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APEC Creative Industries in The Post-COVID-19 Pandemic

General Situations and Policy Responses

APEC Digital Economy Steering Group

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APEC Creative Industries in The Post-COVID-19 Pandemic: General Situations and Policy Responses

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Executive Summary

The creative industry¹ generates USD 2.2 trillion annually or 3% of the world's GDP. The figures are relatively low considering its potential. Data on the export-import of goods and services of the creative industry indicated that the numbers increased yearly—except for 2020 which marked the outbreak of the COVID-19 pandemic. However, in 2021, the indicators suggested an increase and even surpassing the numbers before the pandemic. It would be beneficial for Asia-Pacific Economic Cooperation (APEC) economies to understand this upward trend. This would provide an opportunity for Economies to take advantage of the potential of the creative industry in assisting their recovery from pandemic disruption and accelerate their respective prosperity.

Despite its devastating impact, COVID-19 was a catalyst for numerous innovations. The lockdown and travel limitation necessitated more online/virtual interaction and consequently pushed for further digital adoption. To survive, many new business models were adopted such as online concerts; and online marketplaces; while food delivery demands were skyrocketing. Yet, some economies were still left behind in this new digital environment due to difficulties encountered within the current digital infrastructure or lack of digital skills.

This final paper looks into the general situation and policy response from several economies in the creative industries prior to and during the pandemic, as well as the plan to recover post-pandemic. The paper also elaborates that the best practices in digital innovation contribute to several key enablers such as the distribution of products or market access, access to financing, and networks as well as creative hubs for collaboration. In market access, for example, cross-border commerce can be an alternative to selling the product while music/video streaming platforms can be utilized as marketing mediums. In the context of

financing access, the paper discusses Intellectual Property (IP) as collateral in the creative industry and also highlights digital financing such as crowdfunding. Lastly, we examine how to maximize the creative hub to harness cross-sectoral collaborations. Thus, digital transformation needs to be considered by policymakers to be a game-changer in pursuing economic recovery in particular creative industries.

Aside from desk research study, this paper included insights from the APEC Workshop on Promoting Creative Industries in the Aftermath of COVID-19: Sharing of Best Practices, and Identifying Opportunities and Challenges held 16-17 October 2023 in Bali, with speakers and participants from several economies representatives such as Hong Kong, China; Indonesia; Japan; Malaysia; Peru; the Philippines, Thailand; the United States; and Viet Nam who joined physically and online. The Workshop has enriched the findings from the background paper and helped create recommendations for the creative industry in economies

Recommendations from the background paper and the workshop are provided to bridge the gap between the economies to gain economic benefits from the creative industries. The recommendations are categorized into short-term, medium-term, and long-term. Promoting public and private investment for creative industries as well as utilizing digital platforms are counted as quick wins/short-term. Establishing creative hubs in economies for different creative industries, integrating creative and digital skills, technology, and cultural exchange to enrich the service and goods are deemed medium-term solutions. Meanwhile, long-term solutions include encouraging the creative industry as a catalyst for the new model of economic development.

¹In this paper, for the purpose of clarity, we will mostly refer to the term "creative industry". There will be some mentioning of creative economy; creative industry; creative sectors; or creative and cultural sectors (creative industry), depending on the studies of respective institutions/organizations. Most of these terms are interchangeable in their respective discussion, and this paper does not attempt to formulate a common agreed definition of creative economy. The terms used within the definition of the respective organization/institution from will be respected. This paper will discuss various references from notable studies, such as the UNCTAD, UNESCO among others.



SECTION 1

Background



The creative industry is a growing sector in the global economy, and the APEC region is no exception. The United Nations Conference on Trade and Development (UNCTAD) report noted that the creative industry has proven to be robust dating back to the 2008 financial crisis. The design, fashion, and film industries' rapid expansion propelled trade in creative goods to double from USD 208 billion in 2008 to USD 509 billion in 2015, above the average growth rate of 7% (UNCTAD, 2023). In 2019, the creative industry in APEC member economies accounted for over USD 8 trillion in output and over 25 million jobs.

We have witnessed sound developments in the global creative industry during the last few years. The creative industry has become part of many domestic planning in the region due to its impact. Government agencies that specifically handle the creative industry have

also been established in some areas. The creative industry is attracting decision-makers' attention as it raised its significance in the global economy with its potential to support SDGs and assist in economic recovery, particularly in light of the possible recession. Moreover, with the rise of digital platforms, the creative industry has more opportunities to grow. The creative industry has grown significantly as a result of the use of digital platforms. Digital platforms have provided creative products and services with new distribution and consumption channels, as well as opening new markets.

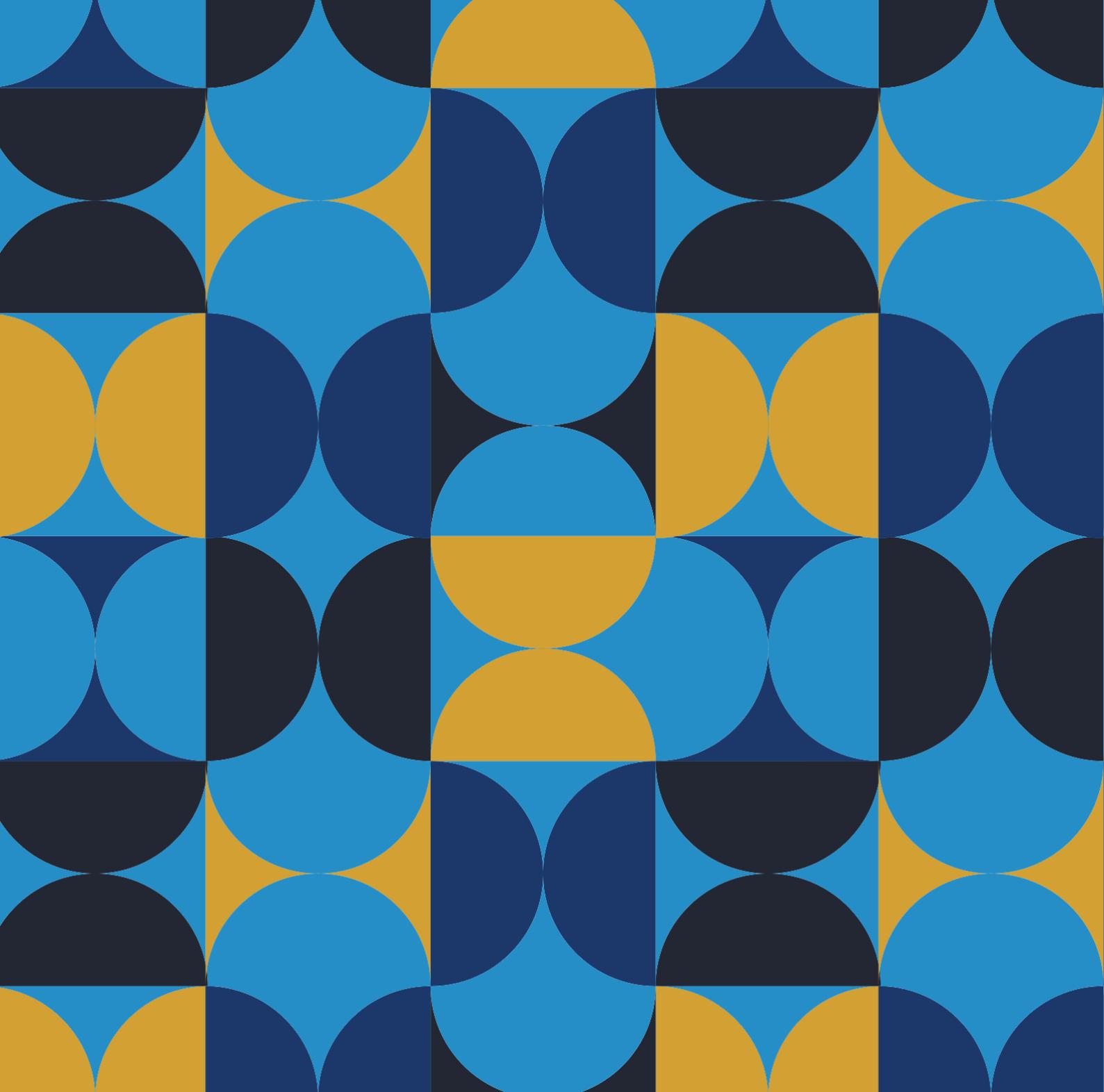
The COVID-19 pandemic in 2020-2022 had a detrimental impact on the creative economy in the APEC region (Nurse, 2020). The closure of businesses and the restrictions on travel have made it difficult for creative workers and businesses to operate. However, digital platforms served to mitigate the impact of

the pandemic. Digital platforms provided new avenues for creative workers to connect with audiences, and have helped businesses sell products and services online. As the world recovers from the pandemic, digital platforms continue to play an important role in the growth of the creative industry in APEC. They will provide new opportunities for creative workers and businesses to reach new markets, and they will drive innovation in the creative sector.

This paper focuses on the strategy overview of the creative industry sector and how digital platforms support this sector in economies. It discusses the opportunities that digital platforms offer to creative workers and businesses, and it explores the challenges that need to be addressed to fully realize the potential of digital platforms in supporting the creative industry. The first section provides an overview of the creative industry globally and in the APEC region, and it elaborates on the role of creative industries' economic effects such as job creation and exports.

The second section focuses on the opportunities that digital platforms offer for creative workers and businesses. It shows how digital platforms can help creative workers connect with audiences, how they can help businesses sell their products and services online, and how they can help drive innovation in the creative industry. The third section explores the challenges that need to be addressed to fully realize the potential of digital platforms for the creative industry. It discusses issues such as intellectual property rights, and the digital divide. The fourth section highlights experiences from three economies that combine government intervention with technology or digitalization to promote the creative industry. The paper concludes with recommendations for the future of the creative economy in APEC, and it highlights the opportunities that digital platforms offer for the growth of the creative industries in the region.





SECTION 2

How Creative Industries Contribute to Economic Development



The concept of the creative industry has gained traction in recent years both in developed and developing economies, while creativity and innovation have been a focus of attention in economics and business for many years.

UNCTAD states that there is no single definition of creative economy, it elaborates creative economy as an interaction between human creativity and ideas and intellectual property, knowledge, and technology. Meanwhile, the United Nations concept of creative economy is closely linked to the “knowledge economy” where investment in human capital will be a key driver to boost growth (UNCTAD, 2022). Furthermore, a UNCTAD report explains that definitions of creative economy differ across economies and international organizations. The report also states that UNCTAD defines creative industries as the use of creativity and intellectual capital as main inputs in the cycles of creating, producing, and distributing goods and services. It consists of all knowledge-based activities to produce tangible and intangible goods or artistic services with economic value and market purposes. Meanwhile, the ADB report employs the original definition of creative economy by UNCTAD and UNDP as “an evolving concept based on creative assets potentially generating economic growth and development” (ADB, 2022).

Creative industries have grown rapidly in every region of the world, either in developing or developed economies, before the COVID-19 pandemic. For instance, according to UNCTAD's data, the export value of creative goods in developing economies grew around 308% from 2002 to 2019 while exports from developed economies grew 111% during the same period. Similarly, creative services output in developing economies grew about 264% from 2010 to 2019 and increased around 107% in the developed economies over the same period. However, the creative industries provide a feasible development to all economies, especially developing economies as mentioned in UNCTAD's Creative Economy Outlook 2022. The report indicates that developing economies can export more creative goods than developed ones. In 2020, China was the largest exporter of creative goods (USD 169 billion), followed by the United States (USD 32 billion), Italy (USD 27 billion), Germany (USD 26 billion) and Hong Kong (USD 24 billion).

21. Creative Industries Contribution to GDP and Employment Rate

The creative industries have an important role in economic development through spurring economic growth, employment, and innovation, among others (ADB, 2022 & Chang et al, 2021). These findings are consistent with the report released by UNESCO in 2013 stating that the creative economy positively contributes to income creation, employment, and export income (UNESCO, 2013). In addition, the creative industry also has a notable impact on efforts to diversify sources of export income (particularly for economies that are traditionally based on manufacturing or agriculture) and thus assist in raising economic resilience.

Similar findings also appear in several studies where the creative industry is significantly impactful in improving the economic performance in one region as indicated by an increased number of job opportunities and economic growth (Hui, 2007; Martinaityė and Kregždaitė, 2015). Specifically, the Creative Economy Report from 2010 released by UNCTAD states that developed economies optimized the advantages of the creative economy to support several indicators including economic growth, employment, trade, innovation, and social cohesion. This rings true as the new development paradigm points out creativity, knowledge, and access to information as drivers of economic growth (UNCTAD, 2010). Despite this development, developing economies have yet to optimize the potential of the creative industry due to a lack of supporting policies and business environment.

The creative industry is also increasingly viewed as an untapped potential to solve the problem of economic growth and youth unemployment and

also serves as a strategic engine to build human capital and achieve sustainable development (UNIDO, 2013). Moreover, creative industries also contribute to the 2030 Agenda for Sustainable Development by providing job opportunities and technology-resilient employment, as well as the possibility of redefining the future of work.

According to pre-COVID-19 crisis forecasts by the ADB report (2022), the creative economy would take a 10% portion of the global GDP by 2030. In emerging markets, the creative economy plays a crucial role in creating informal jobs for an estimated 300 million workers, with pre-crisis estimates of a potential global valuation of USD 985 billion by 2023. Globally, creative goods exports significantly grew between 2002 and 2015, averaging 7%. Therefore, there is significant potential for this sector to drive economic growth through job creation and income generation, promoting innovation, and societies' well-being.

22. The Export and Import Trend of Creative Goods

UNCTAD 2023 Statistics indicate that the global export value of creative goods increased significantly, around 193% from 2002 to 2021 (see Picture 1) (UNCTAD, 2023). In this particular figure, UNCTAD categorizes creative goods, including arts and crafts, audiovisuals, design, new media, performing arts, publishing, and visual arts. Based on this data, design experienced around 238% growth during this

period and contributed approximately 65,4% to the total global export value in 2021. The data further provides insights that the export value of these goods further grown since 2011 during the period. It is worth noting, however, that there is still some unreported data relating to import or export in several economies as some data during this period were inconsistent.

Figure 1. The Global Export and Import Value of Creative Goods (USD Billion)



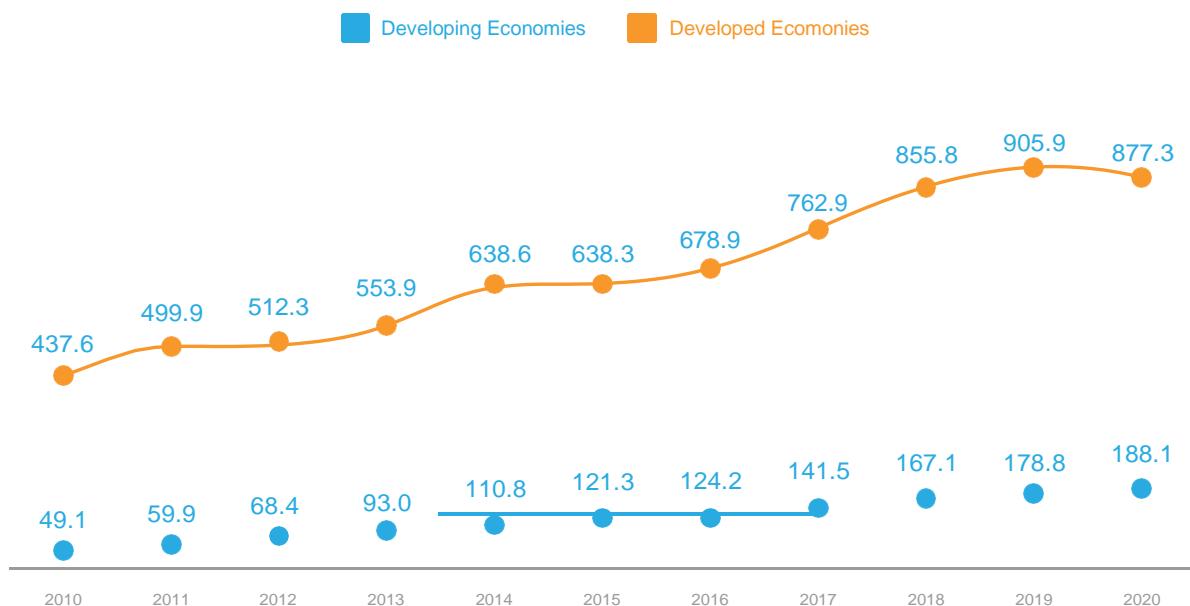
Source: UNCTAD Statistics, 2023

Note: The global creative goods include arts and crafts, audiovisuals, design, new media, performing arts, publishing, and visual arts

Meanwhile, the global export of creative services grew by approximately 119% from 2010 to 2020 (see Picture 2). These figures consist of research and development; software; audio-visual; information; advertising, market research, and architecture; and cultural, recreational, and heritage services. Software services grew approximately 194% during the period and

was the highest contributor to the global export value of creative services at around 39,4% in 2020. Similar to the prior figure, the data may be inconclusive as there are also unreported imports during the period. The availability of accurate and complete data is essential and needs to be provided as it will assist in crafting a more precise policy approach.

Figure 2. The Global Export and Import Value of Creative Services (USD Billion)



Source: UNCTAD Statistics, 2023

Note: The global creative services include research and development; software; audio-visual; information; advertising, market research, and architecture; and cultural, recreational, and heritage services.

Moreover, between 2002 to 2010, the export value of creative goods in developing economies was lower than in developed economies but the trend shifted since 2011 and the gap became wider (see Picture 3). The export value in developing economies rose around 344% from 2002 to 2021,

compared to only 97% in developed economies. Considering the favorable figures for developing economies, this could be seen as an opportunity particularly for developing economies to promote creative industry, especially goods, to increase their economic growth and to create more jobs.

Figure 3. The Export Value of Creative Goods in Developing and Developed Economies (USD Billion)

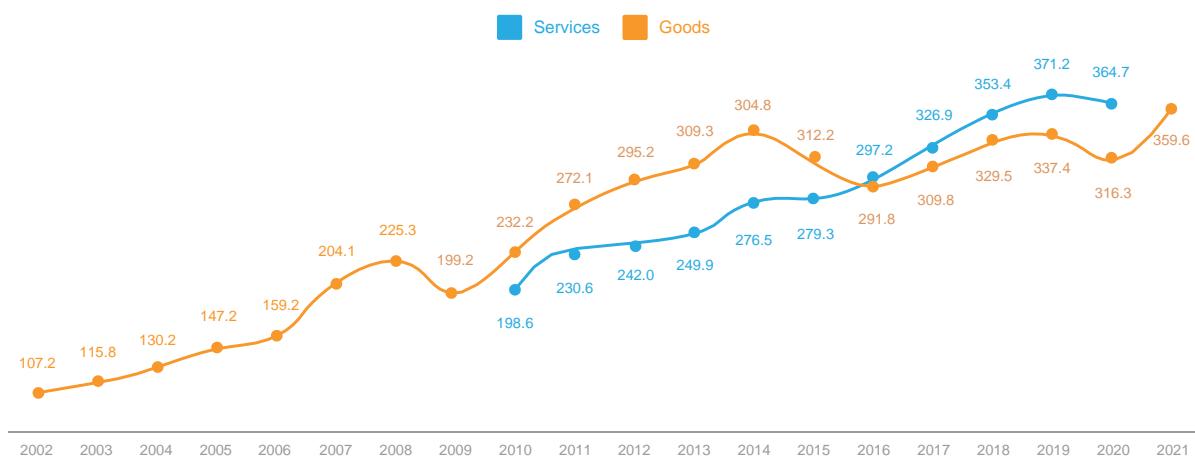


Source: UNCTAD Statistics, 2023

Note: The global creative goods include arts and crafts, audiovisuals, design, new media, performing arts, publishing, and visual arts. Developing economies comprise Africa, Latin America, and the Caribbean, Asia without Israel, Japan, and the Republic of Korea, and Oceania without Australia and New Zealand. Developed economies comprise Northern America and Europe, Israel, Japan, the Republic of Korea, Australia, and New Zealand.

Meanwhile, the figures for the export value of creative services tend to be more favorable to developed economies during the period (see Picture 4). It is still worth noting the impressive growth of the export value in developing economies which grew around 283% from 2010 to 2020 while during the same period, that of developed economies grew only around 100%.

Figure 4. The Export Value of Creative Services in Developing and Developed Economies (USD Billion)

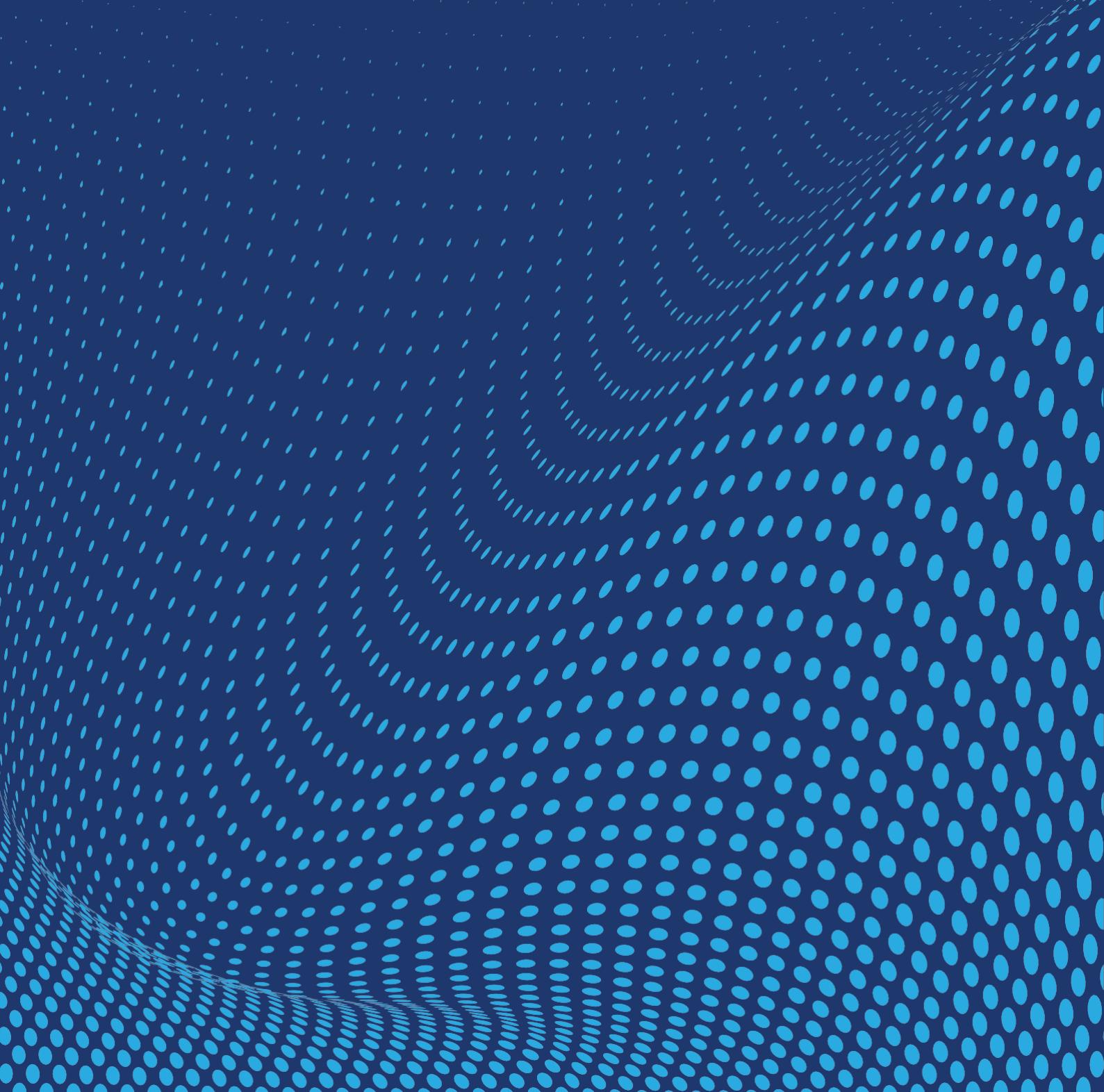


Source: UNCTAD Statistics, 2023

Note: The global creative services include research and development; software; audio-visual; information; advertising, market research, and architecture; and cultural, recreational, and heritage services. Developing economies comprise of Africa; the Caribbean; and Latin America; Asia without Israel; Japan; and Republic of Korea; and Oceania without Australia and New Zealand. Developed economies comprise of Australia; Europe; Israel; Japan; Republic of Korea, Northern America; and New Zealand.

In economies, the export value of creative goods exceeded that of services from 2010-2016, when it then started to shift with exports in services exceeding that of goods. To note, in terms of percentage, the drop in export value of creative

goods were higher than that of services during the COVID-19 pandemic. Meanwhile, the growth of creative services between 2010 and 2020 was around 84%. During the same period, the growth of creative goods is smaller than creative services at around 36%.



SECTION 3

Innovation to Promote the Development of Creative Industry

3.1. Digitalization as an Enabler of the Creative Industry Ecosystem

Policymakers need to have an understanding of the creative industry's economic potential which in turn would be beneficial in helping economic recovery in the post-COVID-19 era. Before the pandemic, we witnessed many digital transformations in the creative industry. Museum digitalization, and online ticket selling, to name a few. which raised the income of creative workers (Nurse, 2020). Although some digital transformation in the creative industry sector had already been implemented before the COVID-19 pandemic, we began to fully harness the benefits of digitalization in our daily lives during the pandemic.

Digital transformation can be tracked in two types of creative sectors (Li, 2020). The first is the traditional creative industry such as culinary or publishing whereas the second is related to digital native sectors like video games. Using the framework of automation, extension, and transformation in business models, many traditional creative industries such as museums, culinary, or even publishing companies are utilizing recent technology and innovations such as digital platforms to market events or sell tickets. Moreover, some of them have even digitalized their product to provide more experience to a new generation of consumers (Deloitte, 2021).

Welcoming a new generation of consumers who grew up as digital natives is challenging for traditional creative actors as they need to constantly follow the most recent innovations and technologies. Insight from the APEC Workshop, digital platforms have become the standard for the production, financing, marketing, and distribution of creative goods. For instance, employing blockchain technology to protect IP rights and provide funding, leveraging machine learning to deliver tailored digital marketing, and promoting products through online video platforms. For the creative industries to remain viable, training in utilizing the potential of digital innovation and technology is therefore essential.

Since around a decade ago, the number of platforms distributing creative works has increased (UNCTAD, 2018). Content generation platforms like YouTube and Spotify can support musicians and artists in selling their products. In addition, e-commerce platforms such as Alibaba, Sea Group, Amazon, and social commerce like Meta, TikTok, etc have also contributed to the creative industry business growth before, during, and after the pandemic. Another example, is food delivery platforms such as Go-Food in Indonesia, Meituan in China, and Doordash in the US have significantly been a lifeline to those in the culinary businesses (view the two figures below: food delivery and music revenues).

Figure 5. Global Revenues Music Segments Percentage 2019

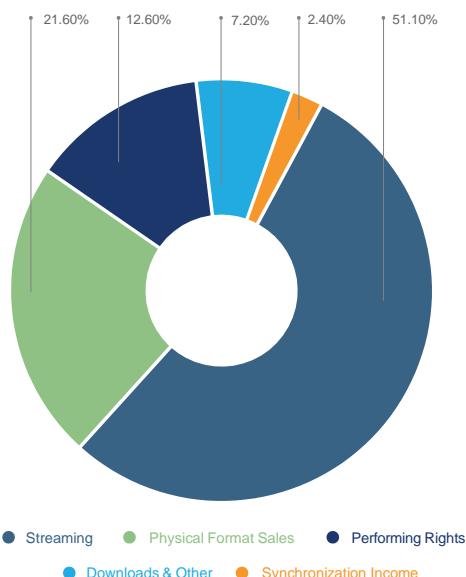
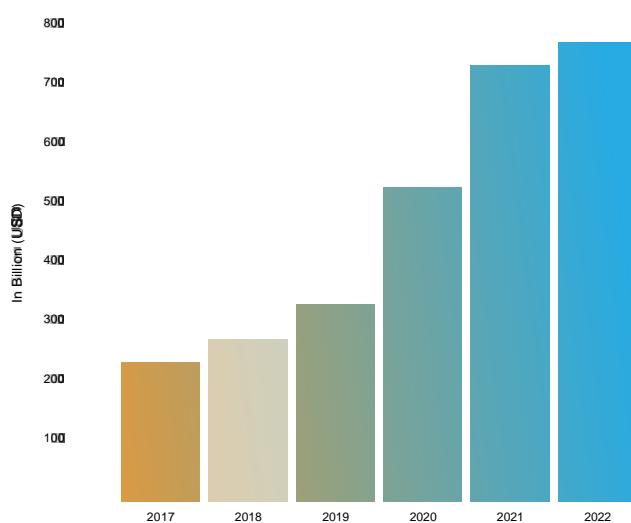


Figure 6. Global Food Online Delivery Market



In 2019, total global music income is USD 20.2 billion where nearly half of it derives from streaming. The figure shows how the platform has driven growth in the industry. In the food delivery sector, the numbers increase rapidly each year globally. From these two examples, it is evident that innovation can bring opportunity to the creative economy actors as long as they are well prepared and can apply the advantage

of such technology for their businesses. Furthermore, as technology advances, it's also important to maintain appropriate and supportive regulations for things like data security and artificial intelligence (AI) ethics. Furthermore, there are still technological biases and the issue of the digital divide that require attention. As a result, cooperation amongst economies can be advantageous in terms of establishing favorable regulations, expanding market and financial access, networking opportunities, and facilitating skill development.

3.2 Access to Market

Digitalization can open more opportunities for the creative industry to access the global market. Traveloka in the APEC Workshop shared their experiences promoting creative industry in Southeast Asia, particularly Indonesia. As an Indonesia Online Travel Agency (OTA), they successfully expanded their business to the Southeast Asia region because they had various products but the focus was on the tourism sector. Additionally, the PWC study shows that Traveloka has aided in the acceleration of business growth in the travel and tourism, food and beverage, and lifestyle sectors, as agreed upon by 86% of the participating enterprises. After collaborating with Traveloka, respondents reported an average increase in sales of between 50% and 75%. Additionally, after partnering with Traveloka, 67% of companies in off-the-beaten-path locations reported seeing favorable trends in business visits, and 77% agreed that Traveloka had assisted them in promoting domestic tourism (PWC, 2023).

On the same stage, Tokopedia, an Indonesian e-commerce platform, who were invited into the workshop, shared their insight on how they support the creative economy to boost supply and demand of various creative industry sectors such as fashion, culinary, craft, and books. They also mentioned the importance of a mixed strategy between domestic and hyperlocal approaches to promoting creative industry sectors to ensure the inclusivity of local and domestic products.

However, policymakers must first understand the barriers that exist in implementing digitalization especially to enter the region and global market. These barriers (UNCTAD, 2022) particularly include the lack of infrastructure and essential skills. First, some economies still have inadequate internet coverage which includes poor connectivity in rural areas. Additionally, gaps in digital skills persist, particularly skills relating to market research, digital marketing and branding, website, and marketplace design, as well as access to research and development. Second, the limited understanding, usage, and limited access to online payment solutions, high logistics costs, lack of reliable information technology companies that could assist small, and medium enterprises (SMEs) in developing their website, and limited availability of regional and international marketplaces can lead to missed opportunities for growth (Gustafsson and Lazzaro, 2021).

It is possible to address these issues simultaneously by reskilling the creative industry players and promoting the creative industry through various platforms. For instance, in 2015, the Indonesian government placed creative industry development and strategies in their five-year plan and extended them in the next five-year plans (MOFA of Indonesia, 2022). There are three pillars on how to promote the creative industry: improving access to finance, enhancing IP management, and creating creative industry networks. These three pillars are further supported by internet infrastructure development from the Information and Communication Technology (ICT) Ministry which helps provide

99% 4G internet coverage across Indonesia. Private enterprises have developed a variety of methods to assist creative sector players, particularly SMEs, in marketing and distributing their products via online channels. In the process, the businesses have also provided digital and business literacy training to SMEs. Tokopedia, for instance, has contributed to the digitalization of millions of traditional markets and small businesses (warung) through e-commerce. It also seeks to offer complete business support, starting with aid with marketing, logistics of distribution, and business licenses and permits.

Traveloka is also assisting with the reskilling initiatives. For example, 10,000 more homestay managers, SME owners, and tourism students have received digital literacy training from Traveloka. It is said to benefit over 100,000 hospitality businesses, including food vendors, tour guides, and homestay operators (PwC, 2023). However, digital and financial literacy issues are still present, particularly in rural areas. It has also been challenging for local products to enter the global supply chain because they must be distinctive and competitive. Demand-wise, some crafts, like painting and sculpture, have a specialized market in which sales growth is impossible to achieve even with extensive global marketing.

3.3. Access to Finance

Aside from the lack of digital literacy, members of the APEC Workshop agreed that another issue to tackle is the lack of financial literacy and funding access. Lack of financing and funding was found to be some of the major problems in a creative business (Loots et al, 2022). The reasons are the creative actors mostly lack tangible assets as collateral and the appetite from the financial institutions is low due to the difficulties of intellectual property appraisal. IP-based financing has been endorsed as alternative financing for the creative industry, however, because no standards are agreed upon on how to value IP, the interest from financial institutions is still limited (APEC, 2023). Therefore, the demand for innovative financing and regulation for the sake of creative industry development is necessary.

As a result of inefficient resource allocation, erratic demand patterns, and market failure, the creative industry has historically relied on a mix of both public and private resources for funding and financing (Tossato, 2019). Existing players and newcomers to the creative industry are simultaneously faced with new opportunities and risks. APEC economies like Malaysia; The Russian Federation; Singapore; and Thailand have mechanisms and regulations on how to carry out the valuation of intellectual property (APEC, 2018), and Indonesia has issued a regulation that IP can be used as collateral to the bank in 2022 to promote creative industry.

During the APEC Creative Industries workshop, the panelists concur that some creative industry such as music or gaming industry has a chance to take advantage of blockchain AI technology. Such technologies shield investors and artists from unethical practices hence protecting and enhancing their IP to enable financing from financial institutions. They also mentioned the importance of awareness among creative entrepreneurs about the importance of intellectual property rights (IPR). Empowering them with knowledge will protect their creations and add value to their businesses (Nasrudin, 2023). In the past, the absence of collateral and low availability of credit score data have constrained public and private financial institutions to fund the creative industry. However, IP financing and the availability of digital technology creating footprints can support financing from conventional financial institutions to the creative industry.

Meanwhile, considering the “emotional appeal” that certain projects may have on backers, crowdfunding may bridge the gap between investors and consumers (Tossato, 2019). Crowdfunding has many forms, including pre-selling, crowd-sponsoring, pooled charitable contributions, loans, or investments with non-financial returns like shares and equity. Digital crowdfunding, which differs from conventional funding methods coming from banks or public budgets, provides another option for financing. (Huang et al, 2020) Digital fundraising, together with digital production, digital distribution, and digital marketing, will further bring increased digitalization to the creative industry.

One of the panelists during the APEC workshop on the creative economy is Masami Komatsu, CEO of Music Securities. Music Securities is a Japanese crowdfunding platform that helps artists and labels raise funds. Music Securities says it has helped fund over 300 projects and raised over USD 20 million for artist so far.

Figure 7. Music Securities Financing Flow

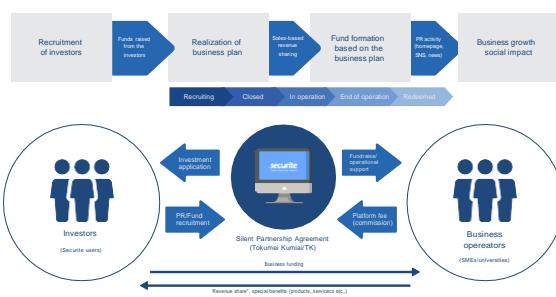
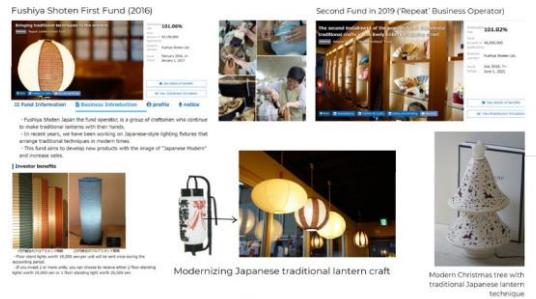


Figure 8. Music Securities Project Example



Tossato's emotional appeal in crowdfunding financing was also mentioned by Komatsu, stating that empathy is one value that becomes the key to why individual lenders want to contribute to the project/artist. Because empathy develops an attachment between the individual and the project/artist, the attachment created is similar to fans or supporters. In addition, Music Securities offers not only social crowdfunding but also equity crowdfunding. The concept of equity crowdfunding offers a financial return for every investment to the project/artist that people support. (Huang et al, 2020)

However, regulators should still be aware of the risk that digitalization poses and ensure mitigation, monitoring, and evaluation methods on the digitalization efforts. For example, Komatsu and Nasrudin mentioned that SMEs and actors in the creative industry do, however, face some significant challenges, including low financial literacy (which prevents them from taking full advantage of financial solutions like banking) and low bank loan penetration (which is caused by inadequate bookkeeping). Lack of IP licensing also prevents them from having collateral.

3.4. Creative Industry Innovation Hub

In the digital age, innovative thinking requires both artistic imagination and critical reasoning. The creative industry can spur economic growth through a positive symbiotic relationship with conventional industries. Delloite states that such linkage can support economic growth through three key solutions, notably creative supply chains, and creative technology. At the domestic or regional level, such linkage requires an accessible space where ideas can meet and this can be realized through a creative innovation hub.

A creative innovation hub is defined as a place, either physical or virtual, which brings creative people together. It is a convener that provides space and support for networking, business development, and community engagement within the creative, cultural, and tech sectors (Dovey et al, 2016). It provides inventive small companies the option to band together to gain access to essential resources like equipment, specialized services, or inspiration for new endeavors.

There are variations of creative innovation hubs, which may include online platforms, studios, centers, clusters, or networks. From these various spaces, creative innovation hubs serve three key purposes: “to develop knowledge, to move information to places of application, and to impart knowledge to other people through education and training. Activities within hubs are generally focused on providing cultural entrepreneurs in the creative sector with a variety of personalized services that they may not have had prior access to. These entrepreneurs are often in the form of SMEs.



Asa Piwkhum, Director of Business Development and Innovation Department of Thailand's Creative Economy Agency

During the APEC Creative Industries Workshop, speakers from Thailand and Peru demonstrated how creative hubs in their Economies have helped local artists grow. Asa Piwkhum, Director of Business Development and Innovation Department of Thailand's Creative Economy Agency highlighted how creative content was a rising industry that entrepreneurs from various sectors can utilize to expand their business. Thailand saw this opportunity and created a Content Lab, a creative hub space that consists of an incubation program, comprehensive script lab, and animation pitching workshop with experts, overall enhancing networking among artists.

Through creative hubs, Thailand made it easier for international investors and buyers to give funds and help local artists reach more people through marketing and distribution. Thailand still has some problems, like not being well connected to the global market, not knowing enough about what consumers want, and not having enough skilled workers. Therefore, these programs were created to help close the difference in skills, technology, and getting into the business in the

creative industries.

Meanwhile, Claudia Burga, the Director of Innovation of the Ministry of Foreign Trade and Tourism of Peru mentioned that Peru has established a place where creative industry players and experts can share ideas and learn from each other to help them grow and connect with others in their field. During the height of COVID-19 MINCETUR proposed a new space called MINCEMeet as a way to share experiences and lessons learned from the public, private, and academic communities by using online meeting platforms.

She also mentioned Inspira Fest which was held in 2021. It is a festival with domestic and global agents who are committed to locally made high-impact products, services, and experiences. The festival was attended by startups and SMEs, domestic and global investors, CEOs as well as researchers and university students. She noted that even temporary creative hubs that spanned two days could spark a long-term network among creative industry players.



Jared Dougherty, Talking about collaboration in creative industry

Lastly, Jared Dougherty, Tech and Media Industry Policy Expert from Greenway Asia Pacific in his session emphasized the importance of cross-sector collaboration, stating that cross-sector

collaboration is important to foster the growth and resilience of the creative industries as it ensures continuity of work and knowledge transfer. He noted that collaboration in the digital age can be done through various ways such as leveraging collaborative cloud-based tools and online meeting applications. He added that collaboration across sectors, geographies, communities, and value chains will increase access, connections, and support in the creative industries sector.

In particular note, creative economy networks or creative hubs enable the exchange of ideas and expand markets. These include ideas on how to maximize and capitalize on the music and video streaming platforms, cross-border commerce, etc. When creative industry actors integrate some business activities like doing transactions in the platform and using digital marketing to advertise the product, it is recorded and creates the big data of their digital footprints which will be beneficial for their credit score (Berg et al, 2020).

Creative hubs can be established both offline and online. Internet forums and creative hub spots that arose during 2015-2022 provided needed assistance to many creative industry players to survive and grow during the COVID-19 pandemic. They also help lead the creative industry to contribute to Indonesia's GDP of 7.8% in 2022 (MOFA of Indonesia, 2022). In general, focusing on solving the barriers, maximizing digital platforms, and in parallel supporting creative hubs will support market access in the creative industry.



SECTION 4

Government Policies and Approaches in the Creative Sectors

The creative sectors are a vital source of economic development, as they create jobs, income, innovation, and social well-being. More policy interventions are needed to capitalize on the benefits mentioned, especially for developing economies that apply it as a feasible option for economic development. According to UNCTAD's Creative Economy Outlook 2022, Japan had a cultural GDP of USD 253 billion in 2017, accounting for 5.3% of its total GDP. Japan also exported USD 57 billion worth of creative goods and services in 2020, representing 3.8% of its total merchandise and services exports.

UNESCO reports that the creative industry employed almost 30 million people worldwide in 2015. Creative professionals have so much potential, and governments want to help them achieve it. Governments provide financial support to creative careers and stimulate the demand for local creative products. They also improve the efficiency of the market by reducing the barriers to entry and fostering the connections that are essential for the creative industry.

In contemporary discourse, the deliberation surrounding the creative industry has garnered global attention for its potential to enhance the future of work in a manner that is equitable, inclusive, and sustainable. Within the purview of creative industries, an extensive array of knowledge-based sectors is encompassed, including but not limited to design, architecture, arts and crafts, advertising, research and development, publishing, fashion, films, videos, photography, music, performing arts, software, and computer games.

The COVID-19 pandemic has caused unprecedented disruptions in the creative industry. The crisis has deeply impacted a wide range of industries, including arts, entertainment,

tourism, media, and more. Widespread event cancellations, closures, and travel restrictions caused the creative sectors significant revenue losses, resulting in job cuts and disruptions across supply chains. Moreover, the pandemic exposed vulnerabilities in the traditional business models of cultural and creative enterprises, necessitating a complete reevaluation of how culture and creativity are produced, distributed, and consumed in the digital age (Travkina, 2020).

The pandemic particularly affected cultural activities that depend largely on physical attendance, such as theater, live music, festivals, and exhibitions. These activities face greater challenges than those that can be accessed digitally or enjoyed at home, such as TV, literature, recorded music, and games. Meanwhile, indoor cultural spaces are more prone to virus transmission due to their enclosed nature and lack of ventilation. Depending on the size of the venue, this would necessitate physical distancing which consequently may cut the number of audience/attendances significantly. Events or work that are usually held offline have shifted workers to remote events or work.



Odo Manuhutu, Talking about women in creative industry

Table 1. Level of Disruption Experienced Across The Six Cultural Domains

Cultural Domain	Importance of inperson audience activities	Ability to adapt to physical distancing	Feasibility of remote / home working	Level of disruption
Design and Creative Services	Low	Low	High	Some Disruption
	Medium	Medium	Medium	Significant Disruption
Books and Press**	Low	Low	High	Some Disruption
	Medium	Medium	Low	Significant Disruption
Performance and Celebration	High	High	Low	Extreme Disruption
	High	High	Low	Extreme Disruption
Cultural and Natural Heritage				

Source: UNESCO, 2021

According to pre-COVID-19 crisis forecasts by the ADB report (2022), the creative economy would make up a 10% portion of the global GDP by 2030. However, due to the pandemic crisis, the global creative industry experienced a USD 750 billion contraction in Gross Value Added (GVA) in 2020, relative to 2019, representing a 21% decline. This figure does not include the indirect and induced impacts of the crisis on related sectors such as tourism. The creative industry suffered revenue losses ranging from 20% to 40% across different economies in 2020, according to various studies reviewed for this report.

As mentioned previously, the creative industries that are most dependent on physical

experiences at venues and sites, such as live music, performing arts, museums, and cinemas, have been hit the hardest by the pandemic. For instance, around 90% of museums globally have temporarily closed during the crisis, and some may never reopen. The cancellation of music events signifies a loss of revenue from ticket and merchandise sales, as well as a decrease in sponsorships amounting to USD 10 billion globally in 2020. The global loss in box office revenue reached USD 17 billion by the end of May 2020 (Naylor et al, 2021).

The COVID-19 crisis has also shown the resilience and adaptability of the creative industry by embracing digitalization and developing new forms of cultural experience and dissemination.

The crisis has accelerated the digitalization of the creative industry, as many public and private providers moved content online for free or for a fee to keep audiences engaged and satisfy the increased demand for cultural content streaming during lockdown. This has opened the door to many future innovations, such as new digital platforms, formats, content, and partnerships with other sectors such as gaming or education.

However, there are also challenges such as digital skills gaps within the sector, and digital access inequalities across regions and social groups. Moreover, digital access does not replace a live cultural experience or all the jobs associated with it. The crisis has also resulted in reduced investment that will affect the production and diversity of cultural goods and services in the future. The cancellation of festivals, trade fairs, and other events where artists sell their work and conclude deals for future production means that there will be less investment in new cultural production in the months or years to come. This poses a risk for cultural diversity and innovation, as well as for the vibrancy and attractiveness of cities and regions that rely on the creative industry for their local development.

Post-COVID government policies towards the creative industry have centered on promoting innovation, digital transformation, and market access for SMEs within this sector. Innovation centers have been established to enhance entrepreneurial skills, offering coaching and workshops to foster innovation capabilities among creative SMEs. These initiatives aim to equip businesses with the tools and knowledge to adapt to challenging conditions effectively.

There are several comprehensive sets of policies to ensure the long-term resilience and

growth of creative SMEs; some governments have put forth a comprehensive set of policy recommendations. In the short term, quick wins have been identified, encompassing high-impact policies that deliver prompt results. These include marketing and sales initiatives, such as campaigns and programs to boost local demand for creative products, as well as coaching programs to strengthen SMEs' marketing capabilities. Some governments have also introduced enabling infrastructure and related policies, such as improving digital literacy and streamlining bureaucracy, to support SMEs during the crisis. In the medium-to-long term, strategic initiatives have been devised to foster creativity, capacity, and capability within the sector. By striking a balance between short-term quick wins and medium-to-long-term strategic policies, governments seek to empower creative SMEs to thrive in the post-pandemic era and contribute significantly to economic recovery and development.

Foremost among these considerations is the imperative to address significant impediments associated with the digital divide, wherein digital tools, infrastructure, and skills are disparately distributed among firms and workers worldwide. Economies must formulate policies geared towards promoting widespread internet access, extending even to remote locations. Furthermore, given the predominantly micro-level nature of firms within the sector and the prevalence of freelance employment, often characterized by marginal financial support, governments must proactively ensure the accessibility and affordability of digital creative production tools. The establishment of public-private partnerships stand out as a viable strategy to facilitate the realization of these objectives.

4.1. Case Studies in some APEC Economies

4.1.1 Indonesia

The creative industry has a significant impact on Indonesia's economy, however, the sector's contribution to the GDP declined by 2.39% in 2020 due to the pandemic. It has since bounced back as the value added from Indonesia's creative economy was at IDR 1.2 trillion (USD 80 million) in 2022 and is projected to reach IDR 1.3 trillion (USD 87 million) by 2024. The sector also employed 23.9 million people in 2022 and is expected to employ 24.7 million workers in 2024.

Indonesia's creative economy was able to recover due to the government's aid, among other initiatives from the private sector. Additionally, the Indonesian government has utilized the Pentahelix approach in creating cross-organization collaboration. The actors within this approach are the government; academia, media, community, and business or private sectors. One such effort in bolstering the creative industry post-COVID-19 was the "Bangga Buatan Indonesia (BBI)" or Indonesian Product Pride Program, which is a government assistance program to boost the sales of local products. The government provides vouchers

for consumers to buy from local producers who have joined the BBI program, usually through e-commerce platforms. The government has given IDR 15.8 billion (USD 1 million) aid to 2.672 merchants throughout the program period.

In the film industry, the government rolled out the "Program Pemulihan Ekonomi (PEN)" or the Economic Recovery Program by giving a total of IDR 114.9 billion (USD 7,5 million) aid for the production and promotion of movies. This resulted in 110 feature films being promoted and supported that have been screened in 2022 with several titles to be shown in 2023 to 2024. The projected audience for the movies was expected to be 10,2 million people within the two-year period which would generate IDR 411.5 billion (USD 27.5 million) in ticket sales.

Meanwhile, digital innovation has boosted Indonesia's economy significantly, including in the creative industries sector. The economy's internet penetration is at 73.7% or around 204.7 million people and combined with a growing youth population, the creative industries have the potential to flourish further. Indonesia's digital economy was worth USD 77 billion in 2022 with a potential to reach around USD 130 billion by 2025, driven mostly by e-commerce. Digital platforms thus, have helped SMEs market and distribute their goods to a wider customer base.

In terms of payment, Indonesia has also successfully promoted the QR Code dubbed QRIS (Quick Response Indonesian Standard) to 35.8 million users consisting of SMEs and established businesses. This cashless payment method has helped bolster digital adoption and



M. Neil El Himam, sharing insight for MSME in creative industry sector

*USD 1 = IDR 15.000

safe transactions across the creative industry sectors and beyond.

Digital solutions in financing have also been growing but problems persist in several areas. For example, conventional banks still require SMEs to have collateral for loans and this is an issue as most SMEs and creative industry businesses do not have collateral. Indonesia has set up regulations to allow intellectual property as collateral, however, more than 90% of SMEs in Indonesia have yet to register their IP.

Despite the success of government aid and digitalization efforts, challenges in key issues persist, such as:

- Strengthening digital literacy and infrastructure especially in remote areas
- Financial literacy and access for SMEs and informal workers, and
- Intellectual property rights awareness



All workshop participant

4.12 Peru

The COVID-19 pandemic negatively impacted Peru's creative industry as more than USD 162 million were lost in the culture sector due to health emergencies. However, the economy has slowly bounced back due to government initiatives in the creative industry recovery, especially for women-led small and medium enterprises (SMEs).

In Peru, 52% of SME owners are middle-aged women with more than 50% becoming entrepreneurs because of economic needs. A large number of women have chosen to enter the business world after the pandemic. While this development benefits Peru's economy and helps empower women, this means that many women were working in an informal sector with limited opportunities for growth. Therefore, Peru promotes and guarantees women's economic empowerment and autonomy through the implementation of policies and programs, including those aimed at reactivating businesses led by women.

One of the programs promoting women in SMEs is Turismo Emprende, which promotes economic reactivation and business improvements that allow SMEs to adapt to current market needs. The program benefited 525 women-led businesses in the food and craft sector until 2022. Another initiative to boost SMEs' capacity is the Inspira Festival, an event that offers an opportunity for the export of Peruvian products to international markets, attracting investments that support the expansion of Peruvian products and services. The Peruvian government also created a creative hub space where industry players and experts can exchange ideas and knowledge that can

support capacity building and networking. Lastly, Peru also owns more than a dozen FabLabs or "Fabrication Laboratory", a shared space mostly in universities for the production of physical objects on a personal or local scale that brings together machines controlled by computers. This was aimed to increase SMEs' production quality and quantity.

Some of the challenges the Peruvian government faces in supporting women and SMEs in the creative industries are:

- Achieving pre-pandemic economic levels in the SME sector
- Continuous training and technical support especially for business expansion into emerging markets
- Formalizing micro businesses so they can sell their products in large emporiums and to the Peruvian State
- Create networking hubs or spaces for the development of creative industries and product sales in a hybrid way (online and offline)

4.1.3 Thailand

Thailand's creative economy was valued at THB 1.19 trillion (USD 32.6 billion) in 2020, which indicated a 1.23% year-on-year (yoY) growth despite the pandemic. Case in point, the streaming and gaming sector saw a jump in revenue to USD 496 million from USD 354 million in 2019 and USD 1.1 trillion from USD 838 million, respectively. Thailand saw the opportunity to blend technological advancement in the creative sector and predicted that it would be the model for the future of the creative industries.

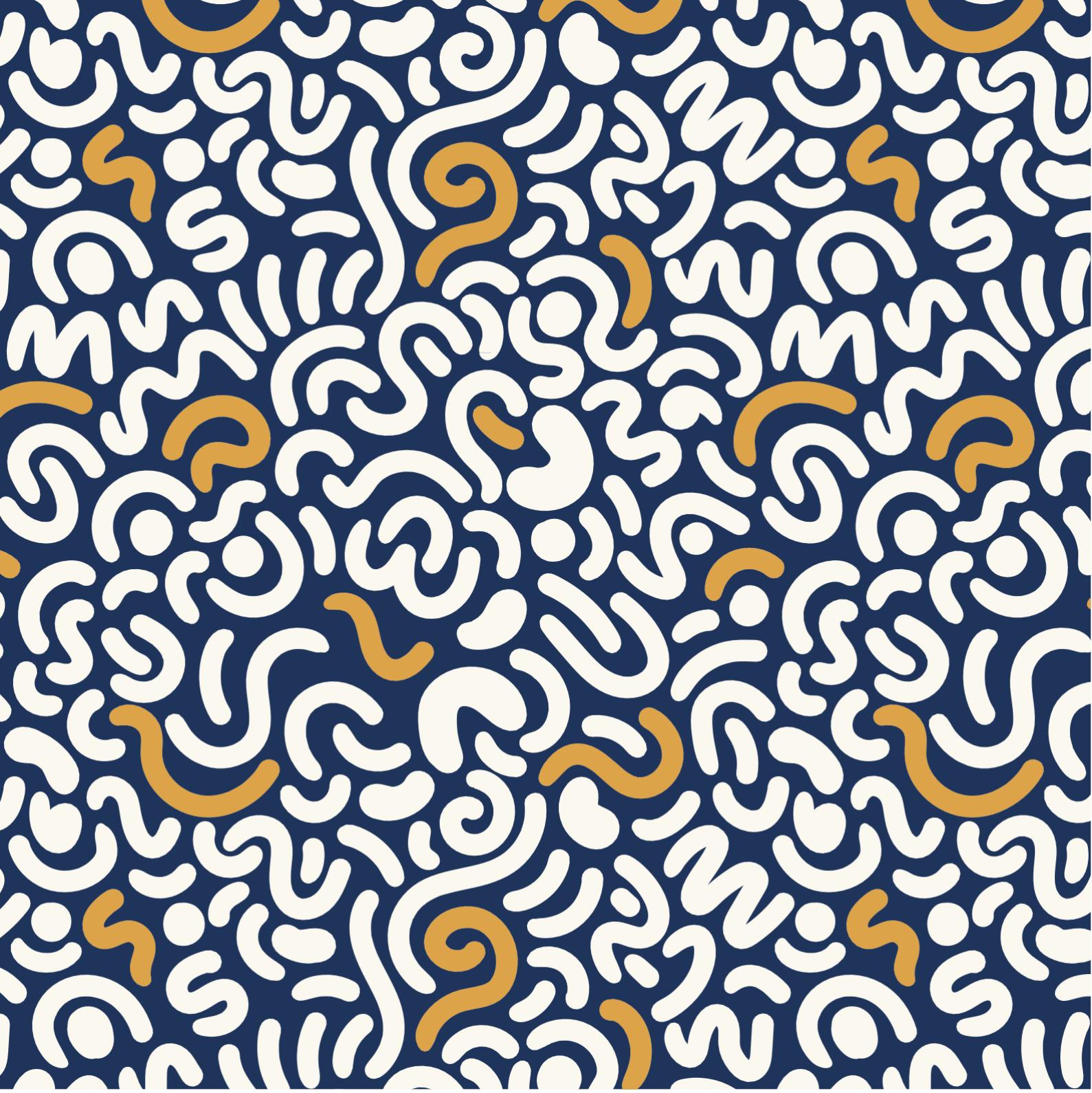
The Thai government, under the Creative Economy Agency, has begun to switch its focus from end-product only to also putting more attention on digital products, skill development, and using culture as a tool for soft power diplomacy. The Thai government stated that when the creative economy is exported in the form of cultural products and services, it also contributes to its soft power. It not only creates market opportunities but also increases the attractiveness and global reputation of an economy.

Thailand saw creative content as a rising industry that has the potential to drive the local economy. In terms of creating a creative content supply chain, Thailand has rolled out the Creative Content Program, especially for the film, music, and gaming-related industries from 2023 to 2024. The program used the upstream, middle stream, and downstream approach which consist of upskilling and reskilling, as well as access to distribution and funding channels for creative industry players.

With the rise of the content creation economy, the Thai Creative Economy Agency has an upskilling program in place called Content Lab that consists of an incubation program, a comprehensive script lab, and an animation pitching workshop with experts, among others. In the middle stream, Thailand's creative industries have positioned itself to be a production center in Asia where local creative agencies support the production of movies and music videos for international artists utilizing advanced Computer-generated imagery (CGI) and Virtual Reality (VR) with its Virtual Media Lab facilitation program. Lastly, at the downstream level, the Thai government opened up funding and marketing channels to international investors and buyers, helping local artists reach a wider audience. These programs were designed to bring a solution to closing the gap in talent, technology, and market access within the creative industries.

However, some of the pain points faced by the Thai government still exist especially in blending technology with the creative industry:

- Lack of global market connection and consumer insights
- Lack of proper facilities for quality production, and
- Inadequate talents



SECTION 5

**Discussion
and Recommendation**

5.1 Discussion

This final report includes a survey to obtain a more nuanced picture of the dynamics that exist within the Asia-Pacific creative industries. Through the involvement of individuals with a variety of experiences, we hope to gain important knowledge, pinpoint obstacles, and investigate joint venture possibilities, promoting a better-informed and coordinated strategy for the advancement of the creative industry in this ever-changing financial environment.

The insights gathered from the pre-workshop survey are summarized in these findings, which provide a thorough examination of participants' viewpoints on the Asia-Pacific creative sector. Sixty percent of the responses were women, making up a sizable majority. With 50% of the total, government officials constituted the largest category, followed by specialists and scholars. The lack of creative hubs (40.7%), inadequate funding choices (25.7%), and difficulties in promoting and distributing creative goods (11.1%) were the main issues raised.

The participants demonstrated a high degree of familiarity with the policies that currently support the creative industries inside their respective economies. The majority (60%) acknowledged having heard of these initiatives, highlighting the importance of public-private partnerships (40.7%), digital innovation integration (33.3%), and specific financing methods (33.3%).

Participants came to a consensus, with 70% believing that existing policies are moderately to somewhat effective. The expected effects of the policy improvements were outlined, with emphasis on public-private partnership in creative hubs (22.2%), establishing a digital innovation ecosystem (40.7%), and developing

digital and creative skills (40.7%). All of the participants indicated a wish for APEC economies to work together. The development of digital skills (40.7%), cross-border collaboration (33.3%), and the creation of efficient policies to maximize the outputs of creative goods in the region (22.2%) were among the other areas where collaboration was desired.

The post-workshop survey results are presented in this section, providing insight into the participants' experiences, viewpoint changes, and important suggestions that resulted from their combined knowledge. This helps to further our comprehension of the post-workshop environment in the Asia-Pacific creative industry.

The post-workshop survey revealed a high degree of satisfaction. 92.9% of participants thought the workshop was applicable to their economies. Moreover, there was a significant change (92.9%) in the percentage of respondents who thought about or rethought using digital innovation to advance the creative sector. A majority was reached by 57.1% regarding the necessity of aligning the definition of the creative industry with UNCTAD standards. 42.9% of respondents, however, voiced reservations, recommending that UNCTAD be supplemented with other factors, such as WIPO's insights.

Every participating respondent agreed that digital innovation plays a critical role in the creative sector. Participants expressed concern about the digital skill gap and emphasized the need for training programs to strengthen human capital. This was agreed upon by 100% of participants. The results of the survey led to suggestions for joint projects between the Digital Economy Steering Group (DESG) and

APEC. The development of digital skills (100%), encouraging data sharing (71.4%), advancing cultural exchange for global promotion (71.4%), mainstreaming intellectual property rights (71.4%), and investigating novel financing mechanisms (71.4%) were the main areas that were identified.

The creative industry has an enormous impact on the economic recovery in the region. The impacts are profound and transformative,

shaping economies, cultures, and individual experiences. Data shows that the surge in creative goods and services opens up new opportunities for entrepreneurs, artists, and innovators. This results in the creation of more jobs across multiple sectors, ranging from traditional art forms to cutting-edge digital industries. This influx of creative endeavors also fuels economic growth and stimulates investments in related fields, leading to a thriving creative industry.

5.2 Policy Recommendation

Creative goods and services proved indispensable during the COVID-19 pandemic, offering solace, entertainment, and support to individuals worldwide. By leveraging digital platforms, the creative industry not only survived the crisis but also paved the way for a more connected, innovative, and accessible future for creative expression and engagement. Although not all creative industries can capitalize on the use of digital platforms, digital platforms can help the players seize the opportunity to introduce their products and services. In order to optimize creative industry potential, the following are recommendations for short-term, medium to long-term.

In the short-term, immediate actions must be taken to support the creative industry after COVID-19 ends. Lesson learned during the pandemic where the adoption of digital platforms became the coping mechanism for creative workers to survive, it has the opportunity to expand the values of goods and services of the creative industry. Cutting-edge data analytics and AI algorithms help match artists with the right marketplaces, amplifying their reach and boosting their exposure.

As the virtual marketplace thrives, creative endeavors flourish like never before. Artists from small towns find global audiences, while niche

Figure 9. Policy Recommendations



Source: writer compilation and workshop

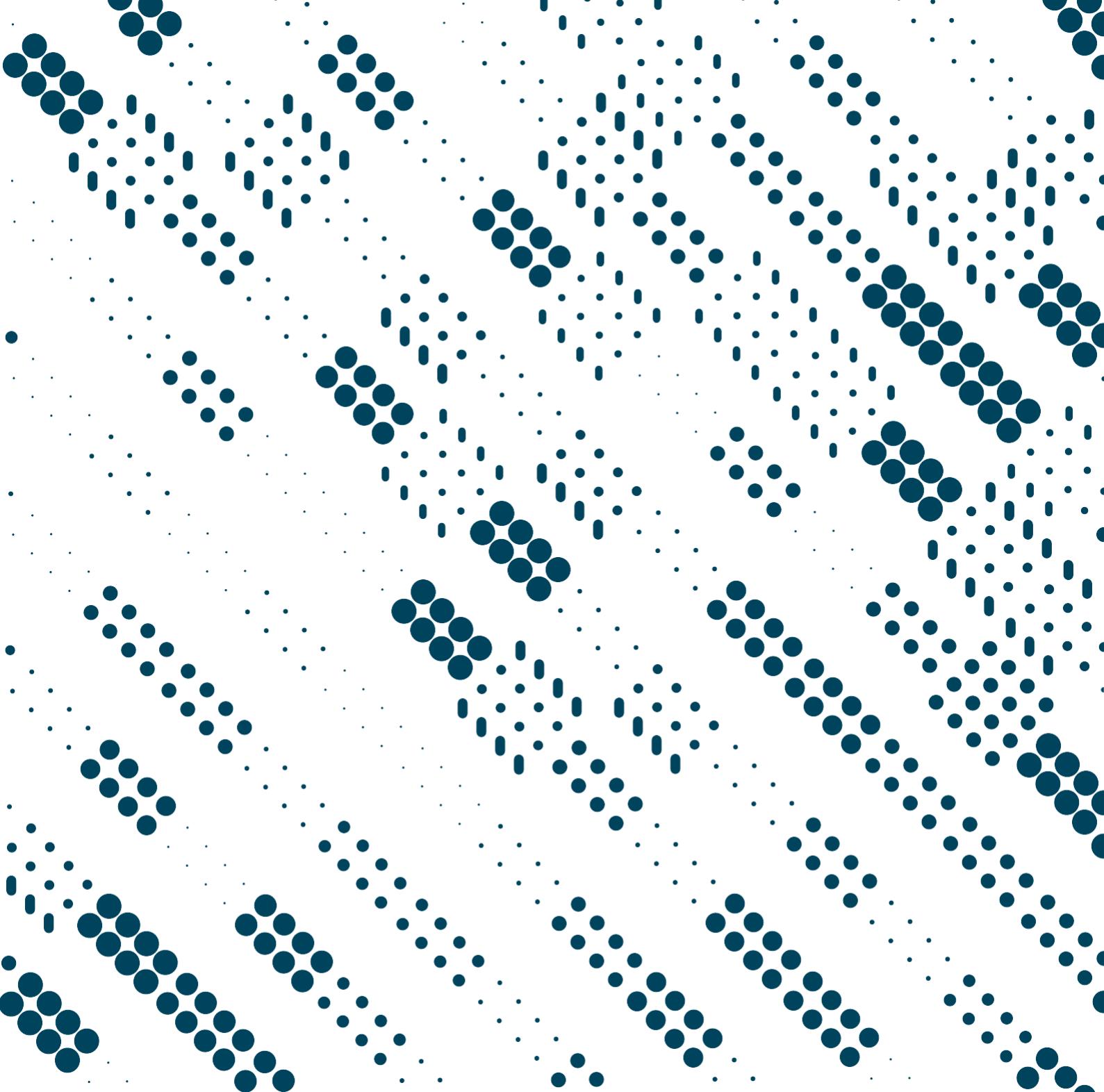
markets receive tailored, creative solutions. This convergence of technology and creativity leads to a new era of collaboration, fueling innovation, enabling alternative financing, and driving the creative industry to new heights. The government can support the efforts by issuing incentives and regulations to promote significant resources in the sector. The government needs to commit to providing tax incentives and grants to encourage private investment, while businesses pledge to support creative ventures through corporate partnerships and sponsorships.

The continued expansion and development of the creative industry depend on the following medium-term and long-term strategies. Recovery measures should be put in place to aid small creative industries and independent contractors in adjusting to structural changes and seizing new opportunities, notably in the digital sphere. Greater advancement will result from expanding innovation strategies and policies to take into account the distinctive significance of the creative industry.

Addressing the gap in digital literacy should be carried out promptly. Hence, we may see the benefits of creative and digital literacy in the medium term. Recognizing the importance of creativity and digital skills in the 21st century, APEC economies need to adapt their education systems to integrate creative and digital skills from an early age. Emphasis needs to be placed on digital literacy and creativity as core competencies, equipping the next generation with the tools to navigate a rapidly evolving digital landscape. Another medium-term solution is creating physical and virtual creative hubs that provide an nurturing environment for artists, creators, and innovators to collaborate, exchange ideas, and access resources. These hubs act as catalysts for cross-disciplinary collaboration, fostering an ecosystem of creative synergy that drives artistic excellence and commercial success.

In addition, APEC economies may explore technology and cultural exchanges between members, enhancing the diversity and quality of creative goods and services. Collaborations between tech-savvy regions and those rich in artistic heritage will create unique products that resonate globally. Furthermore, in the long term, cultural and creative entrepreneurship should be encouraged as a driving force for social and economic progress. Particularly since, as corroborated in some reports, creative ventures not only generate economic value but also contribute to social cohesion, community development, and well-being (UNCTAD, 2022; Deloitte, 2021; Indonesia MoFA, 2022).

In summary, for the creative industry to thrive requires a concerted effort from APEC economies to promote investment, enable collaboration, embrace diversity, nurture creativity in education, harness technology, encourage entrepreneurship, and facilitate cultural exchange. Through these recommendations, APEC economies forged a path toward a vibrant and resilient creative ecosystem that enriched societies and economies alike.



SECTION 6

Annex

Annex 1: Result of the Pre-workshop survey

Respondents' profile:

- More women than men answered the survey
- Most of the respondents are government officials followed by experts and academics
- The majority are familiar with creative industries
- Most participants expect to learn best practices (9), learn new policy recommendations (7), and Increase and get comprehensive awareness (7) In the workshop

1. In your opinion, what is the primary challenge faced by the creative industry?

- Lack of creative hubs (public-private collaboration and partnerships) at 40.7%
- Insufficient financing option at 25.9%, and
- Marketing and distribution of creative goods at 11.1%

2. In your opinion, what is the primary factor propelling creative industry development?

- Lack of creative hubs (public-private collaboration and partnerships) at 40.7%
- Insufficient financing option at 25.9%, and
- Marketing and distribution of creative goods at 11.1%

3. In your opinion, which particular measures aimed at facilitating businesses do you consider essential for the creative industry?

- Promotion of public-private hubs and partnerships in the creative industry
- Access to specialized funding or investment funds for the creative industry, and
- Digital innovation for marketing and distributing creative goods

4. Are you familiar with any policy measures, initiatives, programs, models, or technologies implemented in your economy in support of the creative industry? If Yes, please describe

Most are familiar with at least one policy measure, initiative, program, model, or technology implemented in their economy in support of the creative industry

- **Indonesia:** digitalization and laws specific for creative industries
- **Malaysia:** grants by the government
- **Thailand:** financial initiatives in the film industry and one stop service for creative workforce by the government
- **USA:** regulations, university programs, national endowment for the arts, small business innovation research program, and state level film production incentives
- **Viet Nam:** No

5. How would you rate the effectiveness of current policy in promoting creative industry in your economy?

Most respondents think that the current policy in promoting the creative industry in their economy is moderately and somewhat effective

- **Indonesia:** moderately effective
- **Malaysia:** moderately effective
- **Thailand:** moderately effective
- **USA:** moderately effective
- **Viet Nam:** somewhat effective

6. What is the most relevant impact of enhancing the creative industry in your economy?

- Enhancing digital and creative skills,
- Enabling digital innovation ecosystem, and
- Increase public-private collaboration in creative hubs

Indonesia: Enhanced digital and creative skills and enabling digital innovation ecosystem

Malaysia: Increased public-private collaboration in creative hub

Thailand: Increased public-private collaboration in creative hub

USA: Job creation and economic impact and cultural impact

Viet Nam: Enhanced digital and creative skills

7. In your opinion, in which specific areas can economies collaborate to promote policies in the creative industry and effectively enhance creative goods outcomes in the Asia-Pacific region?

Most participants want economies to collaborate in digital skills and cross-border collaboration to promote policies in the creative industry and effectively enhance creative goods outcomes in the Asia-Pacific region.

- **Indonesia:** Innovative financing, PPP collaboration, digital skill development
- **Malaysia:** Promotion at international level
- **Thailand:** Collaboration between economies' creative agency
- **USA:** Collaboration on skills development, facilitating international cooperation for people and goods, as well as digital collaboration
- **Viet Nam:** Intellectual property protection, trade facilitation, education and skill development, enhancing digital infrastructure

Annex 2: Result of the Post-workshop Survey

Respondents' profile:

- Only 14 of 100 filled out the survey
- All but one said the workshop was relevant in their respective economies
- All but one said that after the workshop, their economies have considered or reconsidered the implementation of digital innovation to promote the creative industry

1. According to your experience, knowledge and what you learned during the workshop, what are the most important aspects of the promoting creative industry through digital innovation and How is your Economy addressing these aspects?

The most important aspect after learning from the workshop is enhancing digital knowledge and ecosystem through collaboration

- **People's Republic of China:** technology and innovation
- **Indonesia:** collaboration with government, developing digital innovation and ecosystem
- **Malaysia:** learning about digital platform, medium and technologies
- **The Republic of the Philippines:** knowing stakeholders need and partnering with relevant government agencies or private institutions
- **Viet Nam:** Digital infrastructure such as education and training for entrepreneurs, IP protection, collaboration and networking for promotion and distribution and regulatory framework

2. Given the precedent of an ambiguous definition of creative industry, do you think there is a need to create a universal definition and the sectors that are included in the creative industry and make them consistent with UNCTAD?

More participants (8) agree that they need to create a universal definition and the sectors that are included in the creative industry and make them consistent with the UNCTAD. Meanwhile, some (6) participants answered "no"

Those who answered yes said that they have adhered to the UNCTAD definition or are in the process of reviewing their policies

Those who answered "no" said that "there are other factors to consider, and relying on just UNCTAD to create a universal definition will not make it consistent across all sectors. World Intellectual Property Organization (WIPO) study can also be considered in this aspect."

3. How important do you think is digital innovations in the creative industry?

All respondents agree that digital innovations in the creative industry are very to somewhat important, especially because technological advancement is inevitable and has brought positive changes in society

- **People's Republic of China:** Very important
- **Indonesia:** Very important. We can take advantage of the growth of AI, so the result can create greater prosperity for the people of the region by promoting creative industry
- **Malaysia:** Very important. Digital innovations are trending
- **The Republic of the Philippines:** Very important. Digital innovation is inevitable as this has helped us in so many ways during the pandemic and we saw how most people coped with these emerging trends and produced fantastic results for the creative industry
- **Viet Nam:** Moderately important. It enriches society, cultural diversity, and plays a crucial role in shaping the future through innovation and artistic expression

4. How concerning do you think is the digital skill gap? If you find that the risk is relevant, is your economy considering or has your economy taken any measures to minimize it?

On the digital skill gap, most agree that it is concerning, which is why most respondents also aim to implement training for better human capital

- **People's Republic of China:** There is the digital gap between different economies. We can support other economies with digital skill
- **Indonesia:** Very concerning. There has been some initiatives taken by such as the Digital Talent Program by Kominfo oriented for reskilling and upskilling for employment purposes. But it is not enough -- we should do more for those in the rural and remote areas
- **Malaysia:** Malaysia encourages industry players to adopt digital transformation in their business practices through awareness campaigns and financial incentives
- **The Republic of the Philippines:** Capacity building is a must
- **Viet Nam:** Important to recognize the digital skills gap as a multifaceted issue that affects not only employment but also broader aspects of society. Vietnamese legal solutions have: education and training; cultural preservation and promotion; licensing and regulation

5. After the workshop and the expert discussion, do you think a digital innovation ecosystem is possible in your Economy? And,
6. If yes, could you indicate whether your Economy is considering any action?

All respondents agree that a digital innovation ecosystem is possible in their economies, with most of them already having or developing related regulations.

- **Indonesia:** Indonesia is considering action to develop a digital innovation ecosystem can include government policies supporting tech startups, increased foreign and domestic investment in technology and partnerships with international tech companies to foster innovation and digital entrepreneurship
- **Malaysia:** Malaysia hopes to adopt some good and innovative business model practices using digital platforms as presented by Japan; Thailand; and Indonesia
- **The Philippines:** We already have started and relevant government agencies and private institutions have taken steps towards digital innovation
- **Viet Nam:** Actions are included in: policy framework; education and training; infrastructure and technology; intellectual property protection
- **China:** We are doing it now, and we'd like to carry it out to overseas

7. Do you think the creative industry can be the catalyst for the new model of economic development? And
8. If yes, has your Economy taken or is your Economy considering any measures?

All respondents agree that the creative industry can be the catalyst for the new model of economic development with most already implementing laws and regulations, while some are still in the exploration/development stage.

- **Indonesia:** In our economy, the government has recognized the importance of the creative industry as part of its economic development strategy. Indonesia has a diverse cultural heritage, which can be leveraged to promote creative industries such as music, fashion, film, and traditional arts. The government has taken steps to support the sector through policies, funding, and infrastructure development
- **Malaysia:** Malaysia is still in the process of exploring a few potential creative products and assets to be used as sources of creative economy
- **Viet Nam:** The government, along with various agencies, has been implementing policies to support creative professionals and businesses, foster innovation, and promote cultural preservation

9. Are there areas of work that APEC and the DESG should pursue further to explore collaboration to promote the creative industry? If so, please elaborate

- **People's Republic of China:** To be the bridge between different countries and the bridge between the technology side, content and application side
- **Indonesia:** Invest in digital infrastructure and connectivity, encourage investment in creative startups and projects through funding opportunities, promote cultural exchange programs and initiatives, collaborate on research and data collection to enabling evidence-based policymaking
- **Malaysia:** Promotional or awareness campaign
- **The Republic of the Philippines:** Data sharing. This is important as economic contribution from the creative industry is dependent on common data sets to produce similar and accurate results
- **Viet Nam:** Collaboration between APEC and the design community can help leverage the potential of the creative industry as a driver of economic growth, cultural preservation, and innovation within the Asia-Pacific region. By working together on these areas of focus, APEC can contribute to the development and promotion of the creative industry throughout its member economies.

Annex 3: Workshop Summary

APEC Workshop on Promoting Creative Industries in the Aftermath of COVID-19: Sharing Best Practices, Identifying Opportunities, and Challenges

Day 1 – Monday, 16 October 2023

Keynote speech:

During the opening remark, Mr. T.B.H Witjaksono Adji, Director of Intra-regional and Inter-regional Cooperation of Asia Pacific and Africa, the Ministry of Foreign Affairs of the Republic of Indonesia stated that the global creative industry has generated USD 2 trillion in revenue and created around 30 million jobs, especially in the small and medium enterprises (SMEs) and women-led business. The sector is projected to account for 10% of the global gross domestic product (GDP) in 2030, despite the setback that happened during the COVID-19 pandemic. The pandemic, too, brought new opportunities as digitalization became mainstream.

The workshop became important as a follow-up to APEC's collective action in promoting SMEs including in the creative industries and how the sector leveraged the digital economy. The discussion would support inclusive recovery that boosts SMEs' growth and employment in the APEC region.

Indonesia considers the creative industry an important economic pillar and as a source of future global growth and recovery. Indonesia actively increases its competitiveness, supports norms, and rules at the regional level as well as widens market reach for the creative industries. The workshop is a means of collaboration in sharing best practices and identifying opportunities and challenges in providing opportunities through utilizing innovation. Technology in the creative industries can be leveraged for distribution and expansion of the market, increasing access to financing and strengthening networks through collaboration between economies.

In the keynote speech, Mr. Muhammad Neil El Himam (Deputy for Digital Economy and Creative Product, Ministry of Tourism and Creative Economy/Tourism and Creative Economy Agency) highlighted how COVID-19 has impacted the lives of people globally, including in the creative economy and tourism sector. However, he believed that the creative economy sector has a great potential to explore and be developed in the future.

Mr. Himam said that creative economy is the manifestation of creativity from three sources namely culture, science and technology. In Indonesia, the creative industry employs around 74 million people and the sector contributed to around IDR 3 billion or approximately 7% of the GDP in 2022. Aside from economic contributions, the creative industry is an effective tool for an economy's soft diplomacy strategy. The industry also presents a way to preserve culture and create social cohesion. Lastly, the creative industry also has the ability to increase an economy's identity and unity.

The speaker added that it would require more effort to mainstream the creative industry as a sustainable

and renewable source of economic growth. This is especially true in the era of technological disruption such as artificial intelligence (AI). Therefore, a collaborative discussion and/or effort such as the APEC Workshop was highly relevant.

Session 1 – Opportunities, Challenges, and Lessons Learnt from the COVID-19 Crisis

There were three speakers in this session: Asa Piwkhum, Director of Business Development and Innovation Department of the Thailand Economic Creative Agency; Hilmi Andrianto, Head of E-commerce Public Policy at GoTo; and Muhammad Neil El Himam, Deputy for Digital Economy and Creative Product, Ministry of Tourism and Creative Economy/Tourism and Creative Economy Agency.

The panel focuses on how the COVID-19 pandemic brought negative effects to the creative industries in economies such as job and revenue losses. However, government aid coupled with initiatives from private sectors has proven to help creative industry players, especially small and medium enterprises (SMEs) bounce back after the pandemic.

The speakers also explore the future of creative industries in the APEC region, stating that a blend of creativity and technology would be the way forward. Digitalizing SMEs in the creative industry through online platforms and digital marketing, among others, has been proven to increase their business growth. Nonetheless, challenges in the digital skill gap and lack of policy in new technologies persist.

APAC economies can benefit from incubating creative and digital talent, supporting local arts, diversifying financing options, leveraging new technologies (AI, blockchain, etc.), and market expansion. The economies can also develop policies or ethics regarding the use of new technologies, especially generative AI, in the creative economy. Additionally, economies can emphasize mainstreaming and securing intellectual property (IP) rights for creative industry players because IP can become collateral for financing and potential for value creation.

Session 2 – Challenges Faced by Women, MSMEs and Developing Economies in the Creative Industry

There were three speakers in this session: Odo RM Manuhutu, Deputy Coordinating Minister for Tourism and Creative Economy, Ministry of Maritime and Investment Republic of Indonesia; Claudia Burga, Director of Innovation of the Tourism Ministry of Peru; and M. Syarif Hidayatullah, Manager of Public Policy and Government Affairs Traveloka.

Notes from the panel suggest that many women became owners of SMEs as they struggled financially. While women entrepreneurs are encouraged, the panel acknowledges that these women are working informally, which leads to fewer chances of financing and upskilling. Therefore, mainstreaming the formalization of SMEs and upskilling programs should be a priority.

Peru has proven that creative hub (Micetur Lab and Fab Lab) is effective in helping women entrepreneurs

survive the pandemic and even thrive afterward. Creative hubs and public-private partnerships (especially from companies that work closely with SMEs) have been shown to increase women's financial ability through training in digital, business and networking, among others.

Session 3 – How Digital Innovation and Technology can Support Key Enablers to Creative Industries

There were four speakers in this session: Agung Pamungkas, Manager of Government Affairs and Public Policy Google Indonesia; Jared Daugherty, Tech and Media Industry Policy Expert Greenway Asia Pacific; Masami Komatsu, CEO Music Securities, Inc.; and Jikai Yao, Chief Growth Officer Boe Yiyun Technology Co. Ltd.

Panelists agree that digital platforms have become the standard for the production, financing, marketing and distribution of creative goods. For example, using online video platforms as a means of promotion, using machine learning to provide personalized digital marketing, utilizing blockchain to secure IP and as a means to give financing. Therefore, training in harnessing the potential of digital innovation and technology is necessary for the sustainability of creative industries.

However, an increase in technological know-how must also be balanced with adequate and conducive policies in data protection and AI ethics, among others. Moreover, technological biases as well as the challenge of the digital gap still exist and need to be addressed. Therefore, economies can benefit from working together in creating conducive policies, opening access to market and funding, as well as networking and creating access to skill development.

Day 2 – Tuesday, 17 October 2023

Session 1 – How Digital Innovation and Technology can Support Key Enablers to Creative Industries – Distribution and Marketing of Products

There was one speaker in this session, Hilmi Andrianto, Head of E-commerce Public Policy at GoTo.

Private companies have rolled out various solutions to help creative industry players, especially SMEs, in marketing and distributing their goods through online platforms. In doing so, the companies have also trained SMEs in digital and business literacy. For example, Tokopedia has helped digitize millions of small shops (Warung) as well as traditional markets through e-commerce. It also tries to serve businesses from end-to-end, starting from supporting business permits and licensing, marketing and logistics distribution.

Challenges in digital and financial literacy persist especially in rural areas. Additionally, having local products enter the global supply chain has posed difficulty because the products need to be competitive and stand out. On the demand side, sometimes crafts such as painting and sculpture have a niche market that even global marketing cannot increase the sales of such items.

Session 2 – How Digital Innovation and Technology Can Support Key Enablers to Creative Industries – Access to Financing

There were two speakers in this session: Masami Komatsu, CEO Music Securities, Inc.; and Citra H. Nasruddin, Expert Staff to the Deputy Coordinating Minister for Tourism and Creative Economy, Ministry of Maritime and Investment Republic of Indonesia.

Creative industry players and SMEs have long faced inadequate access to funding and innovative financing is needed to tackle this issue. Nonetheless, artists and businesses that want to raise funds from securities crowdfunding need to be of high quality. It has to be a legitimate business with established bookkeeping and a clear prospectus, among others. Therefore, artists need to be both financial and business savvy. Artists also need to be constantly creative and produce art to keep being supported by fans.

The panelists agree that there is an opportunity to leverage AI and blockchain technology in the music industry, which protects artists and investors from fraudulent activities.

However, creative industry players and SMEs face some key issues such as lack of IP licensing (resulting in not having collateral), low financial literacy (resulting in the inability to maximize financial solutions such as banking), and low bank loan penetration (due to poor bookkeeping).

Session 3 – How Digital Innovation and Technology can Support Key Enablers to Creative Industries – Promoting Network to Promote Collaboration

There were two speakers in this session: Marrisa Henderson, Chief of the Creative Economy Programme UNCTAD who joined virtually; and Jared Daugherty, Tech and Media Industry Policy Expert Greenway Asia Pacific.

The session explores collaboration in various aspects of creative industries. Cross-sector collaborations, which include government-to-government (G2G), public-private partnerships (PPP), collaboration among industry players and associations, etc. can happen in the creative process from ideation, policy creation, strategy building, execution (marketing, distribution) and impact. Cross-sector collaboration is important to foster the growth and resilience of the creative industries as it ensures continuity of work and knowledge transfer.

A collaboration among economies in the South will become crucial not only for bolstering economic endeavors but also for bridging different cultures, promoting equitable opportunities in the market, and making sure that artists and creative professionals can share their unique perspectives and expertise. Additionally, having a dedicated hub or gathering space (online and/or offline) can accelerate said collaboration.

The session also highlighted the importance of data and data exchange in the creative industry. Therefore, the United Nations (UN) will be publishing a report in 2024 that incorporates global findings on creative industries and climate action. This report would contribute to the APEC discussion and as the backbone for future successful policies or regulations.

Session 4&5 – Way Forward for Creative Industry Development in economies and Roundtable Discussion

The panelists and floor have presented key takeaways from the 2-day workshops as follows:



With additional input from:

Indonesia: economies need to mainstream IP rights and protection by creating conducive regulations and creating a seamless reporting scheme on digital crimes. Overall, APEC needs to address the persistent digital divide.

Malaysia: APAC economies can adopt innovative financing to better serve creative industry players as well as use technologies to be more profitable in general. However, economies need to address issues that come with technological advancement such as employment in the face of new technologies (AI, machine learning, etc.)

The Republic of the Philippines: Given example of intra-governmental collaboration. IP-backed financing is the future as (traditional funding proof limited for creative industries. Therefore, IP is a core issue in the creative economy and there needs to be greater harmonization to protect IP. Additionally, APEC can benefit from data-backed analysis for successful policy-making.

Thailand: A creative economy can be an economy's soft power, which also means making creative products and services to be marketed globally. Investment and upscaling in technological advancement are necessary to make creative production more efficient.

Viet Nam: Each economy and APEC needs to address the digital divide (especially security and data protection issues) in order to move forward in harnessing modern creative industries.

Annex 4: Workshop Agenda

Workshop on Promoting Creative Industries in The Aftermath of COVID-19: Sharing Best Practices, Identifying Opportunities, and Challenges

16 October 2023 | Bali, Indonesia

Day 1

TIME (PDT)	DESCRIPTION
08.30 – 9:00 am	Registration Open
9:00 – 9:10 am (duration approx. 10 mins)	Welcome Remarks (Video Message) H.E Sandiaga Salahudin Uno , Minister of Tourism and Creative Economy Ministry, Republic of Indonesia
9:10 – 9:20 am (duration approx. 10 mins)	Strategic Value of Creative Economy of Indonesia This brief speech will highlight Indonesia's experience on managing creative industry and its strategic value for Indonesia's economy Muhammad Neil El Himam , Deputy for Digital Economy and Creative Product, Ministry of Tourism & Creative Economy/Tourism & Creative Economy Agency.
9:20 – 9:30 am (duration approx. 10 mins)	Overview of Promoting Creative Industries in The Aftermath of COVID-19 This overview will introduce participants on the importance of APEC as an incubator of ideas to promote creative industry. It will also provide an overview of the day's agenda and intended outcomes for the discussions. T.B.H. Witjaksono Adji , Director of Intra-regional and Inter-regional Cooperation of Asia Pacific and Africa, the Ministry of Foreign Affairs Republic of Indonesia
9:30 – 9:45 am	Group Photo

09.45 – 12:00	<p>Session 1: Opportunities, Challenges, and Lesson Learnt from the COVID-19 Crisis</p> <p>The session will discuss the main findings from the Background Paper, as well as to better introduce the participant of the workshop on the current trend of creative industries, and how the COVID-19 have changed some of the modus operandi in creative industries, emphasizing on the importance of digital innovation in overcoming the COVID-19 crisis.</p> <ul style="list-style-type: none"> • Asa Piwkhum, Director of Business Development and Innovation Department, Thailand Economic Creative Agency • Hilmi Andrianto, Head of E-commerce Public Policy GoTo • Muhammad Neil El Himam, Deputy for Digital Economy and Creative Product, Ministry of Tourism & Creative Economy/Tourism & Creative Economy Agency. <p>Moderator</p> <ul style="list-style-type: none"> • Gilda Sagrado, International Marketing Specialist, Cocoroom Bali
12:00 – 1:30 pm	Lunch Break
1:30 – 2:45 pm (duration approx. 75 mins) 00.30 – 1.45 am (Lima Time)	<p>Session 2: Challenges Faced by Women, MSMEs and Developing Economies in the Creative Industry</p> <p>This session will examine the different circumstances of creative industry, especially for Women, MSMEs and the developing economies. This will also discuss the reason such condition happens, and how to work together in bridging the existing gap.</p> <ul style="list-style-type: none"> • Odo RM Manuhutu, Deputy Coordinating Minister for Tourism and Creative Economy, Ministry of Maritime and Investment Republic of Indonesia • Claudia Burga, Director of Innovation of the Tourist Ministry of Peru (virtual) • M Syarif Hidayatullah S.E, M.Sc, Manager of Public Policy and Government Affairs, Traveloka <p>Moderator:</p> <ul style="list-style-type: none"> • Gilda Sagrado, International Marketing Specialist, Cocoroom Bali

2:45 – 3:00 pm	Coffee Break
3:00 – 4:55 pm (duration approx. 115 mins)	<p>The panel session will provide an overview on the importance of digital innovation in supporting key enablers of the creative industries. Further elaboration on this issue will be discussed in the next day.</p> <ul style="list-style-type: none"> • Agung Pamungkas, Manager of Government Affairs & Public Policy Google Indonesia • Jared Dougherty, Tech and Media Industry Policy Expert, Greenway Asia Pacific • Masami Komatsu, CEO Music Securities, Inc. • Jikai Yao, Chief Growth Officer Boe Yiyun Technology Co. Ltd. <p>Moderator:</p> <ul style="list-style-type: none"> • Gilda Sagrado, International Marketing Specialist, Cocoroom Bali
4:55 – 5:00 pm	Wrap-up and Closing Day I

Workshop on Promoting Creative Industries in The Aftermath of COVID-19: Sharing Best Practices, Identifying Opportunities, and Challenges

17 October 2023 | Bali, Indonesia

Day 2

TIME (PDT)	DESCRIPTION
08:30 – 09:00 am	Registration
09:00 – 10:15 am (duration approx. 75 mins)	<p>Session 3 (A): How Digital Innovation and Technology can Support Key Enablers to Creative Industries – Distribution and Marketing of Products</p> <p>The panel session will discuss the opportunities provided with digital innovation, especially on how creative industries can better promote, distribute, and sell their products in the market, including improving access to the global value chain.</p> <ul style="list-style-type: none"> • Hilmi Andrianto, Head of E-commerce Public Policy GoTo <p>Moderator</p> <ul style="list-style-type: none"> • Eisya A. Eloksari, Researcher, Sigmaphi Research
10:15 – 10:35 am	Coffee Break
10:35 – 12:00 am (duration approx. 75-85 mins)	<p>Session 3 (B): How Digital Innovation and Technology can Support Key Enablers to Creative Industries – Access to Financing</p> <p>The panel session will discuss how digital innovation helps access to financing for creative industries sector, that is essential to run the business.</p> <ul style="list-style-type: none"> • Masami Komatsu, CEO Music Securities, Inc • Citra H Nasruddin, Expert Staff to the Deputy Coordinating Minister For Tourism and Creative Economy, Ministry of Maritime and Investment Republic of Indonesia <p>Moderator:</p> <ul style="list-style-type: none"> • Eisya A. Eloksari, Researcher, Sigmaphi Research

12:00 – 1:00 pm	Lunch Break
1:00 – 2:15 am (07.00-08.15 CEST) (duration approx. 75 mins)	<p>Session 3 (C): How Digital Innovation and Technology can Support Key Enablers to Creative Industries – Promoting Network to Promote Collaboration</p> <p>The panel session will discuss how digital innovation have enabled artists, and other creative industry businessmen meet and collaborate with other counterpart.</p> <ul style="list-style-type: none"> • Marrisa Henderson, Chief of the Creative Economy Programme UNCTAD (virtual) • Jared Dougherty, Tech& Media Industry Expert, Greenway Asia Pacific <p>Moderator:</p> <ul style="list-style-type: none"> • Eisya A. Eloksari, Researcher, Sigmaphi Research
2:15 – 2:30 am	Coffee Break
2:30 – 3.45 pm (duration approx. 75 mins)	<p>Session IV: Sharing of Best Practices and Lesson Learned from APEC Members including at least 3 best practices of success stories from member economies.</p> <p>This panel will share 3 best practices of success stories from member economies to promoting creative industries.</p> <ul style="list-style-type: none"> • Asa Piwkhum, Director of Business Development and Innovation Department, Thailand Creative Economy Agency • Muhammad Neil El Himam, Deputy for Digital Economy and Creative Product, Ministry of Tourism & Creative Economy/Tourism & Creative Economy Agency. <p>Moderator:</p> <ul style="list-style-type: none"> • Awidya Santikajaya, Deputy Director MoFA Republic of Indonesia

3.45 – 4:45 pm (duration approx. 60 mins)	<p>Roundtable Discussion</p> <p>Way Forward for Creative Industry Development in economies</p> <p>The session will focus on discussing what APEC can do to better promote creative industries in the region, and recommendations that can be carried out.</p> <p>Moderator:</p> <ul style="list-style-type: none"> • Awidya Santikajaya, Deputy Director MoFA Republic of Indonesia
4:45 – 5:00 pm (duration approx. 15mins)	<p>Workshop Wrap-up and Closing</p> <p>(Including distribution and collection of post-workshop survey)</p>

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