO).

**Gather more data on the sector:** More effort is required to collect comparable economic data on the creative industries to estimate the scale and economic impact of the sector and enhance effective policy making. Many studies have highlighted that the lack of statistics on the creative and cultural sectors and uniformed statistical measurement frameworks often undervalue the economic value of creative activities.<sup>96</sup> For instance, governments can adopt an internationally used framework such as UNESCO's published FCS or develop a uniformed definition for the region common to all countries.<sup>97</sup> As a good example, [the South African Cultural Observatory \(SACO\)](#), a national statistical and socioeconomic research project, was established by the Department of Arts and Culture for developing a comprehensive cultural information system in South Africa. The main research focus is on arts, tourism, heritage, libraries, and museums. Such research will support the development of intellectual capacity across these sectors.

At the local level, mapping of artistic and cultural assets, workers, projects, and firms is essential to improve an understanding of the sectors and develop evidence base for policy making as well as monitoring the sector's performance. For instance, the Brazilian Centre of Analysis and Planning (CEBRAP), financed by the IFCD, conducted a mapping exercise to identify cultural organizations and workers in Embu das Artes, Toledo, Macapá, and Serra Talhada, which revealed more than 200 cultural initiatives to help cultural actors develop and expand networks.

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<sup>94</sup> Finlev et al. 2017. Defensive publishing is an authentication system using blockchain, which tracks ownership history and how and where creative products are being used and paid, to protect intellectual property rights.

<sup>95</sup> Kabanda 2014.

<sup>96</sup> ILO 2019; Oxford Economics 2014.

<sup>97</sup> Ibid.

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S4YE is a multi-stakeholder coalition that aims to provide leadership and resources for catalytic action to increase the number of young people engaged in productive work. S4YE's partners include the World Bank Group, Accenture, The Rockefeller Foundation, Mastercard Foundation, Microsoft, Plan International, International Youth Foundation (IYF), Youth Business International (YBI), RAND Corporation, the International Labour Organization (ILO), the Governments of Norway and Germany, and the UN Office of the Secretary-General's Envoy on Youth. The S4YE Secretariat is housed in the Jobs Group within the Social Protection and Jobs Global Practice at the World Bank Group. This Note does not necessarily reflect the views of the World Bank or each individual S4YE partner. For additional resources on S4YE youth employment publications, please visit: <https://www.s4ye.org/s4ye-publications>.

**ANNEX A:**

**Definitions of the Orange Economy**

<b>Organization</b>	<b>Definition</b>
United Nations Education Science and Culture Organization (UNESCO)	The cultural and creative industries are those that combine the creation, production, and commercialization of creative contents that are intangible and of a cultural nature. These contents are usually protected by copyright and can take the form of a good or a service. Besides all artistic and cultural production, they include architecture and advertising.
United Nations Conference on Trade and Development (UNCTAD)	The creative industries are at the core of the creative economy and are defined as cycles of production of goods and services that use creativity and intellectual capital as their main input. They are classified by their role as heritage, art, media, and functional creations.
World Intellectual Property Organization (WIPO)	The copyright-based industries are those that are dedicated, interdependent, or that are directly or indirectly related with the creation, production, representation, exhibition, communication, distribution, or retail of copyright protected material.
Department of Culture, Media and Sports of the United Kingdom (DCMS)	The creative industries are those activities based on creativity, individual talent and skill, and that have the potential to create jobs and wealth through the generation and exploitation of intellectual property.
Economic Commission for Latin America and the Caribbean (ECLAC)	The content industries are publishing, film, TV, radio, phonographic, mobile contents, independent audiovisual production, web contents, electronic games, and content produced for digital convergence (cross-media).

Source: [Buitrago and Duque 2013](#).

**ANNEX B:**
**List of Some Initiatives by Types of Cultural Domain and Areas of Intervention**

Cultural domain	Area	Project name/Country	Organization
Animation	Digital Technology	The Youth Employment in the Digital Animation Industry (YEDAI) Project /Jamaica	World Bank
Arts, Digital Arts	Human Capital	Hope Raisers Initiative/Kenya	Hope Raisers
	Human Capital	The Spier Arts Academy program/South Africa	Harambee and the Spier Arts Academy
	Access to Market	Tajwal/Middle East	Culture Resource
	Digital Technology	African Digital Art/Africa	African Digital Art
Fashion	Access to Market	Fashionomics Africa/Africa	African Development Bank
	Networks and Cluster	LAB Fashion/Brazil	LAB Fashion
Film	Human Capital	Professional training on film production/Madagascar	T-Movie
	Access to Finance	Tax incentives/Colombia	Colombian Ministry of Culture
	Access to Market	Retina Latina/Colombia, Bolivia, Ecuador, Mexico, Peru, and Uruguay	Six film institutes in Colombia, Bolivia, Ecuador, Mexico, Peru, and Uruguay
Graphic Design	Digital Technology	Працюй вільно ('Work Freely')/Ukraine	Delfin/YIF
Handicraft	Human Capital	The South Asia Regional Trade Facilitation Program (SARTFP) /Bhutan, Bangladesh, India, and Nepal	World Bank
Music	Human Capital	Afghanistan Skills Development Project/Afghanistan	World Bank
	Digital Technology	The Art Residency Program/Pakistan	PPAF
Tourism	Networks and Clusters	Cultural Heritage and Urban Development Project/Lebanon	World Bank
TV, Media	Human Capital	Incubators programs/West Bank and Gaza	Leaders international
	Access to Market	DISCOP/Africa	DISCOP
Multi-sectors	Human Capital	VEDI Campus/Mexico, Guatemala	Ventana a la Diversidad
		Creative Brazil Incubators Network (Rede de Incubadoras Brasil Criativo)	Brazilian Ministry of Culture
	Access to Finance	Nigerian Creative Arts and Entertainment Facility Loan/Nigeria	NEXIM
		Cultural Industries Guarantee Fund (CIGF) /Burkina Faso, Côte d'Ivoire, Mali, Senegal, and Togo	EBID

Cultural domain	Area	Project name/Country	Organization
		HEVA fund/Kenya, Tanzania, Uganda and Rwanda	HEVA fund
		Crowdfunding4Culture/Europe	The European Commission
		Orange innovation challenge/Latin American and the Caribbean	IDB
	Networks and Cluster	South American Cultural Industries Market (MICSUR, Mercado de Industrias Culturales del Sur)/South America	Relevant Ministry and public institutions in Argentina, Bolivia, Brazil, Chile, Colombia, Ecuador, Peru, Paraguay, Uruguay, and Venezuela
		Arterial Network, Africa	Arterial Network
		Culture Resource (Al Mawred Al Thaqafy)/Middle East	Culture Resource
		The Caribbean Tales Media Group/the Caribbean region	CTMG
		The European Cultural and Creative Industries Alliance (ECCIA)/ Europe	ECCIA
		The Creative Cities Network/Global	UNESCO
		Gansu Revitalization and Innovation Project/China	World Bank