



This monthly Tracker is produced by UNESCO to monitor the role of culture in public policy with regards to the UN Sustainable Development Agenda. It highlights developments within national and regional contexts, as well as emerging debates on culture's contribution to sustainable development. Drawing on a variety of sources, it provides a broad overview of cultural policy trends worldwide at the national, regional and international level and looks at ways in which countries integrate culture into other policy areas.

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AT A GLANCE

The global shutdown has affected the cultural sector and those working within it: the ripple effects of the pandemic on employment has expanded far and wide. What solutions can culture bring to the world of work in transforming this crisis into a launch pad to a more resilient, fairer, and truly people-centred economic system of the future?

The **Cultural Policy Highlights** section features the latest measures at the national level, including some on how countries are harnessing culture for employment and reorienting their education systems to maximise the potential of culture.

In the **Cutting Edge** section, we explore not only the immediate effects of the pandemic on employment in the cultural sector but also the structural changes - technological, demographic and societal - that call for new approaches in the broader world of work. The cultural and creative sectors themselves not only provide decent work, they can also inform other sectors of the workforce, calling for responses within the education sector.

Regional and sub-regional organizations, as well as regional development banks, continue to strengthen cooperation in the cultural domain: the **Regional Perspectives** section covers the latest developments.

The section **Culture in the 2030 Agenda** takes a look at initiatives including by Member States in their Voluntary National Reviews to boost employment and pivot their education systems to the future.

See **Find Out More** for important updates from UNESCO.





CULTURAL POLICY HIGHLIGHTS

This section showcases a selection of the latest developments in cultural public policy from UNESCO Member States. Whilst reactive measures to the impact of the COVID-19 pandemic on the cultural sector are expected to largely guide cultural public policies throughout 2021, there are positive signs that countries are transitioning from recovery measures to longer term strategies to build resilience in their cultural sectors.



Khaled ELAdawy, Getty Images

The Minister of Culture of **Egypt** has launched "The Creative Circles" project to strengthen its creative economy and contribute to creating job opportunities to achieve the axes of sustainable development in Egypt Vision 2030. Supported by the Goethe Institute and the European Union, the project targets creative entrepreneurs and institutions that provide cultural, creative or artistic goods or services.

The Ministry of Youth, Sport, Arts and Recreation of **Zimbabwe** has officially launched the country's Culture and Creative Industries Strategy. The aim of the strategy is to guide the development and growth of Zimbabwe's cultural and creative industries sector from 2020 to 2030, enhancing businesses of all sizes at every level of the value chain to catapult their contribution to inclusive sustainable economic growth and development.

The government of **Australia** has published a Roadmap and National Principles for reactivating live performance venues and events to pave the way for live shows, performances and gigs to once again take centre stage in a nationally consistent, safe, and sensible way.

The Ministry of Culture, Crafts and Tourism of **Mali** has launched the second phase of the Cultural Heritage Safeguarding Project, which began in 2017 and is financed by the European Union. The new phase of the project aims to consolidate the initial achievements, such as the reconstruction of twenty mausoleums, the rehabilitation of three mosques and eight libraries and the safeguarding of 700 manuscripts, following damage to cultural property during the 2013 security crisis.



Elfenpfote, Getty Images Pro

In November, the Ministry of Culture, Sports and Tourism of the **Republic of Korea** presented its annual awards to cultural figures, groups and content that helped raise awareness about gender equality in South Korean society. Established in 2008, the awards are hosted by the Women & Culture in Network, managed by Women News and sponsored by the Culture Ministry.



Naver



CULTURAL POLICY HIGHLIGHTS

The Ministry of Culture and Youth of the **United Arab Emirates** and the Abu Dhabi School of Government have launched a new higher education initiative to expand access to courses at prominent universities and educational institutions around the world for students wishing to develop expertise to support the cultural and creative sector.



Abu Dhabi Academy

The Ministry of Education and Culture of **Indonesia** has launched a 'virtual cultural market' with e-commerce technology company, Tokopedia, for micro, small and medium enterprises or local artists throughout the country.

The **Ukrainian** Cultural Foundation has teamed up with private sector business advice organization Pro Bono Club Ukraine to launch a "Month of Cultural Support". Throughout November, they are offering free consultations and webinars with business partners to advise on co-financing, digitalization, communication, copyright and legal issues for projects in the field of culture.



Delpizart, Getty Images

The government of **Trinidad and Tobago** has launched a Cultural Relief Grant for Artists and Creatives valued at TT\$25,000,00 (USD369,000) - 5,000 grants at TT\$5,000 each - for artists and creative professionals who have lost income as a result the global pandemic between March and December 2020. It has also reduced the rental fees for the use of the performing spaces by 50% to assist artists and creatives, and to support in the rejuvenating of the culture sector.

Doha, the capital of **Qatar**, has been named the Capital of Islamic Culture for 2021. The Ministry of Culture, Arts and Heritage is designing a programme that will mobilise the city's Cultural District, the Museum of Islamic Art, Qatar Foundation for Education, Science and Community Development, theatres and other national cultural institutions. There are also expected to be many online activities.



Iwan Baan



The **Netherlands** has returned a cultural object for the first time since it ratified the UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, in 2009. The unique and rare terracotta head was restituted to Nigeria, within the framework of the 1970 Convention.

Embassy of Nigeria in Netherlands



CULTURAL POLICY HIGHLIGHTS

The General Authority for Youth and Culture of **Palestine** has invited all youth centres, institutions and bodies in Gaza, to participate in the preparation of the 2020-2024 National Strategic Plan for the Authority by submitting proposals to support youth and culture sector.



amjadrn1, Pixabay



Karalyn Monteil, UNESCO

Comoros has begun work on a sustainable tourism management plan and implementation strategy due to be finalized in 2021. The process started with a UNESCO-led capacity-building workshop held in November, which mapped out the country's cultural and natural heritage resources. The project, financed by the Netherlands, includes supporting the national team to prepare a UNESCO World Heritage nomination file, as well as to train local tour guides.

The Ministry of Culture of **Denmark** has launched a new fund for communities to tackle loneliness exacerbated by the pandemic. The DKK 10 million (USD 1.6m) aims to support projects in 1000 communities led by associations in the cultural or social fields to design new outreach activities.



Colourbox

In **Mexico**, the Ministry of Culture and the National Council of Science and Technology have signed an agreement to strengthen cooperation. The new mechanism aims to promote joint initiatives for scientific research in cultural and artistic matters, as well as to promote universal access to knowledge and stimulate scientific vocations focused on the protection, conservation and promotion of the artistic, cultural, archaeological and historical heritage of Mexico.



The Ministry of Culture and Francophonie of **Côte d'Ivoire** has released 522 million CFA (USD 945,000) to entrepreneurs and cultural actors under the Support Fund for the Informal Sector, as part of the government's response to the COVID-19 pandemic.



CULTURAL POLICY HIGHLIGHTS

The Centre for the Promotion of the Arts of **Finland** has released "Art! The Handbook on Cultural Well-being". The handbook, the first of its kind to be published in the Finnish language, is a practical information package that aims to help artists, social and health care professionals as well as decision-makers to succeed in cultural well-being work.



University of Melbourne Research

In the **Bahamas**, the Economic Recovery Committee has presented its Summary Report of Strategic Recommendations to inform the government's policies in addressing the economic impact of the COVID-19 pandemic, which includes a call to strengthen the creative economy.

The Government of **Kenya** has pledged Sh250 million (USD 2.3m) for a virtual library to be available by June 2021. The project is intended to give citizens access to quality information held by the Kenyan National Library, with 800,000 books, periodicals, research papers and government publications being digitized in the first phase.



Arts Council **Malta** and Malta Council for Science and Technology have signed an agreement to promote interdisciplinarity between the arts and science, by increasing cross-sectoral participation in culture, the creative industries, "STEM" subjects (science, technology, engineering and mathematics), and raising the profile of these disciplines within formal and informal education.

Creative Commons

The Government of **Ecuador**, through the Ministry of Culture and Heritage, will allocate USD 250,000 to support artisans and bearers of knowledge in the Amazon territory. The Development Plan for the Promotion of Social Memory and Cultural Heritage aims to reactivate, maintain and generate innovation processes in the value chains of cultural heritage practices in the field of crafts and agri-food heritage, affected by the COVID-19 pandemic.



Borders of Adventure



Culture: a launch pad for the future of work



Hirurg, Getty Images Signature

Closed concert halls, museums, World Heritage sites, art galleries, cinemas, restaurants and theatres are emblematic of how the pandemic has affected the cultural sector and those working within it. In [its latest report](#), the International Confederation of Societies of Authors and Composers (CISAC) estimates that its members will report losses of up to 3.5bn euros – an overall global decline of 20-35% – reflecting the clear threats to artists' livelihoods. UNESCO found earlier this year that [museum professionals](#) had also been hit hard, especially the self-employed, three out of five of whom had lost their jobs. A survey carried out by UNESCO on the impact of the pandemic on [intangible cultural heritage](#) revealed how many artisans' livelihoods were disrupted, often because they could no longer sell their products due to lockdown measures. The ripple effects of the COVID-19 pandemic on employment in the cultural sector expand far and wide, including to the tourism sector and auxiliary services, like the hospitality and food sectors, as well as the construction sector linked to the restoration of built heritage. The shutdown of the economy has shown how many jobs are linked to the cultural sector, directly and indirectly. Indeed, the pandemic has exposed the flaws and vulnerabilities across the current global economic system.



Whilst the economic weight and contribution to employment of the cultural sector is now widely recognised, such is the urgency for ensuring action to fully realise its potential that on 4 November, the Ministers of Culture of the G20 countries met for the first time to put culture on its agenda. The delegates of the 20 countries, which represent some 80% of the world's economy, signalled their unequivocal recognition of the importance of culture in opening up pathways for new economic models. The Ministers highlighted the devastating impact of the pandemic on employment in culture, whilst several countries underlined the need for new economic models, notably for cultural tourism. Countries also addressed other related issues, urging stronger synergies between culture and education to enable learners to develop new skills and adapt to a fast-evolving labour market. Speaking at the meeting, the Director-General of UNESCO, Audrey Azoulay also emphasised the anthropological dimension of culture, highlighting that "rethinking the future of culture means seeing it as much more than an economic sector. It is an overarching need, underpinning all aspects of our societies. It is not a cost; it is a purpose. It must not be on the side-lines of recovery efforts, it must be central to them."

The current crisis comes against the backdrop of ongoing disruption to labour markets due to the so-called Fourth Industrial Revolution, with automation, artificial intelligence and other digital technologies driving huge change. Furthermore, current economic models have led to deepening inequalities due to a growing polarization of opportunities between high and low skill jobs, as well as unemployment and underemployment, especially among young people. Migration and its effects on jobs has also become a politically sensitive issue in many countries, despite the demonstrably positive economic contribution of migrants. The complexity of the issue of employment in our societies led the International Labour Organization to engage in 2013-2016 in a global reflection on the future of work, which concluded that at a global scale, we need to "reinvigorate the social contract" and ensure that the world of work become more people-centred. Some of the figures in its 2019 "Work for a Brighter Future" report are alarming: 344 million jobs need to be created by 2030, in addition to the 190 million jobs to address unemployment (of which 64.8 million people were youth); 300 million workers live in poverty; 36% of the global workforce work excessive hours (more than 48hours/week); and a 20% gender pay gap persists. The report also highlights that 2 billion people work in the informal economy. This is particularly the case in the least economically developed countries, as well as the heavily populated countries of the Eg education partnership, which also struggle with the issue of poverty. In addition, the 2019 Deloitte "Human Capital" report estimates that 85% of employees around the world are not engaged or are actively disengaged from their jobs, all of which underlines the need for 'decent work' as per the United Nations Sustainable Development Goal 8.

As governments around the world grapple with the consequences of the current unprecedented upheaval, **what solutions can culture bring to the world of work in transforming this crisis into a launch pad to a more resilient, fair, and truly people-centred economic system of the future?**



'Cultural employment' : the tip of the iceberg

The role of the cultural sector as an economic sector and global employer is now undisputed, even if its real contribution is often underestimated.

The most up-to-date figures show that some 29.5 million people are employed in the cultural and creative industries (CCIs), and more young people 15-29 are employed in the sector than any other economic activity. It is not just the CCIs that provide employment. There are over 1000 World Heritage sites and other sites of heritage interest and, according to a recent UNESCO survey, there are some 90,000 museums around the world. All of these cultural institutions provide employment opportunities, including the traditional roles of curators, archivists, archaeologists, scientists and park rangers, and - increasingly - cultural mediators, educators and communication specialists. The UNESCO 2015 Recommendation on the Protection and Promotion of Museums and Collections even explicitly recognises the role that museums play in supporting economic development, notably through the cultural and creative industries and tourism. It calls on Member States to "take appropriate measures to facilitate the employment of qualified personnel by museums" under their jurisdiction. However, museums, heritage sites and other cultural institutions are embedded in a much broader economic system, with many other suppliers and service providers depending on their existence for their own survival

Governments are increasingly reporting on the role of the cultural sector for boosting employment (often in the context of urban development or tourism strategies) in their Voluntary National Reviews, submitted to the UN to monitor progress towards the 2030 Agenda. Regional intergovernmental organizations and development banks are also harnessing their potential, as demonstrated by initiatives such as the African Development Bank's Fashionomics programme that fosters the fashion industry in Africa as a lever to create jobs or the programme Creative Europe of the European Union to support the cultural and creative sectors.

Vlisco





Yet the currently available data probably dramatically underestimate the contribution of the cultural sector. The Thematic Indicators for Culture in the 2030 Agenda, developed by UNESCO - which build on previous methodological frameworks with adaptations to cover all aspects of the Sustainable Development Goals - are an attempt to rectify this data gap. These indicators include four dimensions, one of which is "prosperity and livelihoods". One of the 22 indicators is dedicated to assessing the full extent of the role of culture as an "employer" at the national and local level as well as the vitality and dynamism of the culture sector and its potential to improve the material welfare of those employed in it. It goes beyond capturing a picture of those in a cultural occupation and who work in businesses with a cultural activity, such as an actor in a theatre. The indicator also takes into account people who have a cultural occupation but who work in a business that is not engaged in cultural activity - for example a designer in the motor industry - and people who work in cultural businesses but who do not have a cultural occupation - such as an accountant working in a theatre. This broader definition of culture as an employer gives a more accurate picture of the contribution of the sector. Yet despite its broader lens, this indicator will always be an under-estimate as it does not include the many people whose 'cultural' job is in the informal economy, or whose second job is in culture, taking the shape of, for example, traditional music performances at weddings.

The Thematic Indicators for Culture in the 2030 Agenda are currently being rolled out and are intended to give Member States in-depth insights into their cultural sectors to hone national policies. They build on 15 years of work by UNESCO, UIS and other international, regional or national organizations to capture all dimensions of culture, including employment. Seventeen countries have already benefited from the experience of the UNESCO Culture for Development Indicators (CDIS) since 2014. Furthermore, the UNESCO Institute for Statistics Framework of Cultural Statistics - launched in 2009 - provides globally comparable data and contributes directly to the United Nations monitoring of progress towards the Sustainable Development Goals. The question of data is also becoming a priority at the regional level, which can also capture locally-relevant specificities of the cultural domain. For example, there is an ongoing data gathering initiative within the Southern Common Market (MERCOSUR), in collaboration with UNESCO and the Inter-American Bank, which is the first joint exercise of the South American trading bloc's countries to identify how the CCIs contribute to employment within the region, as well as economic output and value-added. The initiative also aims to reveal how much cultural economic activity takes place in the informal economy - which is, by definition, difficult to determine - in order to design protection measures to reach a broader number of people whose livelihoods have been affected by the pandemic and strengthen systems in the longer term.



Culture embedded in local development strategies

The question of employment in UNESCO cultural programmes is taking on an increasingly important role. This is not only in terms of the creation of jobs – particularly for the most vulnerable – but also in terms of contributing to social inclusion, ensuring cultural rights and other societal benefits that come with supporting decent work. Members of the UNESCO Creative Cities Network have adopted strategies to support decent employment through creativity and culture. The 246 cities which currently make up this network work together to place creativity and cultural industries at the heart of their development plans at the local level in seven creative fields: crafts and folk arts, media arts, film, design, gastronomy, literature and music. For example, some cities have prioritised creative entrepreneurship as part of its strategy to switch from heavy industries to a new economic model, such as Katowice in Poland. Other cities focus on social inclusion, for instance, Santos, Brazil, has instigated the Creative Ecofactory initiative that supports people from the most vulnerable communities, by helping them to develop skills and earn a trade in woodwork. Meanwhile, Bologna, Italy, has launched the IncrediBol! programme which has served as springboard for dozens of start-ups led by young creative entrepreneurs, as part of a broader regional development strategy.

Employing people with the right skill-set is also central to the question of conservation and safeguarding of cultural sites, particularly World Heritage sites. Restoration projects invest in local skills and professional training of young people through local technical schools. Furthermore, this job creation has a positive impact in the broader society and can also boost the attractiveness of a place to encourage future tourism efforts. Supporting the conservation of cultural heritage also means safeguarding certain know-how, (such as iron works, brick-making etc.) which may be on the decline: these local techniques may, in turn, contribute to other sectors of economic activity or provides responses to local challenges. Initiatives such as UNESCO's Cash for Work programme in Yemen and Jordan (supported by the European Union and German development agency, GIZ), provides employment opportunities for the conservation of World Heritage sites - the Yemen programme particularly targets urban youth. The programme aims to not only safeguard the unique buildings that have been under threat from years of decline (and recent conflict, in the case of Yemen) but also the knowledge for restoring them, such as the stone-carving techniques. A similar programme is in the process of being initiated as part of UNESCO's flagship initiative "Revive the Spirit of Mosul". The initiative will also contribute to peacebuilding, reconciliation, and recovery in the country.

“Working on this project helps me provide a decent life for my family and me at a time when everything has become really difficult due to the increase in the costs of living and the lack of employment opportunities.

Muhammed Abdullah, traditional stone carver and beneficiary of the Cash for Work programme



Intangible cultural heritage practices can also drive equitable and inclusive economic growth, particularly by supporting the contribution of vulnerable populations with precarious livelihoods. Indeed, many practices are intrinsically linked with the livelihoods of the populations and are vital for their social and economic wellbeing. Living heritage can constitute an important source of both innovation and income, as the safeguarding of intangible cultural heritage is constantly evolving and adapting. Such local knowledge, skills and practices, maintained and enhanced through several generations, can provide decent work opportunities and sustain livelihoods for whole groups and communities. In recent years, some countries in Asia have championed initiatives such as the “One Tambon, One Product” programme, in which a village community (“tambon”) specialises in the production of a particular local product, such as traditional handicrafts, cotton and silk garments, pottery, fashion accessories, household items and foods, for sale locally and internationally. Initially pioneered in Japan in the 1980s, similar schemes have also enjoyed a degree of success in Thailand and Brunei Darussalam more recently.

Culture is also a major component of the tourism sector, which, before the pandemic, directly contributed 330 million jobs, 1 in 10 jobs around the world, according to the World Travel and Tourism Council (WTTC). In fact, cultural tourism made up nearly 40% of world tourism revenues, according to the UN World Tourism Organization (UNWTO), with World Heritage sites and museums often serving as the focus for visitors. The creative and arts sector also boosts the cultural offering of a place through theatre, music and gastronomy, for example. The discovery of the diversity of traditions, festive events, performing arts, skills related to traditional local knowledge, skills and practices, as well as the sale of crafts, are also an attraction to visitors. Unfortunately, UNWTO project up to an 80% decline in international arrivals for 2020 due to the COVID-19 pandemic (in comparison to a 4% decrease in international arrivals following the 2008 economic crisis). WTTC estimates that that up to 60% of tourism jobs are at risk globally, with a potential loss of 197.5 million job losses. Women, young people, rural communities, indigenous peoples and informal workers – groups that are more likely to be employed in micro or small tourism businesses – are disproportionately affected. Given that tourism is a major source of growth, employment and income for many countries, especially in developing countries and Small Island Developing States, restarting this sector is a major concern for governments around the world.

SSLA Team





Yet, even prior to this year's abrupt halt to international travel, there were challenges facing the tourism sector, such as the concentration of visitors in certain destinations leading to conflicts with local communities and environmental degradation. Furthermore, the benefits in terms of creating jobs for local residents, including in the services industries that rely on tourism, were not evenly spread. The current hiatus in international tourism flows offers a unique moment to re-evaluate approaches to tourism to ensure more resilient models of tourism that benefit local communities. Through its [Sustainable Tourism Programme](#), UNESCO supports the transition to more resilient models of tourism, for example, through the recent [training of tourism and culture professionals](#), as well as specialists in the field of natural heritage and local communities, in the Republic of Karakalpakstan (an autonomous republic of Uzbekistan.) UNESCO has established a Taskforce of Culture and Resilient Tourism to reinforce work in this area.

Culture paving the way to the future of work

To merely focus on the contribution of culture to the raw number of decent jobs it supplies and sustains is to miss the true depth and breadth of its contribution to society. To be truly resilient, culture needs to be anchored in broader public policies linked to economic and social development, as this crisis has highlighted. UNESCO Member States have rallied to support their cultural sectors and the [Online Meeting of Ministers of Culture](#) convened by UNESCO on 22 April and attended by some 130 ministers demonstrates the heightened political will to address the challenges facing the sector. Just last month, UNESCO published "[Culture in Crisis: Policy Guide for a resilient creative sector](#)", which discussed the profound impact of the health crisis on the culture sector and its workers, exacerbating pre-existing problems, such as ensuring the fair remuneration for their work. It collates good practices and innovative responses from around the world with a view to developing a comprehensive crisis-response guide for policymakers, and covers measures related to: direct support for artists and cultural professionals; support for sectors of the cultural and creative industries; and enhancing the competitiveness of cultural and creative industries.

Ensuring the longer-term resilience of the sector also involves ensuring that artists, as well as other cultural and creative professionals, can shore up their livelihoods. The [UNESCO 1980 Recommendation concerning the Status of the Artist](#) calls upon Member States to improve the professional, social and economic status of artists through the implementation of policies and measures related to training, social security, employment, income and tax conditions, mobility and freedom of expression. It also recognizes the right of artists to be organized in trade unions or professional organisations that can represent and defend the interests of their members.



Forty years since its endorsement by all UNESCO Member States at the General Conference, some countries have adopted national legislation inspired by it. However, the repercussions of the global pandemic on employment, have clearly demonstrated that the rights of artists to be seen as workers with their own specificities must not be overlooked and that current provisions are insufficient, as outlined in UNESCO's recent publication on "Freedom and Creativity: Defending Art, Defending Diversity". Since the onset of the health crisis, there have been recent calls by Member States to strengthen this Recommendation.

More broadly across the workforce, there is a need to reinvent social protections as unemployment rises. For many years, contract, freelance and 'gig employment' – so characteristic of the creative sector – were viewed as "alternative". This model is now becoming mainstream and, as the OECD observes, "already in many countries, social benefits and collective bargaining based on models where people have stable, full time job is becoming obsolete." Indeed, freelancers are becoming the fastest-growing labour group in the EU. The economic model of the creative sector can therefore potentially provide lessons for the wider economy. The 2019 UNCTAD "Creative Economy Outlook" report on the creative industries highlighted that the creative sector had proven itself to be robust, despite the 2008 financial crash. Indeed, trade in creative goods doubled from \$208bn to \$509bn in 2015, exceeding the average growth rate at 7%, largely thanks to the design, fashion and film sectors. Even creative goods, such as paper-copy newspapers are innovating and switching to online formats, becoming creative services. Indeed, the cultural sector is agile and adaptive and can inspire other sectors, particularly in the face of evolving digital technologies.

Lazaro Llanes





Hands, head and heart: skills for the 21st century

Many of the “jobs of tomorrow” do not yet even exist and culture can inform approaches to enhance the wider world of work, beyond the cultural sector itself. Whilst the number of jobs being created (particularly through the expansion of digital technologies, automation and artificial intelligence, as well as the opportunities presented by the green economy) continues to outpace the number of those being made obsolete, many studies published in the past few years highlight the growing skills gap, showing that there is a shortage of uniquely human skills, such as interpersonal and creative skills, as well as critical thinking, analysis, problem-solving and active learning. Deloitte dubbed this diversification of skillsets a “shift from hands to head to heart”. By way of illustration, one study estimated that for five European countries—France, Germany, Italy, Spain, and the United Kingdom—and the United States, future “demand for higher cognitive skills, such as creativity, critical thinking, decision making, and complex information processing, will grow through 2030, by 19 percent in the United States and by 14 percent in Europe, from sizable bases today”. Meanwhile, across the world today, there are more than 1.8 billion people between the ages of 15 and 29 - together comprising almost 20 per cent of the global population - not in education, employment or training. These so-called “NEETs” highlight the need for adaptations of education systems to keep pace of the changing skillsets required for the workplace. One estimate predicts if investment in the “soft skills” was doubled, then the number of jobs at risk from automation would fall from 10% to 4%”.

The changing nature of employment - not to mention of societies as a whole - has implications for the education sector. Countries are increasingly looking to boost creativity and other soft skills in education systems to future-proof their prosperity. UNESCO, as lead UN agency for education and lifelong learning, has launched a major flagship initiative on the “Futures of Education” with a view to guiding such adaptations for the world of tomorrow. One key strand of UNESCO's work is the strengthening of arts education as an essential component of a comprehensive education for the full development of the individual. Arts education refers to both education in the arts - teaching specialized art disciplines but also teaching art history which refers us to our historical and cultural heritage - or education through the arts - using the arts as a pedagogical tool for the teaching of other disciplines. Student disengagement with the “STEM” subjects of science, technology, engineering and mathematics, in recent years has been highlighted but some advocates are promoting a shift to “STEAM” education, also incorporating the arts by sparking students' imagination and promoting creativity, design thinking, tech literacy, collaboration and problem-solving, through a more people-centric approach. Rather than focusing on careers as scientists or engineers, it also promotes the skills to become a designer, digital artist, coder or art director.



Technical skills are also important in fostering youth employment and entrepreneurship, and is one of the key priorities of UNESCO's Strategy for Technical and Vocational Education and Training (2016-2021) (along with promoting equity and gender equality, as well as facilitating the transition to green economies and sustainable societies). Boosting technical skills in relation to the cultural and creative sectors, including in non-formal education settings, is also key. The inter-generational transition of know-how is a key feature of the 2003 UNESCO Convention on the Intangible Cultural Heritage, for example. The UNESCO World Heritage Volunteers programme, which has been running for over ten years, also encourages the acquisition of basic preservation and conservation skills for the protection of heritage through projects at UNESCO-recognised sites, as well as raising awareness about the importance of World Heritage and mentoring the young people involved to develop soft skills, such as communication.

Furthermore, the workplace of the future may become more diverse as education empowers marginalised groups to integrate, including the nearly 272 million international migrants (two thirds of whom are labour migrants). Intercultural dialogue is therefore a key tool not only within workplaces of the future but also more broadly in increasingly diverse societies. Tools, such as UNESCO's Manual for Developing Intercultural Competencies, published in 2019, could help businesses and organizations of the future to adapt to the needs of their customers, as well as create harmony among their staff. The Story Circles methodology encourages dialogue and develops skills to interact across difference, whether within a society (differences due to age, gender, religion, socio-economic status, political affiliation, ethnicity, and so on) or across borders. It has already been rolled out in healthcare environments, training UN staff, non-governmental organization and healthcare workers tackling the global health crisis. The training aims to reinforce their adaptability to different needs of diverse populations, including vulnerable populations, such as refugees, migrants, minorities and indigenous peoples have been exposed to a disproportionate risk of COVID-19 infection.

UNESCO





A launch pad for action

Shaping the future of work calls for a fundamental rethinking of public policies across the policy spectrum, and is even more critical in the COVID-19 context. As the world faces an economic downturn of the pandemic, with major disruption to employment and exacerbated inequalities, countries will need to address not only a shortfall of jobs but, more fundamentally, the cracks in the global economic system, starkly exposed by the crisis. Forging more inclusive and sustainable economic models - and a more meaningful relation to work - is therefore a leading priority.

Culture's contribution to both economies and societies is now undisputed. It underpins progress to the United Nations Sustainable Development Agenda, not only to SDG 8 on decent work, but also SDG 10 on reducing inequalities, SDG 4 on education and SDG 16 on peace, among others. If concerted efforts are not undertaken, there is a risk of undoing 20 years of progress in terms of harnessing the economic potential of the cultural sector. Assessing the full scope of cultural employment through more robust data systems will be essential to inform policymaking and public funding towards the economic potential of culture.

Providing an enabling environment to cultural employment is equally critical: legislative frameworks and social security systems need to reflect the complex nature of the sector. UNESCO normative instruments, such as those pertaining to the status of the artist, the role of museums, intangible cultural heritage, as well as cultural and natural heritage, provide guidance to Member States. The Organization will continue to support dialogue among Member States, as well as civil society organizations and cultural experts, to further enhance such guidance.

Strengthened synergies between culture and education will also spark the most needed adaptation and innovation skills. Nurturing knowledge, values and behaviours, will be critical to prepare learners to adapt to fast-evolving labour markets and work patterns. This challenge will be even more critical given the change of demographics with a burgeoning youth population, as well as the acceleration of the digital transformation development and the demands of the green economy.

Now is the time to capitalise on the contribution of culture to ensure future prosperity and inclusive, resilient communities. A new dynamic for international cooperation and solidarity was initiated by the UNESCO Forum of Ministers of Culture in November 2019 with the mass participation of countries in a new dialogue about the role of culture for sustainable development. There is a new sense of urgency in this global conversation, as seen in the follow-up online meeting of ministers of culture in April this year, as well as the recent G20 meeting and several other regional initiatives. Next year's International Year of Creative Economy for Sustainable Development and the UNESCO-convened World Congress on Culture, MONDIACULT, in 2022 now provide a launch pad for action.



The African Union held a Technical and Advisory Committee of the Great Museum of Africa (GMA) in November to advance the work on this flagship project of the AU's Agenda 2063. The results of the public consultation on the GMA were discussed and the draft statutes reviewed, among other issues. The Committee also examined preparations for the 1st continental exhibition, which will be hosted by Algeria at the Villa du Trait (the temporary site of the Great Museum of Africa). The exhibition is to be launched in 2021 as part of the AU year of 'Arts, Culture and Heritage: Levers for Building the Africa We Want'. The opening of the GMA is planned for 2023 and will be hosted in Algiers, the capital of Algeria.

Through the African-Union/European Union Youth Cooperation Hub, a new project has been launched to boost the creative sector in East Africa. The new project, called "ArtXchange – Connecting Creative Youth in Africa and Europe" aims to support young creative professionals and community-based organizations by promoting collaboration, capacity-building and exchange between Kenya, Somalia, Italy and Sweden.

The organizers of the All Africa Music Awards (AFRIMA) have announced the postponement of the 2020 edition of the award ceremony to 2021. Due to ongoing health concerns, the African Union Commission (AUC) and the International Committee of AFRIMA called off the ceremony due to take place in Nigeria in early December, instead citing the great opportunity presented by the use of digital platforms.

Arte Charpentier





ALECSO representatives agreed to reinforce cooperation between specialized international and regional organizations and bodies to support the efforts of Arab countries to protect their heritage properties in times of crisis, during its regular coordination meeting of the Architectural and Urban Heritage Observatory in the Arab Countries. Participants agreed to complete an exemplary technical intervention project in Beirut, and to form a working group in coordination with the representative of the Lebanese Republic to protect and restore a building chosen by the country.

The Islamic World Organization for Education, Science and Culture (ICESCO) has launched the interactive platform project for the National Committees for Education, Science and Culture to encourage a participatory approach and to reinforce current and future initiatives. This interactive platform aims to provide a space to exchange information, experiences and best practices among ICESCO's Member States.

Regional civil society organization, AlMawred ALThaqafi ("Culture Resource") has launched the All-Around Culture programme whose aim is to support the cultural ecosystem as an enabling environment for social and economic inclusion of young people in several countries of the Arab States region. Co-funded by the European Union, this initiative aims to establish 12 cultural alliances to strengthen partnerships at the local, national and regional levels in Algeria, Egypt, Jordan, Lebanon, Morocco, Palestine, Tunisia, Libya and Syria.





EUROPE AND NORTH AMERICA

The European Commission has announced the 47 cultural civil society organizations that will participate in the structured dialogue on 'Culture and the Sustainable Development Goals: Challenges and Opportunities', as part of the Voices of Culture initiative. The Dialogue Meeting is due to take place in February 2021 and cover topics such as education, growth and employment, sustainable communities, climate action, and freedom of expression. The dialogue will also incorporate the themes of gender equality and social inclusion. The Voices of Europe mechanism was adopted by the European Commission in 2007 with the objectives of promoting cultural diversity and intercultural dialogue, promoting culture as a catalyst for creativity and promoting culture as a vital element in the Union's international relations.

The European Union (EU) Commission for Innovation, Research, Culture, Education and Youth has given more details about the "New European Bauhaus" initiative, recently announced by Commission President, Ursula von der Leyen, during her State of the Union speech. The Commissioner explained that the initiative will contribute to fighting climate change through an innovative exchange of science and technology with art and culture. The aim of the initiative is also to promote a sustainable lifestyle and contribute to the environmental transition, with input from scientists, architects and artists.

Creative Europe, the EU's only programme specifically dedicated to supporting European cultural cooperation, has been included in the list of 15 flagship programmes for the next 7-year budget cycle, following negotiations in the European Parliament and the EU Council. If final approval given, the programme will see its budget increase by €600 million (one third), giving it an overall envelope of €2.2 billion. Meanwhile, the European Commission has also issued a 1 million Euro Horizon 2020 call to support the digital innovation and development of museums. Proposals are accepted until 12 January 2021.

The Council of Europe intergovernmental organization has launched a Manifesto on the Freedom of Expression of Arts and Culture in the Digital Era. It underscores the importance of artistic creation and cultural industry for democratic societies, under article 10 of the European Convention on Human Rights, which extends to the freedom of artistic expression. It has also released the concept for a digital exhibition, "Free to Create, Create to be Free", due to be held in early 2021 for its Member States to display works of art reflecting the essential role of artistic freedom in a democratic society.



ASEAN Ministers responsible for culture and arts, together with their counterparts from China, Japan and the Republic of Korea, met in late October to discuss the "Impact of COVID-19 & Way Forward for the Culture and Arts Sector". The meeting, hosted by Cambodia, focused on new initiatives in the culture sector during and after the outbreak of the pandemic. It also aimed to continue to promote the implementation of the milestones set out in the ASEAN Socio-Cultural Community Blueprint 2025, and the ASEAN Strategic Plan for Culture and Arts 2016-2025, as well as strengthen partnerships with ASEAN Dialogue Partners.

The Ministers recognized the importance of digital technologies in bridging ASEAN with its citizens amid social restrictions and community quarantine measures. They encouraged the ASEAN Culture and Arts sector to explore ways to foster ASEAN identity and awareness by further leveraging digital technologies.

The "Narrative of ASEAN Identity" was adopted by the Ministers with a view to strengthening a sense of shared identity by "drawing on... mutual inherited and constructed values." Ministers vowed to reinforce this work and advocate for ASEAN Identity to be streamlined into the workplans of all sectoral bodies of the three pillars of ASEAN (Political-Security Community, Economic Community, and Socio-Cultural Community).

Other items on the agenda included ongoing discussions to develop an ASEAN Cultural Heritage List and to evaluate the progress of the implementation of the Strategic Plan for Culture and Arts (2016-2025), particularly the Key Performance Indicators. Siem Reap City of the Kingdom of Cambodia was also nominated as ASEAN City of Culture for the period of 2020-2022 and Ministers reiterated their support for the scheme that aims to promote a culture of peace and intercultural understanding.

Nuttawut Jaroenchai





LATIN AMERICA AND THE CARIBBEAN

The VII Ibero-American Congress of Culture, hosted by the Government of Mexico, concluded that it was necessary to strengthen cultural cooperation in order to build a new social pact for sustainable development of the region. Ministerial representatives of 22 countries participated during the five days of discussions, co-organized with the Ibero-American General Secretariat (SEGIB) and the Organization of Ibero-American States for Science, Education and Culture (OEI). Recommendations and reflections were presented on behalf of the six working groups covering the themes of citizenship, institutions, health and culture, the economic dimension of culture, the social dimension of culture and the environmental dimension of culture. Andorra will host the upcoming edition in 2021 and Portugal in 2022.

A conference looking ahead to the major MONDIACULT event - scheduled for 2022 - was held as part of the Creative Mexico Forum in October. Several high-ranking officials in the Mexican government, cultural experts and the Assistant Director-General for Culture of UNESCO joined the discussion on the theme of "The day after: on the way to the MONDIACULT 2022 World Cultural Policy Congress". The 2022 Congress will take place 40 years after the original MONDIACULT which was a major milestone in shaping the debate on cultural policies globally.

The Transcultura programme has launched the first Cultural Heritage and Cultural and Creative Industries Training Advisory Board in the Caribbean. An initial series of virtual meetings with culture heritage and creative industries experts, artists and practitioners has taken place since September, at which participants have stressed the need to generate a regional platform that works as an integrated information system to provide visibility to Caribbean artists and the cultural and creative industries sector activities. Funded by the European Union and implemented by UNESCO, the programme aims to deepen integration within the Caribbean region through culture.

Inter-American Development Bank





EMPLOYMENT AND CULTURE IN THE VOLUNTARY NATIONAL REVIEWS

In the Sustainable Development Agenda, Goal 8 is the main reference point for the future of work. Target 8.9 makes explicit linkages with culture: by 2030, it calls for countries "to devise and implement policies to promote sustainable tourism which creates jobs, promotes local culture and products". Several Member States cite ambitions and initiatives to boost employment through the cultural sector, in line with SDG 8, within their Voluntary National Reviews (VNRs), particularly through tourism and the creative and cultural industries. These reviews are submitted to the United Nations as a way of monitoring progress towards the achievement of the Sustainable Development Agenda. Other countries also make linkages between employment and culture: namely linked to improving social conditions and enhancing education.



Promote sustained, inclusive and sustainable economic growth, full and productive employment and decent work for all

CULTURAL AND CREATIVE INDUSTRIES FOR EMPLOYMENT AND INCLUSION

The **Malta** Arts Council has launched a fund for creative industry platforms, to accelerate growth in sustainable fashion. It is part of the country's Create 2020 strategy to support creative practitioners in turning their artistic ideas into sustainable economic activities. The 2018 VNR also cites the regeneration of the Marsamxett Harbour area in the capital Valetta, which not only will restore built heritage but also develop a creative industry cluster. **Trinidad and Tobago** cites a social enterprise to help women to gain financial independence through crafts. The 2020 VNR draws attention to the Conflict Women initiative that helps survivors of sexual and domestic abuse rebuild their lives through entrepreneurship, making handcrafted jewellery. **Morocco** cites efforts to boost cultural and creative industries as "reinforcing Morocco's international position as an artistic hub" through the promotion of its cultural diversity, of artistic mobility and of the cultural economy to help youth, women and older people establish cultural enterprises. Its 2020 VNR also highlights that national and international festivals of arts and traditional cultural expressions have boosted tourism income and the development of human capital.

“Canada's historical, cultural and natural heritage plays a vital role in the civic and economic lives of all Canadians. Arts, culture and heritage activities annually contribute **\$53.8 BILLION** and more than **650,000 JOBS** to the economy.





CULTURE BOOSTING SUSTAINABLE TOURISM

Benin states in that efforts to boost jobs in the tourism sector have resulted in its share of employment increasing from 4.3% in 2015 to 9% in 2018, in terms of overall national employment. Its 2020 VNR highlights the strategy to broaden the cultural offering, citing the Museum of the Epic of the Amazons and Kings of Abomey and the International Museum of Memory and Slavery. The restitution of cultural property is central to this strategy. It also aims to create a National Visual Arts Museum. **Guinea** also highlights its national plan for economic growth and employment through tourism and crafts, highlighting the potential of its historical sites (such as its Bissandougou Fort and the d'El-Hadj Omar Tall Mosque), as well as its natural landscapes. The **Singapore** Tourism Board is working closely with "industry stakeholders to develop skilled workers and leaders, and ensure that the tourism sector continues to offer exciting career opportunities". Its 2018 VNR cites projects "to inject vibrancy to the precincts and cultural enclaves", for example, boosting the festive celebrations and street food in Chinatown or an "Artwalk" initiative in Little India. **Lesotho's** employment statistics recognise that the tourism sector employs more women than men (59%), with marginally more skilled labour than unskilled. Its 2019 VNR states that the 2017 Maletsunyane Braai Festival led to more tourists visiting the country. The World Bank is supporting an economic project in the country which includes a component to construct a Tourism and Handicrafts Information Centre for both tourists and locals. **Uruguay**, as part of its National Sustainable Tourism Plan (2009-2020) that aims to increase 'quality employment', cites the introduction of a Green Tourism Seal to help better manage its natural and cultural resources, (and contribute to SDG 12 on responsible consumption and production.)

RESILIENT SOCIAL SECURITY FOR CULTURAL PROFESSIONALS

Estonia, in its 2020 VNR, highlights an initiative to improve "social guarantees for persons with irregular incomes, including freelance creative people" (in relation to SDG 10 on reducing inequalities). An amendment to the Health Insurance Act, which entered into force in 2016, provides for the possibility to aggregate social tax for a person for which several employers together pay social tax in one month at least to the established minimum. This measure supports a 2015 initiative to promote the development of the country's creative economy as part of the knowledge-based economy.



PIVOTING EDUCATION SYSTEMS FOR THE FUTURE

One of **Kuwait's** seven pillars of its Vision 2035 is reinforcing Creative Human Capital. In its 2019 VNR, it describes the work of the Ministry of Education in revamping the school curricula, as well as "improving teacher's competencies to develop new teaching methods and provide students with the needed creative thinking and problem-solving skills". **Latvia** also makes the explicit linkages between creativity, education and research with business, as the basis of the innovative economy. Its 2018 VNR draws attention to research that shows that "culture fosters the type of creativity and abstract thinking that brings excellence to STEM [science, technology, engineering and mathematics]." It highlights that Latvian children have access to high quality, publicly funded art and music schools. Ongoing public education reforms aim at "preparing pupils for the future".



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CASE STUDY THE POWER OF DATA COLLECTION IN SERBIA

Serbia's 2019 VNR states that "among the best achieved results" of the Ministry of Culture and Information comes from participation in UNESCO's 'Culture for Development Indicators' (CDIS) project. The project found that there was a relatively high share of employment in cultural institutions (5.3% of the total employed population) and that cultural activities contribute 3.9% to overall global domestic production. These findings led Serbia to conclude that culture should be further supported to facilitate the higher market potential of cultural industries. Furthermore, the positive results related to the protection of cultural heritage also lead to the conclusion that greater investment in youth education would not only raise awareness of the importance of preserving their heritage but also increase employment.



LATEST NEWS FROM UNESCO



INTERNATIONAL ARCHITECTURAL COMPETITION - MOSUL

UNESCO has launched an international architectural competition for the reconstruction and rehabilitation of the Al-Nouri Mosque, funded by the United Arab Emirates, in the Iraqi city of Mosul.

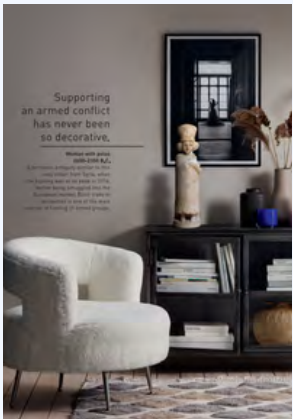
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INTERNATIONAL DAY OF ISLAMIC ART

For the first edition of International Day of Islamic Art (18 November), UNESCO mobilized Member States and its partners to shed light on the richness and diversity of Islamic art- from traditional expressions to contemporary ones - and to highlight its role as a vehicle for promoting cultural diversity, intercultural dialogue and peace.

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ILLICIT TRAFFICKING IN CULTURAL PROPERTY

Celebrating the 50th anniversary of the 1970 UNESCO Convention, the international campaign The True Price of Art continues to raise public awareness of the fight against the illicit trafficking of cultural property. Among the celebrations for the first International Day against Trafficking in Cultural Goods, an international conference was organized in Berlin by Germany, UNESCO, the European Commission and the Council of Europe. Celebrations continue until Nov 2021.

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MARINE WORLD HERITAGE EXHIBITION

The photo exhibition "Protecting UNESCO Marine World Heritage through scientific research", which explores how marine experts and scientists are working to safeguard marine World Heritage sites, is available online.

[SEE EXHIBITION](#)

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