

Providing evidence and guidance to cities and regions on ways to maximize the economic and social impact of culture and support the creative economy

CULTURE, CREATIVE SECTORS AND LOCAL DEVELOPMENT

Policy webinar series

27-28 January

Culture & jobs: rescue, support and unleash

27 January

Spotlight session: music and the Night Time Economy

On-line

Draft Agenda



Co-funded by the
Creative Europe Programme
of the European Union



■ The OECD-EC project on Culture, Creative Sectors, and Local Development

The project, part of the [European Framework for Action on Cultural Heritage](#), aims to provide evidence and guidance on ways to maximize the economic and social value of cultural heritage and support the emergence of the creative economy. By joining the project participants benefit from:

- **Rapid assessment** by the OECD of the CCS performance in their region/city
- **Knowledge building and peer learning** through participation in four thematic policy seminars to learn from the latest academic and policy research
- **Sharing their experience** with an international audience
- **International visibility** of their efforts to support the creative economy

For more information on the project and to join: [check the project web-site](#).

■ Policy Seminar Timeline (on-line events)

- **1 December: SPOTLIGHT: Covid-19 and Festivals**
- **2-3 December: Cultural participation and local resilience: Strategies for the recovery**, co-hosted by the city of Venice and the M9 Museum
- **26 January: SPOTLIGHT: Music and the Night-Time Economy**
- **27-28 January: Culture & Jobs: rescue, support and unleash**, co-hosted by Glasgow City Region
- **25-26 February: CCS – SME support ecosystems: 2021**, co-hosted by Flanders, Belgium
- **March (date TBC): Innovation in public and private investment in arts and culture.**

■ Background

Culture is playing an increasingly important role on the political agendas of cities and regions, both on its own and as a strategy for economic growth and the well-being of residents. Cultural and creative sectors (CCS) constitute a vibrant economic activity and source of jobs, enterprise turnover and tax revenues. However, the role of culture for local development is more than these direct outputs.

Culture and creativity transform local economies in various ways. They increase the attractiveness of places as destinations to live, visit and invest in. Smartly managed culture-led urban regeneration can breathe new life into decaying neighbourhoods. CCS also contribute to increasing levels of regional innovation and productivity, through new product design, new production techniques, new business models, innovative ways of reaching audiences and consumers, and emerging forms of co-production. Cross-sectoral “contamination” can spread innovation into the wider economy.

Moreover, there is growing evidence that increased levels of cultural participation have positive effects on well-being and health as well as encourage social cohesion by supporting the integration and inclusion of marginalised groups.

Therefore, to unleash local development potential of CCS, policy makers need better data on the performance of these sectors, knowledge on how CCS can help generate jobs and growth, and evidence on the effectiveness of policies. Robust data and evidence on these new sectors contribute to this recognition, not just by relevant policymakers, but also citizens, other firms in the value chain, education and training providers, and investors.

Cultural and creative sectors (CCS) are all sectors whose activities are based on cultural values and/or artistic and other creative expressions, whether those activities are market- or non-market-oriented, whatever the type of structure that carries them out, and irrespective of how that structure is financed. Those activities include the development, the creation, the production, the dissemination and the preservation of goods and services which embody cultural, artistic or other creative expressions, as well as related functions such as education or management. CCS include inter alia architecture, archives, libraries and museums, artistic crafts, audiovisual (including film, television, video games and multimedia), tangible and intangible cultural heritage, design, festivals, music, literature, performing arts, publishing, radio and visual arts”. EU Regulation No 1295/2013 of the European Parliament and of the Council.



■ Culture and jobs: rescue, support and unleash

Cultural and creative sectors represent over 4% total employment in some OECD regions, and there are many more creative jobs in other sectors. Jobs in venue-based sectors have been the hardest hit from the start of the COVID-19 pandemic. The current crisis has amplified the structural fragility of the sector characterised by high shares of non-standard forms of work. To a large extent, professionals in these sectors are organised as self-employed or as micro-companies, or pair standard employment with part-time gigs and contracts. Creative jobs often come in precarious forms of employment, and the COVID-19 crisis has highlighted how such jobs often fall through the cracks in terms of public support.

Emergency policy responses have been unprecedented in their scope and scale but often are just not cutting it as they are not necessarily well suited to the needs of creative professionals. Due to their specific characteristics, forms of employment in cultural and creative sectors necessitate specific policy responses to ensure social protection, career development and skills upgrading pathways for creative workers in general, and in particular in the face of a crisis such as COVID-19.

As a result of the atypical nature of cultural employment, the share of cultural and creative jobs is often underestimated as official statistics often do not include secondary jobs or voluntary work, which are significant in the sector. Cultural employment assessment requires a wide range of data on occupations and industries, both from official data and data from complementary data sources.

This webinar will provide guidance for the recovery by looking into to the effects of the crisis on cultural employment, ways to better adapt employment, income and business support measures to the needs of the sector as well as measurement approaches to capture the true size of the sector to better inform policies.

■ Target audience

Policy makers and practitioners active in the promotion and support of the cultural and creative sectors at city, regional or national level, representatives of cultural and creative sectors, researchers and all those interested in the social and economic impact of culture on local development.

■ Daily agenda structure

	 DAY 1	 DAY 2
MORNING	SPOTLIGHT SESSION: Music and the Night Time Economy	Policies to support jobs in the sector during the COVID-19 crisis and beyond
		Break
		CASE STUDIES: Addressing CCS skills needs: entrepreneurial learning
	Break	Break
AFTERNOON	OPENING: Culture and Jobs: Support, Rescue, Unleash	CASE STUDIES: Addressing digital skills shortages
	Cultural employment in the time of COVID and beyond	
	Break	Break
	Measuring cultural employment	CASE STUDIES: How to align employment and skill provision locally to support CCS jobs and skills

■ **Working language:** all sessions will be conducted in English.

■ **Fee, logistics and costs:** Attendance is free of charge upon registration.

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■ Organisers and Partners

The mission of the **Organisation for Economic Co-operation and Development (OECD)** is to promote better policies for better lives through the facilitation of dialogue among governments by comparing policy experiences, seeking answers to common problems, identifying good practices, and working to co-ordinate domestic and international policies. The OECD work on culture and creative sectors provides cities and regions with evidence and guidance on ways to maximise the social and economic impact of culture and support the creative economy. Within the OECD Centre for Entrepreneurship, SMEs, Regions, and Cities, this work is overseen by the OECD LEED Directing Committee, a cross-cutting body bringing together ministries of employment and labour, economy and economic development from both OECD member and non-member countries.

www.oecd.org/cfe/leed

Partners

Glasgow City Region is one of the largest city regions in the UK. Well-connected globally, it provides 33% of the nation's jobs and is home to over 29% of Scottish businesses. The region has existing strengths in a number of sectors, including financial services, life sciences, engineering, manufacturing, and creative and media industries. At the region's heart is Glasgow, Scotland's city of style, where you can find world-class attractions and stunning architecture.

The World Cities Culture Forum is a collaborative network of local governments and cultural and creative sector leaders from 38 world cities that share a belief in the importance of culture for creating thriving cities. It aims to provide a way for policy makers to share research and intelligence, and explore the vital role of culture in their future prosperity.

www.worldcitiescultureforum.com

The European Commission Directorate-General for Education, Youth, Sport and Culture is the executive branch of the European Union responsible for education, culture, youth, languages, and sport policy. DG EAC promotes EU level action in the field of culture, covering cultural and creative sectors including [cultural heritage](#), develops policies based on [gathered data and evidence](#) and manages the EU programme for culture - the [Creative Europe programme](#).

Eurocities is a network of major European cities, established in 1986 to further economic, political, and social development in its member cities. Today, Eurocities includes local governments of over 140 European cities from 39 countries, comprising 130 million people. They offer, through six thematic forums, a platform for sharing knowledge and exchanging ideas with the objective to reinforce the role that local governments should play in a multilevel governance structure. <http://eurocities.eu>

The International Council of Museums (ICOM) The International Council of Museums (ICOM) is an international non-governmental organisation which brings together museums and museum professionals from all over the world. As part of its public service mission, ICOM is committed to the preservation, continuation and communication of the world's natural and cultural heritage, present and future, tangible and intangible. Through its network, made up from nearly 50.000 members representing 142 countries and territories, ICOM is a leading force in the establishment of professional and ethical standards for museum activities, the publication of recommendations on issues related to cultural heritage, the training of future leaders in the field, and the promotion of the social role of museums. <https://icom.museum>

Day 1, 27 January 2021

10.30-12.00	SPOTLIGHT THEMATIC SESSION: MUSIC AND THE NIGHT TIME ECONOMY
	<p>As lockdown measures ban large public gatherings, the income from the live music sector and the night time economy is almost zero and may not return to pre-crisis levels for quite a while. The shutdown affects incomes of artists, ancillary workers in the value chain and represents a loss for cities too, as they significantly benefit from all indirect economic activity induced from the sector. This Spotlight session, co-organised with Sound Diplomacy, will explore the economic and social importance of the sector for cities and regions, explain the specificities of employment and sectoral business models as well as ways to improve resiliency and create a better music ecosystem in the future.</p> <p>Moderator: <i>Shain Shapiro</i>, CEO Sound Diplomacy</p> <p>Welcome by <i>Ekaterina Travkina</i>, Coordinator, Culture, Creative Industries, and Local Development, OECD and <i>Susanne Holmann</i>, Deputy Head of Unit, Culture Policy, DG EAC, European Commission</p> <p>Introduction by the moderator followed by a conversation with:</p> <ul style="list-style-type: none"> • <i>Geoff Ellis</i>, Chief Executive DF Events, Scotland's largest music and events promotion company, United Kingdom • <i>Thierry Charlois</i>, Project Manager for Night-Time Policy, City of Paris, France • <i>Nicola Beech</i>, Cabinet Member with responsibility for Spatial Planning and City Design, City of Bristol, United Kingdom • <i>Paulina Ahokas</i>, CEO, Tampere Concert Hall, Finland • <i>Zsolt Szokolai</i>, Music Moves Europe, European Commission
12.00-13.30	Lunch break
13.30-17.00	CULTURE & JOBS: RESCUE, SUPPORT AND UNLEASH
13.30-14.00	OPENING
	<p>Welcome</p> <p><i>Fiona Hyslop</i>, MSP, Cabinet Secretary for Economy, Fair Work and Culture, Scotland Skills (pre-recorded)</p> <p>OECD and EC</p>
14:00-15:30	CULTURAL EMPLOYMENT IN THE TIME OF COVID-19 AND BEYOND
	<p>The current crisis has amplified the structural fragility of the sector characterised by high shares of non-standard forms of work. To a large extent, professionals in these sectors are organised as self-employed or as micro-companies. Creative jobs often come in precarious forms of employment, and the COVID-19 crisis has highlighted how such jobs often fall through the cracks in terms of public support. Typically, to make a living throughout the year, a creative professional (artist, writer, journalist, musician, etc.) will have several project contracts as a self-employed or a freelancer, sometimes combined with a part-time salaried job, or the combination of a main salaried job (often in a non-creative sector) with a “second” creative job. However, the basic difference with respect to typical precarious gig economy jobs is that cultural and creative jobs are generally highly skilled and qualified, and require high levels of specific human capital investment.</p> <p>This session will look into the specificities of cultural employment, the effects of the crisis on cultural employment and variations of impacts across sub-sectors, and prospects for the coming months.</p>

- What is so special about jobs in cultural and creative sectors (e.g. forms of employment, motivation)? Do the specificities vary across public, non-for-profit and commercial cultural and creative sectors?
- What is the impact of the crisis on creative jobs across sub-sectors? What have we learnt from previous crisis and how this crisis is different?
- Emerging trends: (How) will creative jobs be different after COVID-19?

Moderated by *Ekaterina Travkina*, Coordinator, Culture, Creative Industries, and Local Development, OECD

Introduction by the moderator followed by **conversation with:**

- *Frédéric Martel*, Director, Zurich Center for Creative Economies (ZCCE), Switzerland
- *Anita Debaere*, Director, Pearle*-Live Performance Europe
- *Janice Kirkpatrick*, Creative Director, Graven, Scotland, United Kingdom
- *Pier Luigi Sacco*, Senior Advisor on Culture and Local Development, OECD

15:30-15:45

Break

15:45-17:00

MEASURING CULTURAL EMPLOYMENT

Moderated by *Ekaterina Travkina*, Coordinator, Culture, Creative Industries, and Local Development, OECD

Cultural employment is often underestimated as official statistics often do not include secondary jobs or voluntary work, which are significant in the sector. Cultural employment assessment requires a wide range of data on occupations and industries. The major sources of official data include census data, labour force surveys, administrative data (social security and tax payments). Data from complementary data sources (e.g. web-scraping) can also provide useful information for example on skills demands by employers.

This session will illustrate the issues and challenges of measuring cultural employment including at subnational level. In particular, the focus of the session will be on tips and tricks to capture the overall employment in the sector.

Introduction by OECD followed by **conversation with:**

- *Marta Beck Domzalska*, Education, Science and Culture Statistics, Eurostat
- *Paul Zealey*, Skills Planning Lead, Skills Development Scotland, United Kingdom
- *Sunil Iyengar*, Director, Office of Research & Analysis, National Endowment for the Arts, USA (tbc)

Conclusions by *Joanna Woronkiewicz*, Associate Professor, University of Indiana, USA

Day 2, 28 January

10:00-11.30	POLICIES TO SUPPORT JOBS IN THE SECTOR DURING COVID-19 CRISIS AND BEYOND
	<p>Due to their specific characteristics, forms of employment in cultural and creative sectors raise several issues. First, access to income support, self-employment or business support measures is a challenge, as programmes are ill-adapted to hybrid forms of employment. The self-employed in general often do not have access to income replacement benefits. Furthermore, government support to the cultural sector is largely channelled to institutions. Third, it is common for a self-employed creative professional to lack access to safety nets, which reduces their resilience to financial and other economic shocks. In sum, these atypical forms of employment necessitate specific policy responses to ensure social protection, career development and skills upgrading pathways for creative workers in general, and in particular in the face of a crisis such as COVID-19.</p> <p>This session will provide an overview of the main types of policy responses to support creative jobs at local/regional/national and public/private levels implemented from the start of COVID-19 crisis. The discussion will focus on how to adapt employment, income support, and training policies to the specificities of the sector to address the immediate needs and build the sector's resilience in the future.</p> <p>Moderated by <i>Ekaterina Travkina</i>, Coordinator, Culture, Creative Industries, and Local Development, OECD</p> <p>Introduction by OECD followed by conversation with:</p> <ul style="list-style-type: none"> • <i>Josephine Hage</i>, Deputy Director, Creative Saxony, Germany • <i>Andrew Dobbie</i>, CEO and Founder MadeBrave, Scotland, United Kingdom • <i>David Halabisky</i>, Economist, Entrepreneurship Policy and Analysis Unit, CFE, OECD • <i>Paula Lovitt</i>, Business Growth Directorate, Department for Business, Energy and Industrial Strategy, United Kingdom (tbc)
11:30-11:45	Break
11:45-13:00	CASE STUDIES ON ADDRESSING CCS SKILLS NEEDS: Entrepreneurial learning
	<p>Moderated by OECD or EC</p> <p>Case studies</p> <ul style="list-style-type: none"> • SHIFT programme: Recent collaborative project to assist creatives to consider how to set up in business (all digital in view of pandemic). Main partners involve the Royal Conservatoire of Scotland, Glasgow School of Art and Queen Margaret University working together with the support of the Creative Entrepreneurs Club. <ul style="list-style-type: none"> ○ <i>Rachael Brown</i>, Founder and CEO, The Creative Entrepreneurs' Club (panel chair) ○ <i>Libby Anson</i>, Student Employability and Enterprise Manager, Glasgow School of Art ○ <i>Miriam Smith</i>, Business Development Manager, Queen Margaret University ○ <i>Deborah Keogh</i>, Knowledge Exchange Manager, Royal Conservatoire of Scotland • Entrepreneurial learning for music professionals, <i>Lies Colman</i>, Royals Conservatoire of Antwerp, Flanders, Belgium • ARTE-The Art of Employability EU Erasmus+ project implemented in Germany, Italy and Portugal to support youth into employment (tbc) <p>Comment by <i>Raffaele Trapasso</i>, Team Leader, HEInnovate, OECD</p>
13:00-14:30	Lunch Break
14:30-15:30	CASE STUDIES ON ADDRESSING CCS SKILLS NEEDS: Addressing digital skills shortages
	<p>Moderated by <i>Pier Luigi Sacco</i>, Senior Advisor on Culture and Local Development, OECD</p> <p>Case studies</p> <ul style="list-style-type: none"> • XpoNorth, <i>Iain Hamilton</i>, Highlands and Islands Enterprise (supporting practitioners across the creative industries), Scotland, United Kingdom

- [Digital leadership for culture](#), *Hans van der Linden*, Policy Advisor, Department of Culture, Youth and Media, Flanders, Belgium

15:30-15:45	Break
15:45-17:00	CASE STUDIES ON ADDRESSING CCS SKILLS NEEDS: sectoral approaches
16.50-17.00	<p>Moderated by <i>Pier Luigi Sacco</i>, Senior Advisor on Culture and Local Development, OECD</p> <p>Case studies</p> <ul style="list-style-type: none"> • Skills as a factor in investment attraction: Outlander Training Programme and Screen NETS (Placement Based Learning for Film & TV New Entrants), <i>Michael Wilson</i>, Co-producer of Outlander, Scotland, United Kingdom <p>Wrap up and next steps</p>

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