Launch of the third edition of the Global Report
Re|Shaping Policies for Creativity
Addressing culture as a global public good

Tuesday 29 March
10:30 am – 12:00 pm

Swakopmund Plaza Hotel
Libertina Amathila Ave. 42
P.O. Box 274
Swakopmund, Namibia

BACKGROUND NOTE

The Global Report series monitors the implementation of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, as well as the progress towards achieving the United Nations 2030 Agenda for Sustainable Development, within and with the cultural and creative sectors.

Its 2022 edition revolves around two major questions:

- What is the state of the cultural and creative sectors?
- What policy changes to promote sustainable, human rights-based systems of governance for culture and equitable access to cultural opportunities and resources have resulted from stakeholders’ implementation and ownership of the Convention?

In line with the 2015 and 2018 editions, this third edition of the Report presents the latest policy developments to support creativity and sheds light on current and future challenges in areas such as the digital environment, media diversity, sustainable development, mobility of artists and cultural professionals, gender equality and artistic freedom.

The trends, innovative practices, gaps and recommendations that emerge from the 2022 edition provide valuable evidence to inform the policy dialogue leading up to the UNESCO World Conference on Cultural Policies and Sustainable Development – MONDIACULT 2022.

Read the third edition of the Global Report here:
SUMMARY

The report shows that development assistance devoted to culture and recreation is on the decline and although the flow of cultural goods and services globally continues to rise, there has been very little progress in addressing the vast disparity between developed and developing countries. Very strong inequalities also persist in the cultural and creative sectors, like those faced by many women. This greatly restricts people’s exposure to the diversity of cultural expressions from around the world, at a time when there is a compelling case that diversity is a structuring element for social cohesion and peace between peoples. In turn, it limits the ability of the cultural sector – which accounts for 3.1% of global GDP and 6.2% of all employment – to drive sustainable economic growth in developing countries.

UNESCO estimates that 10 million jobs were lost in the creative industries in 2020 alone because of the pandemic. It has also calculated that the global Gross Value Added in the cultural and creative industries contracted by USD 750bn in 2020. In countries for which data is available, the revenue of the cultural and creative industries decreased by between 20% and 40%.

Public expenditure worldwide in the creative industries declined in the years preceding the COVID-19 pandemic which in turn led to an unprecedented collapse in income and employment in the sector, magnifying the already precarious working conditions of many artists and cultural professionals around the globe. The social security net for artists in many countries was already inadequate, however the pandemic has exposed just how vulnerable workers in the cultural and creative sectors are.

The report calls on governments to ensure economic and social protection for artists and cultural professionals, which people working in many other sectors already benefit from. And whilst it recognises the opportunities from the accelerated shift of cultural content and performances towards digital platforms, this report highlights the urgent need to design fairer remuneration systems for artists for content consumed online. Digital revenues do not make up for the sharp drop in income caused by the lack of live events.
## DRAFT AGENDA

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<tr>
<th>Time</th>
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| 10:30 – 10:39 | Presentation of the Global Report  
RelShaping Policies for Creativity – Addressing culture as a global public good | Melika Medici                      |
| 10:45 – 10:50 | Linkages between national and global monitoring for creativity: a virtuous and indispensable cycle  
Introduction and Moderation | Farai Mpfunya                     |
| 10:50 – 11:10 | Panel discussion  
- David Brown  
- Ayeta Wangusa  
- Seminas Hadera Alemyahu | Moderator: Farai Mpfunya           |
| 11:10 – 11:20 | Questions & Answers                                                    |                                    |
| 11:20 – 11:25 | New opportunities and challenges for inclusive cultural and creative industries in the digital environment  
Introduction and Moderation | Ojoma Ochai                       |
| 11:25 – 11:45 | Panel discussion  
- Edward Sigei  
- Nicolas Madoery  
- Ndjambeka M’kariko Nambago Amagulu | Moderator: Ojoma Ochai             |
| 11:45 – 11:55 | Questions & Answers                                                    |                                    |
| 11:55 – 12:00 | Closing remarks                                                         | Reiko Yoshida                      |
PARTICIPANTS

Ayeta Anne Wangusa is the Executive Director of Culture and Development East Africa (CDEA). She is a member of the UNESCO 2005 Convention Facility and a Member of the UNESCO Climate Change and Culture Reflection Group. She has provided technical support to the governments of Zimbabwe, Tanzania, Uganda in the preparation of their quadrennial reports between 2015 and 2019.

David Brown is the Director of Policy and Research at the Ministry of Culture, Gender, Entertainment and Sport. A Historian by training, David is Jamaica’s Focal Point and Delegate to the UNESCO Intergovernmental Committee on the Protection and Promotion of the Diversity of Cultural Expressions. He is also a UNESCO Global Facilitator for the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage of Humanity and has delivered capacity development workshops throughout the Anglophone and Dutch Caribbean. He currently serves as a Trustee for the Jamaica National Heritage Trust, as a Council Member for the Institute of Jamaica and is a Board Member of the Jamaica National Commission to UNESCO.

Edward Sigei is the Executive Director, Kenya Copyright Board (KECOBO). He holds a Master of Laws (LLM) degree and is an Advocate of the High Court of Kenya. He had been at the organization for over ten years having first served as the Chief Legal Counsel where he dealt with issues of prosecution, Litigation, public education, mediation, Copyright law reform and enforcement. He has vast experience in area of intellectual Property especially in the field of Copyright. He has trained extensively on Copyright in Kenya and the East Africa region as well as representing Kenya in International meetings and conferences.
Farai Mpfunya is co-founding Executive Director of the Culture Fund of Zimbabwe Trust, a not-for-profit serving as an active social transformation agent working within communities through investments in innovative and sustainable creative sector capacities; a unique enabler mainstreaming Culture in sustainable development. An active member of the EU/UNESCO Expert Facility on the Governance of Culture for the implementation of the UNESCO 2005 Convention, he works alongside 40 other international experts. He has advised and trained African governments and cultural practitioners on the governance of Culture. Currently serving on the International Programme Advisory Committee (IPAC) for the 9th World Summit on Arts and Culture; collaboration with leaders from across the international arts and culture sector. Farai is also currently part of an international brainstorming team under Voices of Culture, the European Commission Structured Dialogue with the Cultural Sector in Europe. He served on the cultural policy task committee for Arterial Network.

Ndjambeka M’kariko Nambago Amagulu is Deputy Director at the Directorate of Arts of the Ministry of Education, Arts and Culture of Namibia. She has worked for the National Arts Council of Namibia and serves on the Board of the National Theatre of Namibia and the Franco-Namibia Cultural Center. She previously served on the John Muafangejo Arts Center Board for many years. Her vision is to have a functioning conducive environment for the sustainable development of the arts and cultural sector. From 2014 to 2017, Ms Amagulu was a member of the National Committee driving the revision of the National Arts and Culture Policy resulting in the "Namibia Arts, Culture and Heritage Policy". She was a member of the National Committee and managed the organization of the 10th Session of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage, held in Windhoek from 30 November to 4 December 2015. She coordinated the organization of the first Arts Summit of Southern Africa, held from 20 to 23 August 2018 in Windhoek and also collaborated with UNESCO-Windhoek Office to host the first awareness workshop on the 2005 Convention for the Protection and Promotion of the Diversity of Cultural Expressions, held from 26 to 27 September 2019.
Nicolas Madoery specializes in designing strategies for music industry projects mediated by new technologies. His efforts are focused on updating the current music ecosystem by developing music projects and their contents, new platforms for the sector and the design of public policies. After more than fifteen years in different roles, nowadays he is devoted to the creation and development of communities, tools and processes for the construction of a more diverse and more equitable music industry by investigating the possibilities of WEB3 and the challenges for music in Latin America. He is the director of the music company 432 Hertzios, coordinator of FUTURX (the professionalization program) and specialist consultant for different institutions. Among his experiences, he counts on having developed and directed his own record label Concept Cero (2009–2019), having worked in the Recalculando program of the Argentine Ministry of Culture (2012–2015) and in the digital distribution company DITTO Music (2017 –2022). He also contributed in different ways with organizations such as the British Council (UK), ASIar (ARG), IDARTES (COL) and INAMU (ARG) among others.

Ojoma Ochai is Managing Partner of The Creative Economy Practice at CC Hub which has a mission to stimulate innovation and technology application to catalyse African Creative Economy growth through research, ecosystem development, investment readiness and investments. She sits on the board of B Trust – an organisation set up by Jay Z and Jack Dorsey (CEO of Block Inc and co-founder and former CEO of Twitter) to support bitcoin development in Africa and other locations. She is also a member of the UNESCO Expert Panel on the 2005 Convention on Cultural Expressions where she has delivered projects in a range of locations around the world particularly in Africa and the Caribbean. Her 17+ years of experience spans International Cultural Relations and leading Creative and Digital Economy projects. Her previous roles have included being Regional Director for British Council Sub-Saharan Africa Arts and Creative Economy Programme and other roles working on projects for institutions like the Swedish Arts Council, World Bank, and various national governments to support the development of the Creative Economy.
Seminas Hadera Alemayahu is the Founder of Gerar - The Creative Hub. Gerar works with Creatives in the Creative, Cultural, and Innovation ecosystem by creating market opportunities, business development training, and mentorships. It works with creatives that are keen on becoming a formal business and support them through the process of formalization. He is currently serving as a Brand and Communication Strategist for a creative agency named Mado Communication. He works with all sectors in Culture and Creative Industry to transform the industry structurally by building strong entities and institutions through practically promoting and implementing the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions.