

International Summit

October 2018



The Federation's International Summit returned on 9th October following both our inaugural conference in July last year and our Brexit conference in March 2019. As we approach a post-Brexit world, we will need to be more open and collaborative than ever. The summit brought together some of the most inspiring people from the creative industries around the world to identify how the creative industries can tap in to new markets and respond to global challenges.

The programme included panels on creativity in times of uncertainty, the future creative workforce, the future creative consumer, new markets, global challenges and soft power. The summit took place at Milton Court, [Guildhall School](#), [Barbican Centre](#) and was organised by the [Creative Industries Federation](#) in collaboration with the [British Council](#).

Key takeaways

- New technologies and platforms are creating significant opportunities to reach global audiences for businesses and creatives from any background, culture, ethnicity and gender. However, the UK's creative industries also face a number of challenges, from the decline of grassroots music venues to Brexit.
- Creative subjects are fundamental to the future global workforce as they teach critical thinking, problem solving and self-confidence. In some parts of the world, such as Finland, these subjects are central in education whilst in others, such as the UK, these subjects are marginalised and these countries risk being left behind.
- Consumers are becoming more driven by experience than products. They are also getting more involved with the creative process and are more interested in the ethical conduct of businesses. There are also growing audiences which desire access to what they want, when they want it and new technologies can help reach these audiences.
- Creative industries across the world have the tools to tackle social issues such as the aging population, education, and access to health care, as well as global challenges such as waste and plastics. They also have an important role in changing, developing and regenerating areas of cities.
- The creative industries are vital to the UK's soft power. In order for soft power to be effective it should not be seen as a tool of government. Audiences will always pick up on when something is not authentic.

Creativity in times of uncertainty

- The summit opened with welcomes from Sir Nicholas Kenyon (Barbican) and Alan Bishop (Federation). The Federation's chief executive emphasised that the creative industries' international success is a consequence of the imagination of its people. Whatever the outcome of Brexit, we must continue the wonderful work of spreading ideas and learning new ideas from the rest of the world.
- This was followed by a panel discussion on the most exciting opportunities and challenges that lie ahead. [Humza Arshad](#) (comedian, actor and YouTube Creators for Change Ambassador) explained that YouTube allows anyone, from any background, ethnicity, culture and gender to have an idea, create their own content, and reach global audiences.

For more information, contact **Samuel Young, Deputy Head of Policy and Public Affairs** at 020 3771 0350 or at samuel@creativeindustriesfederation.com

creativeindustriesfederation.com / twitter.com/creative_fed

- He added that if they have a plan and put in the hard work, these new creators can become brands themselves leading to further opportunities such as book deals, merchandising, and working with TV channels.
- Zygi Kamasa ([Lionsgate](#)) agreed and highlighted that scripted, short-form content is an exciting new area of the audiovisual industry. Moreover, young people are finding it easier to make it in the movie business. They can make a YouTube video as a pilot to show the movie industry that they can make content which audiences want to see.
- Kamasa added that the audiovisual industry is now producing content for all formats. New technologies and platforms offer different ways to reach global audiences and there has been an increase in binge watching. Arshad agreed that certain audiences want instant access and do not want to wait a week for a new episode.
- Yana Peel ([Serpentine Galleries](#)) spoke about the power of harnessing new technologies in the gallery space whilst recognising the power of live experiences. Peel explained that at the Serpentine they think about how to use new technologies to service the artists they work with and reach diverse audiences.
- Amy Lamé (Night Czar, [Office of the Mayor of London](#)) and Peel expressed concerns about the challenges faced by the sector. Lamé said that 35% of grassroots music venues in London have been lost. Many young artists use these spaces to kickstart their careers. The Mayor is providing support to keep these venues running to protect the talent pipeline and ensure there is a diversity of night time offerings for Londoners. Peel agreed that we need to give opportunities to creators who are not making a lot of money but have great ideas.
- Both Lamé and Peel also raised concerns about Brexit. They argued that the UK needs to maintain the free movement of creative ideas and people, which is essential to the UK's future economic and cultural success, and soft power. The challenge however is demonstrating the value of the creative industries because culture and soft power are difficult to quantify.

The future of the creative workforce

- The second panel explored what the future creative workforce might look like and what skills and education we need. Marquise Stillwell ([OpenBox](#)) said that whilst technology skills such as coding are important, we need critical thinkers with interpersonal skills. Art and drama taught in schools gives young people these skills which are often necessary to transfer into management roles.
- Tom Davies ([TD Tom Davies](#)) said that when he looks for new employees he does not look at their academic background but whether they are creative, team players, problem solvers and multi-taskers. Education does not focus on these skills or interact effectively enough with businesses.
- Andria Zafirakou ([Winner of the Global Teacher Prize, 2018](#)) observed that we are facing a huge challenge in education as the value of arts subjects is not recognised by parents and learners. One of the reasons is that universities are saying that to go to university, arts subjects are not preferred. We are confusing children and arts subjects should not be called "soft skilled".
- Stillwell added that education should be about making us better citizens and social, whilst Zafirakou said life skills are important rather than academic records. She added that we put children under so much pressure and it is impossible to capture the right information in a one and half hour exam.
- Davies said that we need bespoke education with different pathways for children. Stillwell agreed and added that whilst in the US there is a very linear path to success, this is likely to change and young people will begin choosing their own pathways. He added that in the current education system, young people are taught how to follow the rules. However, he teaches his employees how to break the rules.

- Alex Beard ([Author of Natural Born Learners](#)) spoke about a school in San Diego called High Tech High. Students experiment with technologies and the arts, such as flying drones to replace seed pods, whilst filming it to produce an educational documentary. However, one of the challenges we face is that tech is often being developed to be addictive, which can create mental health issues amongst young people.
- Finland is leading the world in the way it teaches creativity. Beard explained that young people do not start school until they are 7 years old. Before this they are playing and being creative. In schools, there is a lot of emphasis on woodwork and the arts. Davies observed that China has witnessed a huge change in the way it values creativity and teaches it. If we do not change our education systems, countries such as the UK are in danger of being left behind.

Speech by Jeremy Wright, Secretary of State for Digital, Culture, Media and Sport

- Jeremy Wright ([DCMS](#)) gave a [speech](#) in which he outlined the following:
 - The UK creative industries are leaders in originality and fundamental to the UK's soft power.
 - As we leave the European Union, creative industries will be essential to show that we are still outward looking.
 - We need to support our creatives industries domestically. The creative industries sector deal was a milestone but the delivery will be just as important.
 - We should not be choosing between STEM subjects and the arts, and between creativity and technical excellence. The Creative Careers Campaign, led by the Federation and creative industries partners, will play an important role in promoting skills and talent. Creativity is essential in all subjects and drama is fundamental to self-confidence.
 - Wright announced a nationwide festival of Britain in 2022 which will have an exciting programme of arts, culture, design and tech. He called on the creative industries to help make this a success.
 - He also emphasised the importance of international talent. The UK is looking to agree a reciprocal mobility framework with the EU to facilitate movement to provide services, and free travel for temporary business activities and for young people.
 - An immigration white paper will be published in the autumn and he will ensure the creative industries' views are understood. The salary threshold of £30,000 in the current system does not always reflect high skills in the creative industries. He said that he will be making the argument to the Home Office that this is too blunt an instrument and the system must be capable of adapting.
 - The UK is also working with the EU on a culture and education accord to facilitate collaboration and cultural and creative exchanges.
 - The creative industries tax reliefs will be key priorities for his department. He made reference to the British Film Institute's [report](#), published that morning, which demonstrates that tax reliefs have powered growth and created thousands of jobs across the UK.
 - He also called for input from the creative industries on future trade agreements with non-EU countries. The UK will chart its own course and the creative industries will be at the heart of this.

The future of the creative consumer

- The third panel discussed the changing nature of consumption and how customers of the future will discover and engage with new products and content. Fiona Noble ([Quintessentially](#)) said that consumers now desire experience and community, over product. The key to promoting brands will be a mix of these. She has seen a 45% increase in the desire for experiences and the role of brands in people's lives is growing in importance.

- Cassie Marketos ([Kickstarter](#)) added that at Kickstarter they see people who want to be involved and experience the creative process. People are feeling more helpless in the current systems where individual action does not appear to have an impact. They are therefore looking for new ways to make a difference. Often those involved in Kickstarter have certain values such as supporting female artists or people from underprivileged backgrounds.
- Noble observed that consumers now expect brands to do the right thing. There is an increasing desire from people to understand how CEOs work, the supply chains and other aspects of how the business is run. Technology has facilitated access to this information. Maximilian Jarrett (Abundenta Divina (Media) Ltd) agreed that big brands do not want global campaigns against them. There is a question about how far down the value chain the consumer is interested in going and how far the producer is willing.
- Lucien Boyer ([Vivendi](#)) explained that many people do not want packaged products. Many consumers want to use online platforms which give them access to what they want, when they want it. Suhair Khan ([Google Arts and Culture](#)) agreed that technology is changing the way consumers are engaging with content. Google's platform allows consumers to experience museum objects, which is about the interconnection between real life and online, and giving audiences a choice. However, this is not about replacing the live experience and people will continue to value experiencing something in reality.
- Jarrett added that Africa will be a key future market and we need to start thinking about how we can co-create and reach consumers there.

Creative industries: new markets

- The fourth panel discussion used Indonesia as a case study to explore how developing countries are combining 'purpose and profit' through a new wave of creative and social enterprises. Becky Schutt (British Council) highlighted that we face a variety of social issues and the lack of employment opportunities and low wages means we are in danger of losing a generation.
- Tita Larasati ([Bandung Creative City Forum](#)) provided an overview of her work where a hub of 45 creative communities and individuals nurture creativity in Bandung, Indonesia in order to tackle and improve local problems, promote cultural diversity and promote business potential and entrepreneurship. The Forum has created prototypes of how they want the city to be and inviting people to experience it.
- Eliza Easton ([Nesta](#)) outlined Nesta's [Amplified](#) which will help the creative industries understand social impacts and to talk about it. The [Policy and Evidence Centre](#) will also allow the sector to reflect and explore how to deal with issues such as self-employment, diversity and gender.
- Easton added that we face changing demographics, such as an aging population, and the creative industries have the tools to tackle these. Larasati observed that there are many new startups which are exploring specific social issues such as education and access to health care.

Can design and creativity save the world?

- The fifth panel discussion was on how the creative industries can tackle global challenges through product design and initiatives. Sophie Thomas ([Thomas.Matthews](#)) explained that 80% of environmental costs are predetermined during product conception and the design stage. A recent United Nation's [report](#) showed that we have just 12 years to sort out climate change. The creative industries can often be part of the problem as well as the solution. We need to change the way we think and to teach and build sustainability into our practices.

- Adam Goswell ([Lush UK & Europe](#)) said that at Lush they have opened concept stores with their new range called [Naked](#) which have zero packaging. They are also evaluating their supply chains for the hardware and technologies they use, and are now looking to develop their own electronics made from ethically sourced materials. They are taking the ethics Lush is built on and applying to all areas of the company. Some of their ideas may fail, but all failures make Lush what it is today.
- Safia Qureshi ([CupClubTM](#)) is an architect by trade but moved into design. Her agency looks at how to solve the plastics issue by turning products from single use to multi-use. They have designed a recyclable, multi-use cup and provide a collection and redistribution service. They also track the products so they can see their use and optimise logistics.
- [Justine Leconte](#) (Fashion Designer and YouTube Creator) explained that she has a similar goal which is to demonstrate that fashion is not a disposable thing and to make people aware about the damage of fast fashion. She is using social media and YouTube to shift behaviours and make people think about their purchases. Goswell agreed that social media can be a powerful tool. Lush are investing in their own platform which they can control and share content.
- Qureshi and Goswell also discussed blockchain. Goswell said it could be a way to track Lush supply chains and show the journey of the ingredients. Qureshi however said that blockchain does not work in the sharing economy because it is too complex.

The future of cities

- The sixth panel discussed how can creativity and creative thinking help our cities to respond to global and social challenges. Paul Owens ([BOP Consulting](#)) explained that in 10-15 years we will have 45 cities with over 10 million people. The growth will be in Asia, Latin America and Africa.
- Hannah Barry ([Bold Tendencies](#)) provided an overview of the project she is working on which changed a multistory car park in London into a cultural space, commissioning sculpture, architecture, orchestral music and opera. They essentially took a gallery curation process and looked at what they could do to contribute to a city filled with activity.
- Alex Lifschutz ([Lifschutz Davidson Sandilands](#)) said that London is about the right size for sustainable development, and he was lucky enough to work with the residents of Coin Street who have created a thriving community.
- Justinien Tribillon ([Theatrum Mundi](#)) explained that cities have different histories and boundaries. In Paris, those who live in the centre rarely venture outside of certain boundaries. However, the creative industries are changing this as Parisian's are beginning to realise that you can go beyond these boundaries to experience a concert. New parts of the city which were previously underused are now growing and thriving.
- Alice Black ([The Design Museum](#)) said she worked with property developers and the city authority to open a design museum in Kensington High Street in London. The intended consequences was the regeneration of an old area by introducing the creative industries. The unintended consequences was that the area became highly desirable and creatives could no longer afford to live there. Black explained that in the property sector many are seeing the creative industries as key to developing areas.

Soft power and cultural relations in 2018

- The final panel discussed the creative industries vital role in the perception of the UK overseas. Ekow Eshun ([Calvert 22 Foundation](#)) stated that we need to connect with other parts of the world in meaningful ways. The Calvert 22 Foundation connects with the New East (Eastern Europe, the Balkans,

Russia and Central Asia), telling real stories and using compelling imagery through a programme of exhibitions and events, research and digital media. Eshun said that digital is a way in which connections can be made, alongside real experiences.

- Sigríður Ásdís Snævarr (Roving Ambassador, Iceland) explained that Iceland has a tiny population and soft power is there only real power. Part of her role is connecting Iceland to the rest of the world. For example, she helped an artist transfer an iceberg from Iceland to exhibit in Paris.
- Sir Ciarán Devane (British Council) argued that in order for soft power to be effective, it cannot be seen as a tool of government. Caswell agreed that it all depends on how much control the artist has. Audiences will pick up on something which is not authentic. Eshun added that the output of culture can be difficult and complex, but this is why people are drawn to it.
- Devane said that every young person in the UK should have an international experience in their life. Government is increasingly understanding this.
- Lucie Caswell ([Featured Artists Coalition](#)) said that the creative industries are touched in every way by Brexit and this will have a direct impact on the UK's soft power. Access to talent is particularly important and if you alienate people there will be a talent drain. Eshun added that the UK's image is one of being open and welcoming, however this is changing.
- Snævarr however said that the UK is still a magnet for study and tourism. Caswell also added that if there is one positive from Brexit, it is that it has united the creative industries.

About the Creative Industries Federation

The Creative Industries Federation is the national organisation for the UK's creative industries, cultural education and arts. We are entirely independent. Our revenues, and our strength, come from our members - businesses, institutions and individual practitioners working in every part of the creative industries throughout the UK.