

CREATIVE ECONOMY REPORT 2010

Creative Economy: a Feasible Development Option

2. The development dimension

**Box 2.1 South-South sharing of creative experiences**

At the 2006 Pan-African Dance Festival held in Kigali, Rwanda, the UNDP Special Unit for South-South Cooperation sponsored the International Conference on Creative Economy for Development. The objective was “to promote the effective use of creativity as a source of wealth, a means of generating employment and a significant factor in poverty reduction”.

During the conference, two African NGOs, Maison des Jeunes de Kimisagara (MJK) from Rwanda and the Lake Victoria and Nyansa Creative Arts Association (LAVINCA) from Kisumu, Kenya, were invited to participate in a partnership with a Brazilian NGO, Ação Comunitária do Brasil do Rio de Janeiro (ACB/RJ). Its purpose was to develop a pilot initiative based on the creative-economy principle of sharing experiences in order to influence practice.

Three artists from the National Ballet of Rwanda and two artists from LAVINCA in Kenya spent 15 days in Rio de Janeiro with Ação Comunitária do Brasil sharing experiences in the areas of dance, music, fashion and style. In November 2006 the three groups organized an art exhibit at the World Cultural Forum and the International Conference on Creative Economy for Development in Rio de Janeiro. It showcased some of the more than 300 creative items that the Kenyans and Brazilian artists had produced in collaboration using tie-dye, batik and silk screening techniques. They also shared their pilot experience at the World Social Forum in Nairobi in January 2007.

In 2009, building on the success of these initial experiences, the UNDP Special Unit for South-South Cooperation, together with ACB/RJ and LAVINCA, created a project called “Creative Start-up Businesses for Kenya’s Youth”. It consisted of:

- A design and marketing workshop to provide creative economy practitioners with feedback on the design, marketability, functionality and sales potential of their creations.
- A curatorship exercise in which participants selected a range of works by young artists and artisans in Kisumu, Kenya, for inclusion in a marketing catalogue.

- The sharing of experiences between experts from LAVINCA and ACB/RJ, including training on ACB/RJ's methods to improve the livelihoods of talented youth and adults from underprivileged backgrounds by developing creative enterprises.

The visually striking catalogue showcases the talent of young Kenyan artists and artisans with the aim of connecting them to local, national and international markets. The catalogue also illustrates how South-South cooperation can be a powerful tool for scaling up ideas and practices that lead to alternative ways of generating income and promoting social justice. Having deepened its technical expertise in partnership with ACB/RJ, LAVINCA continues its work to empower talented individuals to develop better livelihoods in Kisumu, Kenya. The catalogue, "Creative Start-up Businesses for Kenya's Youth", can be downloaded at: [www.acb.acbrj.org.br](http://www.acb.acbrj.org.br).

By Marilia Pastuk,  
Sociologist,  
Principal Executive of ACB/RJ.

## Box 2.2 Brazilian carnivals

The simple mention of carnival takes us to Brazil. But, as the poet and Bahian essayist Antonio Risério affirms,<sup>1</sup> Brazil is not the "country of carnival" that is celebrated in the title of Jorge Amado's famous novel, *O País do Carnaval*. Rather, it is a country of "many carnivals", as described in Caetano Veloso's song. This is because, beyond pervasive commonalities, the Brazilian carnival has multiple dimensions and distinctive manifestations in different cities.

Thus, we must abandon the inexact idea of one "Brazilian carnival" and speak about the carioca carnival in Rio de Janeiro, the carnivals of Recife and Olinda in Pernambuco, and the Salvador carnival in Bahia, among others.

The carioca carnival, for example, is characterized by its appeal as a spectacle and its strong links to the tourism economy. Carnival in Pernambuco is strongly linked to traditional forms of popular expression. Distinctively, the Bahian festival is a large-scale, popular event characterized by cultural hybridizations, tradition and innovations. It has established itself since the late 1980s as the catalyst and backbone of a multifaceted economy. Therefore it provides an interesting case study that hints, on the one hand, of the economic dimension of culture as a stimulant of cultural production and dissemination and as an enabler of the development and establishment of artists. On the other hand, it delves into the cultural dimension of the economy as a catalyst for innovation, job creation and growth.

Bahia has always occupied a key place in the Brazilian cultural scene. The carnival frolics, with their *blocos*,<sup>2</sup> *afoxés*<sup>3</sup> and *trios elétricos*,<sup>4</sup> constitute an exuberant market of symbolic cultural goods and services that in the last 25 years has come to characterize Salvador. In the contemporary configuration of the Bahian carnival, mercantile practices co-exist with cultural expression in a creative economy that combines celebration with economic production.

Three important developments emerged in carnival frolics in the last fifty years, culturally distinct and distant from one another in time. The first one is the birth of the *trio elétrico* in 1950. Inaugurating the popular participation that since then has characterized the carnival of Bahia, the *trio elétrico*, also an excellent vehicle for advertising, became the first carnival enterprise. The second one is the 1970s resurgence of *afoxés*, particularly the emergence of *blocos afro*,<sup>5</sup> a new form of participation in the celebrations by the organized Afro-Brazilian youth that combines culture, politics and commerce, contributing to the exaltation of ethnic pride particularly within the Afro-Brazilian communities. The third phenomenon is the 1980s emergence of *blocos de trio*.<sup>6</sup> Placing ropes around the *bloco* privatized the *trio elétrico* since people pay to parade within the confines of the ropes dressed in the *abadás*.<sup>7</sup> This reintroduced a social hierarchy into the occupation of the public space, thus inverting the movement registered in 1950 when this same hierarchy was disarticulated by the emergence of the *trio elétrico*. On the basis of the repertoire created by the *blocos afro*, the *blocos de trio* favoured the birth of axé music, a musical style born at the Bahian carnivals that established itself throughout Brazil. When the *blocos de trio* organized themselves as enterprises and attained economies of scale, they transformed the Bahian carnival into a product with a reach further than the party and the city they animated. They exported the Bahian carnival model to dozens of Brazilian cities, notably stimulating a market around carnival. Other elements contributed to the transformation of carnival into a great business. The various actions of private enterprises in the creative industries (recorders, publishing companies, radio stations, etc.), technological advances (of the *trio elétrico*, recording studios, etc.), an aggressive marketing campaign to promote tourism, and improvements in infrastructure are all elements that contributed to the growth of the Bahian carnival, its products and markets. Carnival showed enormous capacity to generate multiple products, including music, artists, organizations and the *trio elétrico*, which, in conjunction with the cultural industry, the leisure and tourism industry and the service economy of the city, developed immense and diversified business possibilities for job and income creation. The Bahian carnival transformed itself into a mega event, surpassing by far and in all aspects any other popular event in Brazil. A quick look at the statistics of the 2006 and 2007 carnivals presented in the following table illustrates this point.

### Indicators of the Bahian carnival, 2007

Indicator	Statistic
Duration	6 days
Estimated audience	900,000 people
Occupied urban space	25 km of streets/squares, 30,000 sq m of other spaces
Number of carnival groups	227 groups
Artists involved	11,750 people
Casual employment	131,000 jobs (97,000 from the private sector and 34,000 from the public sector)
Number of tourists	360,307 people (national); 96,401 (foreign)
Hotel occupancy	100%
Accredited press	2,531 professionals
Income generated by tourists	\$94 million
Income turnover	\$168 million
Public income from taxation	\$3.2 million
Private income	\$95 million
Public expenses	\$27 million

Source: Entursa, Relatório, 2006; Infocultura 2007.

As the magnitude of the figures above suggests, carnival demands led to a radical change in the way the Government and the private sector plan, manage, support infrastructure and equipment, and supply services to ensure carnival's success. Re-conceived as a strategic business by various public and private actors, the reconfigured Bahian carnival acquired great social and economic importance, expanding business opportunities for an array of productive agents.

In effect, the transformation of carnival into an economic phenomenon engendered many lucrative activities. The *blocos de carnaval*, the biggest symbol of the carnival business, have evolved from simple playful clubs to profitable companies by capitalizing on the organizational and technological innovations acquired during the last 25 years of carnival celebrations. Today there are over 200 *blocos*, the largest employing as many as 2,000 people as musicians, dancers, waiters, drivers, security, electricians, carpenters, etc. and contracting third-party services for the construction of *trios elétricos*, the making of *abadás*, production of instruments, etc. The business portfolio of *blocos* includes countless activities linked to the production and commercialization of symbolic cultural products, such as the sale of *abadás*; sponsorships for the parade and other year-round, nation-wide shows; commercialization of food and drinks during the parade; business partnerships with singers and bands;<sup>8</sup> and franchises of the *bloco's* trademark.

The activities of the tourism economy (accommodation, transport, tour operation, gourmet, etc.) and of the cultural and leisure industry (show business, phonographic arts, publishing, radio broadcasting, etc.) benefit from the economic dimension of carnival. Street commerce is also invigorated. The *baianas de acarajé*, street vendors of all kinds of products, collectors of recyclable materials, car security guards, all thrive under the carnival economy, with seasonal workers in such categories numbering around 25,000 people in 2006.<sup>9</sup>

More could be elaborated on how the boom of the creative economy of carnival unleashed opportunities for people to escape poverty and on its diverse impacts, particularly on Salvador's social fabric. In the Bahian context of high levels of inequity and social exclusion, a regulatory role remains to be played in the multiplication and social distribution of the opportunities arising from the commercialization of carnival, particularly since carnival is, in essence, a cultural phenomenon. This poses a twofold challenge: safeguarding the symbolic, cultural meaning of this party for the soul of the city and its people so as to ensure the participatory, popular spirit of the Bahian carnival while at the same time unleashing, leveraging and capitalizing on the business that it represents.

<sup>1</sup> Risério, Antônio, *Carnaval: As cores da mudança*. Afro-Ásia, Salvador, Centro de Estudos Afro-Orientais da Universidade Federal da Bahia, no.16, pp.90-106, September 1995.

<sup>2</sup> The blocos are the groups of people who parade while singing and dancing. The origin of the blocos precedes the emergence of the carnival itself. Their probable ancestors were the groups of masked performers known as cucumbis, formed by black slaves who participated in the festivities of the entrudo in colonial society. Such groups paraded singing and dancing to the sound of their musical instruments, mainly satirizing the dominant white society.

<sup>3</sup> The afoxés are old carnival groups of the Afro-Brazilian communities explicitly linked with candomblé, an Afro-Brazilian religion.

<sup>4</sup> The trio elétrico, created by Bahians Dodô and Osmar in the 1950 carnival, is a platform, mounted on a truck equipped with giant speakers, on which musicians perform; people follow the trucks singing and dancing.

<sup>5</sup> The blocos afro that parade to the sound of great bands mainly composed of percussion instruments have been a symbol of the Bahian carnival since the 1970s. Among the most famous is the internationally known Olodum.

<sup>6</sup> The blocos de trio, a creation of the Bahian middle class, are characterized by their use of a trio elétrico inside the roped-off area.

<sup>7</sup> The abadá is a fancy costume used by the participants in the blocos.

<sup>8</sup> Intricately associated with the growth of the blocos is the artistic success achieved by the singers and musical groups who now occupy a leading place in the mercantile space of the carnival. Many simple bloco singers have entered the market with their own blocos, or have become co-owners of already existing blocos, or have set up their trios elétricos. Many have become great stars, creating their own producers, recording studios and publishing companies for the distribution of hundreds of thousands of records, and take part in the so-called "extemporaneous" carnivals, that is, festivities that are not organized exactly forty days before Easter as the Christian calendar requires but at any and all times during the year.

<sup>9</sup> Emtursa, *ibid*.

## Box 2.4 Experience of the Shanghai Creative Industry Center

An illustration of the application of a creative-industry development policy in an urban setting is provided by Shanghai, where the Shanghai Municipal Government has clearly stated that the development of creative industries would be one of key industries in economic transition and city development during the 12th Five-Year Plan period (2010-2015). According to the Shanghai Creative Industry Center, 6,110 companies from 30 countries had entered one of the 80 creative industry parks (2.5 million square meters) around the city, creating job opportunities for more than 80,000 people. In 2009, the creative industries of Shanghai realized an increase of 114.9 billion yuan in turnover, nearly 17.6 per cent higher than that of the previous year. In 2009, the total turnover of the creative industries accounted for 7.7 per cent of the GDP of the city (see table below).

	Output (in billions of RMB)		Added value (in billions of RMB)	
	2005	2009	2005	2009
<b>Total</b>	<b>197.57</b>	<b>390.06</b>	<b>54.94</b>	<b>114.90</b>
R&D/design	89.28	206.90	22.09	56.70
Architectural design	37.16	46.34	9.87	15.77
Arts and media	12.84	12.97	4.94	5.46
Consulting and planning	41.03	94.23	13.68	29.07
Fashion consumption	17.26	29.62	2.36	7.91

Shanghai's cultural industry authority issued a series of policies and guidelines to encourage non-public investments. The further opening of the cultural market has driven up the enthusiasm of private investors. By the end of last year, 186 institutions owned business licenses for broadcasting and TV program production, with 159 privately-owned; 85 business arts performance troupes, with 43 privately owned; and 157 performance agencies, with 78 per cent privately-run. The private-based economy has played a major role in entertainment sites such as net-café's and other Internet services.

The establishment of a public cultural system has played an important role in boosting the city's cultural industry, which has been enhanced by government sourcing to the development of the industry. The acceleration of the establishment of community cultural activity centres, cultural information stations, museums and libraries has created more jobs and has driven up the demand for books, audio products, movies and Internet services. According to a Shanghai Municipal Government Press Conference Memo of 20 September 2006, the public-welfare cultural protection and equipment services, cultural activities of the

public, cultural research and community services registered revenues of 2.35 billion Yuan, with the added value of 1.24 billion Yuan, covering four per cent of the whole cultural service sector.

By Dr. Pan Jin,  
Deputy Secretary-General,  
Shanghai Creative Industry Center

### Box 2.5 A passion for Tango

Tango has regained its vitality in the city of Buenos Aires with a considerable economic impact; it has tripled its income as a sector in the first years of this century. It generates a direct income of about \$135 million annually and an estimated three times that amount indirectly. It represents 4 per cent of the total revenue generated by cultural industries in Buenos Aires.<sup>46</sup> Direct activities include the organization of performances, CDs, classes and other events or activities directly related to tango. The indirect activities are those related to support services. There is also increased demand by international tourists for dinner shows and tango courses. In September 2009, UNESCO declared tango as an intangible cultural patrimony of humanity which “personifies and encourages cultural diversity and dialogue”.<sup>47</sup>

An example of a successful creative business is “Señor Tango” a famous Argentinian tango spectacle that distils the magic and splendour of prestigious musicians and dancers under the direction of Fernando Soler. The show gathers 40 artists for a performance in a large antique house in Buenos Aires. The orchestra is directed by the maestro Ernesto Franco, who was Juan D’Arienzo’s first bandeonist during the golden age of Argentine tango. The spectacle employs professionals to set up lights, sound and special effects as well as choreographers and costume professionals. A well-known chef and team hosts, on average, 1,500 people per show. Since its inauguration in 1996, both the house and Mr. Soler have received several awards. The place was declared of parliamentary interest by the honourable Chamber of Deputies of Argentina, of tourist interest by the Secretary of Tourism and of cultural interest by the Legislative of the City of Buenos Aires. Señor Tango received the Bizz Award 2005 by the World Confederation of Businesses in the city of Houston as the best Tango Musical, and Fernando Soler as creative entrepreneur. In 2008, Señor Tango was the host for the Latin Academy of Recording Arts & Sciences, which gives out the Latin Grammy awards.

<sup>46</sup> El Tango en la Economía de la Ciudad de Buenos Aires, Multimedia, Observatorio de Industrias Culturales de la Ciudad de Buenos Aires.

<sup>47</sup> BBC Mundo, El Tango Patrimonio de la Humanidad.

Source: Interview with Dr. Antonio B. Lucchese, Administrador Academia Nacional del Tango, and Ms. Carolina Mufolini, Institutional Relations, Señor Taño, November 2009, Buenos Aires, Argentina. See <http://www.senortango.com.ar/es/show.asp>

## **Box 2.6 Guatemala: The economic contribution of culture<sup>1</sup>**

In recent years, research in the field of cultural economics has progressed so much that, today, there is little doubt about the importance of the economic contribution generated by the economic agents or firms that are a part of it. Obviously, not all countries have realized it. Most notably, those countries lacking economic resources to conduct these types of research have fallen behind in their analyses of cultural and creative industries. Such is the case for countries in Central America which, until now, have not counted on such kinds of studies. It is striking and worrisome at the same time that none of the Central American countries have national analyses of their cultural industries.

Recently, however, these countries have started to think of their cultural sector as a productive one with the ability to produce economic growth and economic development at the same time. The first study developed in Central America was in Guatemala, where the economic contribution of the cultural industries reached 7.6 per cent of GDP. The annual average growth was 7.3 per cent for the years 2001-2005, a higher rate than that registered in the majority of other sectors of the Guatemalan economy. The shadow economy (which includes illegal and informal activities) in Guatemala represented almost half of the national economic activities. When the contribution of the shadow economy is included, cultural industries were responsible for 9.02 per cent of GDP in 2005.

The study also found that the cultural sector employed 7.14 per cent of the labour force. When compared with the economic contribution (7.26 per cent), we can conclude that the jobs created by the cultural industries were, on average, slightly more productive than the average jobs in the whole economy. This may also be interpreted as indicating that the cultural industries were important contributors to the improvement of competitiveness of the Guatemalan economy and its labour force.

Regarding international trade of goods and services, imports of cultural goods were higher than exports in 2004 (3.36 per cent and 2.12 per cent, respectively), resulting in a trade deficit of 1.24 per cent for that year.

It is now clear that culture and creativity contribute to the economic growth and development of a country in addition to having intrinsic social and aesthetic values. This is demonstrated by the relatively high contribution of cultural industries to GDP and the productivity of their workers. In other words, cultural activities constitute their very own sector of economic activity.

The cultural industries add economic and social value to countries and individuals. They constitute a type of knowledge that translates into jobs and abundance, consolidating creativity – their “raw material” – to promote innovation in production and sales processes. At the same time, they are central to the promotion and maintenance of cultural diversity as well as in assuring democratic and cultural access.

Moreover, as noted earlier, cultural industries have the dual capacity to simultaneously generate economic growth and economic development. Countries must take full advantage of the economic potential for growth and development provided by the comparative advantages of their cultural-economic activities while respecting cultural identities and diversity.

<sup>1</sup> Analysis by Ernesto Piedras Feria for the Ministry of Culture and Sports, Government of Guatemala, with funding from the Inter-American Development Bank, Guatemala, 2007.

By Ernesto Piedras Feria,  
economist,  
Instituto Tecnológico Autónomo de México (Mexico Autonomous Institute of Technology),  
and CEO, The Competitive Intelligence Unit.

### **Box 2.8 The Bolshoi: A sublime gift to the world**

The Bolshoi Theatre is one of the most famous cultural institutions not only in Russia but also around the world. However, this has not always been the case.

Bolshoi's history goes back to March 1776 when the Russian Tsarina, Catherine the Great, granted Prince Urussov exclusive rights to organize performances and masquerades in Moscow. In four years – by 1780 – Petrovsky Theatre was built for the company on the exact spot where the historic building of the Bolshoi Theatre now stands, at the place that today we call Teatralnaya Square. Only after the big fire of 1805, when the building was ruined, and in order to preserve the company was the decision taken for it to come under the Emperor's theatres, which eventually included the Mariinsky (renamed the Kirov Theatre for part of the twentieth century), Aleksandrinsky and Maly Theatres in St. Petersburg and Maly Theatre in Moscow. With the Russian capital located in St. Petersburg, all major musical theatre events during the nineteenth century took place at the Mariinsky rather than at the Bolshoi.

After the October revolution of 1917, the capital was moved to Moscow and the situation drastically changed. All the best artists were invited to Moscow.

Prior to that time, Anatoly Lunacharsky, who was the Cultural Minister of the new Soviet Republic, had to win a major battle in order to convince authorities that ballet and opera were not a mere bourgeois form of distraction but rather a truly great art that expresses the national glory of Russian people no less evidently than any economic, social or scientific achievements.

The importance of art as an ideological tool was understood quite rapidly by the communists and throughout the twentieth century, State support to the Bolshoi was outstanding even in the most difficult times. Stalin himself was often a guest in the official box of the Bolshoi Theatre. Galina Ulanova, Marina Semionova, Olga Lepeshinskaya, Maya Plisetskaya, Vladimir Vasiliev – these are only some of the names of legendary dancers who made the Bolshoi Ballet synonymous with the highest standards in classical ballet. From the first Bolshoi international tour in 1956, the Western world was confronted with a new face of Soviet Russia – talented, human, touching and expressive.

Today the Bolshoi Ballet Company comprises 220 dancers and is the largest classical ballet company in the world. It has faced some difficult times, however, particularly in the early 1990s after a decade of perestroika where the State for a while lost interest in the company; all former privileges were erased, all former relations were broken. The company had to find its place in the new country and it took several years to do so. The situation was aggravated owing to internal artistic crises. When Yury Grigorovich had to leave his post as chief choreographer after holding the post for 30 years, the Bolshoi Ballet Company was torn apart by different creative forces and no interesting projects materialized for years.

In 2000, Anatoly Iksanov was appointed General Director of the Bolshoi Theater and had to meet several challenges. One of the main ones was the renovation and reconstruction of the historic building of the company, which had been without any major renovation since 1856. The particular nature of the Bolshoi is that opera, ballet, orchestra and building all form an outstanding cultural institution known in the world as the Bolshoi. Hence during renovation, it was important not merely to reinforce basement and walls and to install new stage equipment but first of all to preserve a unique company.

In order to do this, Bolshoi needed to have another place to perform and in 2002, the Bolshoi new stage opened. Finally, after years of discussions, the plan for Bolshoi renovation and reconstruction was approved and in the summer of 2005, the Bolshoi historic building was closed for repairs.

The top artistic goal was to enlarge the Bolshoi repertoire and to make the artistic life of the house interesting and dynamic as well as to open it more towards international artists. As a result, there was a great increase in the number of Bolshoi premieres. While the Bolshoi was operating on two stages, it produced an average of seven premieres per year. With the new stage only, the Bolshoi management decided to limit this activity to four major premieres per year: two operas and two ballets.

Many famous international artists came to work with the Bolshoi, among them choreographers such as Roland Petit, John Neumeier, Pierre Lacotte and Christopher Wheeldon, and stage directors Francesca Sambello, Graham Vick, and Peter Konvichny. It goes without saying that the priority of the house is to stage works of Russian composers. Sixty per cent of the Bolshoi repertoire is made up of Russian music. The Bolshoi Ballet

Company is the only ballet company that has all three Shostakovitch ballets; among recent premieres are Prokofiev's "Cinderella", "Go for Broke" staged to Stravinsky's score, and "Queen of Spades", created by Roland Petit to Tchaikovsky's Sixth symphony. Recent opera premieres include "Rake's Progress" (Stravinsky), "War and Peace" and "Fiery Angel" (Prokofiev), "Khovanschina" and "Boris Godunov" (Musorgsky), and "Evgeny Onegin" (Tchaikovsky). The need for dynamism also brought to the Bolshoi works of the younger generation of directors and choreographers among whom one should mention the artistic director of the Bolshoi Ballet Company, Alexei Ratmansky, and one of the most famous Russian contemporary opera directors, Dmitry Tcherniakov.

For such great artistic activity, the Bolshoi needed to reinforce its economic position. Confronted with this problem, Anatoly Iksanov invited McKinsey Company to examine ways to improve the Bolshoi's situation. Subsequently, Bolshoi management started to work in three directions. First, State donations to the Bolshoi have been dramatically increased. While in 2000 \$12 million were allocated to the Bolshoi, the amount now surpasses \$45 million. Special grants are given to major cultural institutions in Russia such as the Bolshoi and Mariinsky Theatres, the Philharmonic Orchestra in St. Petersburg and the Moscow and St. Petersburg Conservatories, which makes State recognition of these organizations quite tangible.

The second way to improve the Bolshoi was to increase its own income through ticket sales. The Bolshoi Box Office was the first in Russia to sell tickets well in advance through the Internet and to introduce eight ticket price ranges according to seat location. Owing to these changes, the Bolshoi annual cash flow grew from \$2 million to \$11 million. The \$9 million difference is basically what the Bolshoi took away from scalpers. For students, however, the Bolshoi has a special programme that permits them to buy tickets at special prices, the equivalent of which is \$1 to \$2 per seat. A Board of Trustees was also organized, including leaders of Russian businesses such as Lukoil, Rusal and Severstal. It was important to Iksanov not only to obtain additional financial support but also to bring in Russian businessmen to share responsibility for the existence of a national treasure such as the Bolshoi.

Finally, the Bolshoi had to prove again its place as the world's leading musical theatre. In the past few years, the Bolshoi established very close connections with Covent Garden, La Scala and the Paris Opera. Seasons 231 and 232 exemplify Bolshoi's priorities and the geographical range of its tours: Berlin, London, Milan, Paris and Washington, DC. The best proof of the Bolshoi's success can be found in the response of the London press during the Bolshoi summer tour of 2007 (for example, Zoe Anderson, "The Bolshoi Ballet is back with a dynamic artistic director and exciting new productions", *The Independent*, 12 July 2007).

By Katerina Novikova, Bolshoi Ballet.

### **Box 2.9 Thai life and tradition: Thai silk.**

The people, kingdom and government of Thailand have capitalized on their culture, creativity and natural resources to nurture a silk yarn and woven fabric industry that supports a fashion industry worth 17 per cent of the country's GDP. With annual exports of more than \$6 billion per year, textiles and garments rank as one of the nation's leading export industries. Thailand is among the largest garment exporters, with a 2 per cent share of the global export market. The Thai people have developed a type of silk that is considered one of the finest fabrics in the world, with a unique production method originating from traditional folk craft. Following ancestral methods, women in the northeast of Thailand reared silkworms fed on leaves of the mulberry tree, and spun and dyed the thread. Every piece of hand woven Thai silk is a timeless, unique work of textile art. Although Empress Si Ling Chi of China is credited with discovering silk, archaeologists have found silk 3,000 years old in the ruins of Baan Chiang, Thailand. Today, sustainability in the silk industry includes "peace silk", which allows the moth to emerge from the cocoon, and biodynamic farming that emphasizes the balance of soil, plants and animals as a self-nourishing system.

Source: Thailand-Life.com.

### **Box 2.10 Bio-trade in Colombia**

With more than 45 per cent of its territory in forest reserves, Colombia hosts 10 per cent of the world's biodiversity<sup>81</sup> and has great potential for growth in biodiversity-based businesses. Colombian exports of natural ingredients doubled from 2002 to 2008. Colombia could become a world leader in a number of creative sectors by drawing on the richness of the country's biodiversity and culture. These include fashion, jewellery, cosmetics, personal care products, and health tourism. Colombia is making every effort to ensure that this growth is sustainable. Under the principles of the Convention on Biological Diversity, Colombia is revising its National Policy on Biodiversity and reformulating its National Biotrade Programme. Under its Productive Transformation Programme, Colombia is developing sectoral business plans, incorporating public-private partnerships, and combining community methods and enterprise with world class business. Development of a modern bio-prospecting company will assist in gathering information and managing contracts, giving foreign investors the information they need to make safe and sustainable business decisions, and enabling the fair sharing of benefits. At the same time, the government is articulating a strategic vision for enhancing the creative economy and to promote cultural diversity as an alternative development model.

Source: Extract from the statement of the Vice-minister of Economic Development of Colombia, at the UNCTAD International seminar on Redefining Sustainability in the International Agenda, Geneva, January 2010

### **Box 2.11 Eco-ethical fashion and natural fibres**

In 2007, the World Conservation Society and Edun, an apparel company founded by Ali Hewson and her partner Bono, lead singer of the rock band U2, established the Conservation Cotton Initiative in order to improve the livelihoods of communities in Africa by investing in sustainably harvested cotton. The program promotes development of eco-friendly cotton farming around high biodiversity areas to enhance incomes and economic development, improve resource management and protect wildlife. Edun's ethical T-shirt brand, Edun Live, produces organic cotton T-shirts that are not only popular in retail outlets, but at U2 concerts worldwide where they are sold in partnership with Hard Rock International, creating mass public awareness and financial support for organic cotton farmers in Africa. In partnership with MADE-BY, a non-profit organisation whose mission is to improve environmental and social standards in the fashion industry, Edun, under its trademark Edun Live, produces "grow-to-sew" T-shirts in sub-Saharan Africa. MADE-BY has assisted Edun in achieving compliance with international standards for lawful, humane and ethical manufacturing, as well as in installing a wastewater treatment facility in its Ugandan plant.

Sources: Wildlife Conservation Society WCS and the Conservation Cotton Initiative, and Pesticide Action Network UK. Uganda Cottons On – A WearOrganic Newsletter special focus on Uganda's cotton trade

### **Box 2.12 The Moroccan spa culture**

Based near North Africa's tallest peak, Mount Toubkal, the Kasbah du Toubkal hotel spa in Imlil, Morocco, has gained numerous awards from the environmental community including one for responsible tourism from the Moroccan government. Tourism is Morocco's second largest industry and managed to resist the global economic crisis that began in 2008. While tourism around the world declined on average by 4.3 per cent in 2009, Morocco's Ministry of Tourism and Handicraft reported that tourism increased by 6 per cent that same year.<sup>87</sup> Morocco's culture and environment remained a real attraction and value. For example, the Toubkal spa, surrounded by apple, cherry, and walnut groves, is run with the help of the local and eco-friendly Berber community. Mules carry luggage, local plants refresh visitors, and wood-burning fires and candles light the night. Notably, the hotel adds a five per cent per guest surcharge that has helped to fund a community hammam, irrigation systems, and a village telephone booth.

Source: Madhu Puri, World's best ecospas: 10 remote spas that combine nature and nurture.

### **Box 2.13 EcoMedia, moving to action**

EcoMedia is an innovative media company based in New York that creates advertising and sponsorship opportunities that help fund critical environmental programs through collaboration with corporate sponsors, local governments, environmental agencies and advocacy groups. EcoMedia gained international recognition for its success in establishing effective public-private partnerships to create and initiate innovative ways to address urgent environmental challenges.

EcoMedia, which has recently become a CBS company, has given some of the world's most famous brands a way to meet their marketing and social responsibility objectives while making a real positive change to the environment. With proceeds from advertising through television, radio, new media, print, and outdoor signage, EcoMedia has raised funds for environmental projects in cities throughout the United States. For example, over \$1 million have been raised for the City of Long Beach, California, which has helped to green Long Beach Airport with an innovative solar installation and has funded numerous environmental education, outreach and research projects. In another example, over \$1 million have been raised for the City of Miami, funding tree planting, greening buildings including Miami City Hall, installation of storm water filters throughout the city, and removal of abandoned boats from the bay.

Source: EcoMedia, [www.ecomediabcbs.com](http://www.ecomediabcbs.com)