



Tourism, creative industries and exports sustainability: An international comparative study

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Abstract

The creative industries sector has grown rapidly over the past three decades. This sector has created new jobs, access to international markets and enhanced export competitiveness in many developed and developing countries. The sector has also contributed to the development of SME capabilities and skills, encouraging creative talent and enhancing the spirit of ambition among young people. The research aimed to show the role of creative industries in the promotion and maintenance of exports and access to global markets, as well as the ability of this sector to withstand financial and economic crises. The research found results that confirm the ability of the creative industries to promote exports and sustainability. The statistics of international trade of creative industries showed that they achieved sustainable growth during the past two decades, which reached more than 80%, The largest share of this growth was for developing countries with a growth rate of more than (200%) during the last two decades, while the rate of growth of export earnings from the creative industries of developed countries was about 47%, In order to achieve the objective of research, we analyze the trend of exports of creative industries in China and the Arab Republic of Egypt, Exports of creative industries increased almost continuously and were not significantly affected by the financial crisis in 2008 in both countries. The trade balance of the creative industries continued to generate financial surpluses during 2005-2014.

Keywords: Creative Industries, Foreign Trade, Intellectual Property Rights, Creative Exports.

Introduction

The growing interest in creative industries is due to the emergence of the concept of creative economy, which has been linked to the knowledge economy, R & D, innovation and ICT. These variables are known to be the main engine of economic growth and sustainable development in the 21st century. Creative industries include arts and crafts, advertising, design, modern media, music, computer games, and other performing arts, etc. These industries are an important source of cultural and commercial value including industries like tourism. International experience has shown that this type of industry contributes significantly to GDP and trade exchanges through intellectual property rights. International organizations, foremost among them the United Nations Conference on Trade and Development (UNCTAD), have recognized the importance of creative industries. At its 11th Ministerial Conference held in São Paulo, Brazil in 2004, more than 150



countries agreed to introduce the theme of creative industries into the agenda of economic development and the international economy to shed light on the importance of the creative economy and its developmental dimensions. In 2015, the United Nations General Assembly in its report (Transforming Our World: The 2030 Plan for Sustainable Development) emphasized international trends in global trade in goods and services. This study aims to explore the impact of tourism and other creative industries on the sustainability of the exports by comparing the leading countries in this area.

Methodology

The main objective of this research was to explore the impact of creative industries on the sustainability of exports at the global level through a comparison to identify the nature of this impact and differences between countries in the level of impact. To achieve this goal, the present study used a quantitative analytical approach to explore the impact of creative industries on the level of export sustainability through a comparative study of the level of growth in exports in a number of countries of the world. These countries included inter alia, the USA, UK, Italy, Japan, Switzerland, Germany, France, Canada, South Korea, Singapore, Taiwan, China and India. The study uses data related to exports and creative industrial size for the period from 2002 to 2012 for analysis and comparison purposes. The main source of information in this study is the statistics of UN bodies as well as World Bank reports.

Literature Review

The concept of creative industries

The concept of creative industries began to emerge in Britain in 2004 with the support of then Prime Minister Tony Blair. The idea of solving old problems was looked at in modern ways and rejected the values of Britain that the new Labor Party believes in. The British government has made great efforts to bring together innovators and traditional industries to satisfy consumers' desires and access global markets, Creative transformations are not limited to new and innovative industries, but can extend to traditional industries and their rehabilitation. For example, Japan took 20 years to build a competitive car, while China gained the skills and skills that the West thought it owned. I did the same for five years, south of Shanghai, because of innovation and creative transformations introduced into traditional industries (Collins & Cunningham, 2017).

In order to give the real size of the creative industries, it is necessary to identify their concept and definition. The term creative industries refer to the fact that creativity is not a special talent found by the Almighty in other people but is equally available to all in all countries of the world. For anyone to develop and develop through education, training and practice. Hence, creative industries can be defined as those created by individual creativity, skills and talent among individuals who are able to create jobs and access to wealth through the use of economic resources, , Creative industries include a range of sectors, including architecture, handicrafts, various designs, films, entertainment programs, music, performing arts, publishing, software, computer services, etc. (Kakiuchi, 2016).

In another definition of creative industries defined by the British Council as a term usually used to focus on the interaction between creativity, culture, economy and technology intensively, the most important characteristics of the creative industries, as follows (Daubaraitė & Startienė, 2015):

- Requires inputs from human creativity.
- constitute a symbolic value for those who want to buy them.



- Involves intellectual property rights.

There is a need to distinguish between creative industries and cultural industries. Despite the deep relationship between the two concepts, the obvious difference between them is that the first is the profitability that wants economic profits through the exploitation of heritage and ethnic and cultural diversity, while the other non-profit aims to preserve the national and cultural heritage identity.

The cultural environment prevailing in any city has the ability to create and attract creators called (creative generation), who produce and distribute innovative value-added goods and services that contribute to development and wealth on the personal, societal and international levels. and It is difficult to identify the members to the creative generation accurately, because of the different creativity by productive sectors.

In 2004, UNESCO launched the "Cities of Creativity" project, linking cities that want to share experiences and creative ideas related to economic, social and cultural development. The organization has identified groups such as literature, handicrafts, folklore, design and media, which are part of the creative industries (Sternberg, 2017).

Classification of creative industries

The classification of the creative sectors into specialized groups allows for a conceptualization of them, and by extrapolating the results of qualitative research based on the field survey of the views of local companies and commercial complexes and the boards of some specialized governmental institutions and organizations, creative industries can be divided into three categories according to the size and quality of the work involved Creative activities, as follows (Leonard, 2018):

- Creative application, includes industries based on the development of goods and services primarily for marketing to consumers such as the trade of rare antiques, architectural schemes, fashion, publishing, advertising and handicrafts.
- Creative expression, which includes products that do not seek to achieve commercial goals in the first place such as music, visual arts, video, film, photography, radio and television, can be called the term (art for art), because it takes into consideration the cultural orientation of the public through specific stories and means, These industries often rely on government support.
- Creative technology, Products that rely heavily on high-tech digital media as a key entry point, such as the Internet, software, digital media, gaming, animation, web design, and graphic design.

In spite of the overlap and the absence of clear barriers between the three species mentioned, this classification is prevalent among the majority of researchers on creative industries because it classifies each industry according to its main activity and the reason for its creation. Figure 1 illustrates the overlap and interaction between these categories.

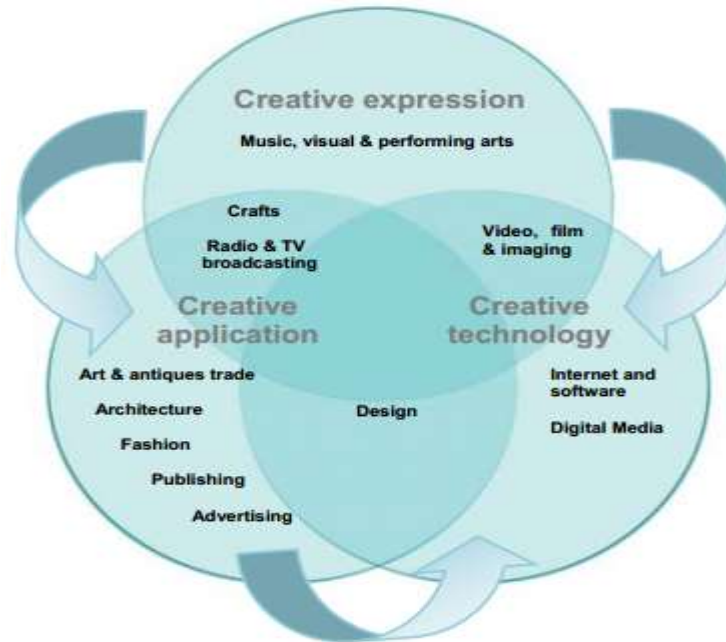


Figure 1. Interaction between constituent groups of creative industries
Source: Economics (2008) Bontje and Musterd (2016)

We note from Figure (1) that there is interaction between specific categories of creative industries. This type of industry is not a closed system, but it is closely related to other components. For example, there is an overlap between creative expression and creative technology through video, films and performing arts, and There is also a link between creative expression and creative application through craft, radio and television programs as for the link between creative technology and creative application, it is through the design of both graphic and web sites. In another classification of creative industries can be divided into goods and services as creative, as follows (Nurse, 2009):

- a. Creative goods, Creative goods represent about 80% of the total global trade in creative industries. Advanced industrial countries are the leading traders in the field of creative goods, as for the developing countries, there has been a remarkable development in this field, as the value of exports increased from (56) billion dollars in 1996 to (136) billion dollars in 2005. Developing countries are net importers of creative goods, with the exception of China, Hong Kong, India, Brazil, Mexico, Singapore and the Republic of Korea. It can be said that the latter two countries are newer, although there is a small trade deficit for this type of product.
- b. Creative Services, Creative services account for approximately 20% of the total global trade in creative industries, Advanced industrial countries dominate (82%), developing countries (11%) and emerging countries (7%), Developing countries achieved a growth rate of 11.2% annually during the years 2000-2005. After the creative sector reached \$ 52.2 billion in 2000, it reached \$ 89 billion in 2005. Architectural services (\$ 27.7 billion), followed by cultural and recreational services (\$ 27.5 billion). Trade in creative services takes different forms, as shown in table (1).



Table 1. Modes of Supply in Trade in Creative Services

Type 1: Cross-border viewing	Providing services from one country to another, for example, Sound engineering services or movable architectural services Via telecommunications.
Type 2: Consumption abroad	Consumers from a country using services in another country, For example, cultural tourism and heritage festivals.
Type 3: Commercial presence	A company from one country that established a branch To provide services in another country, for example, create Booking Agency.
Type 4: Movement of natural persons	Individuals traveling from their country to provide services at Another, for example, an artist or band on a tour.

Source: Nurse and Secretariat (2009)

Policies that support creative industries

The economic policies linked to macro-economic variables work on the development of creative industries at the national and international levels, Effective creative policies can make gains for economic development, because creative industries are a rapidly growing economic sector and It has the potential to develop countries rich in traditions and cultural heritage that can be expressed in the form of arts, literature, film and other creative talents, According to UNCTAD, creative industries are the most dynamic sectors of international trade, but most developing countries are unable to employ creative talent to create jobs and promote exports. Hence, creative policies are used to develop the creative abilities and skills of societies. These supporting policies include the following:

a) Cultural policy, Cultural policy aims to reduce the gap between developed and developing countries in guaranteeing the rights of intellectuals and innovators. While intellectuals in many developing countries suffer from poverty and struggle to earn a living, innovators and intellectuals in advanced industrial countries contribute to GDP and development Generating jobs, generating income, paying taxes and contributing to the building of advanced economies, A successful example of supporting the cultural policy of creative industries was the creation by the Spanish government in 1991 of the Guggenheim Bilbao Museum in Balbao, a Balinese coastal city in the province of Albac, at a cost of \$ 100 million, which transformed the city into a symbol of contemporary art. Has created more than 1,000 full-time jobs and has doubled the number of tourist visits to the city by eight times. Bilbao is a popular tourist attraction thanks to the construction of the museum (Lhermitte & Perrin, 2015). Developing countries suffer from many problems and obstacles that prevent heritage and cultural heritage from being used to support and develop creative industries. Among the most prominent weaknesses in developing countries are the following (IMF & UNCTAD, 2011):

- Weak infrastructure to invest in cultural sectors, as well as weak human resources to manage this sector, as most senior officials lack knowledge of the concept of culture.
- Lack of a system of statistical data and information on the economic and social impact of culture, which led to the alienation of economic and social sectors from the cultural field.
- Lack of adequate attention by the media to introduce legislation and regulations related to culture in order to encourage the private sector to invest in them.
- The adoption of intellectuals and innovators to a large extent on the government sector, despite the lack of allocation directed to this sector.

The development of the cultural policy in support of the creative industries should not be limited to ministries of culture only, but the various relevant ministries, such as the Ministry of Education, Industry, Trade, Science, Technology, Communications, Tourism, Finance and Youth, should



contribute to the establishment of a timetable in line with the priorities set out by Before the government to implement the strategies necessary to promote the creative industries sector, which can be summarized as follows:

- Issuing the necessary legislation to provide financial incentives for artists and creative producers and supporting the establishment of specialized companies as a means of encouraging the commercial exploitation of local cultural productions.
- Strengthening intellectual property rights systems in order to protect the interests of creators working in the cultural sector.
- Promoting and developing the infrastructure of the cultural sector and improving access to data and information on the economic importance of the cultural sector.
- To promote and develop the human and institutional capacities and skills necessary to promote the cultural reality and to activate and update the information management system and the periodic review of cultural policies in society.
- To promote partnerships between the various sectors of the cultural sector in order to ensure the continuation of dialogue and cultural exchange among specialists.

b). Financing Policy, Funding is one of the main obstacles facing creative industries. The budget allocated to the cultural sector in many developing countries is almost insignificant compared to other sectors. Creative industries in most countries depend on government spending and incentives provided by the government and cultural support organizations And the arts, because of the general view of this sector that it takes the cultural character of the community and not the commercial nature, it has been customary that the cultural resources and cultural production has a fundamental social value but has no economic value, and in recent years There have been signs of changing this misperception and turning the cultural sector into an economic activity capable of creating jobs and generating billions of dollars in revenue through creative industries.

Creative companies often face obstacles to access to funding sources, according to Ian Livingstone, a British video game specialist commissioned by the British government in 2012 to report on the funding of creative industries and ways to promote them. The report states that most companies in the creative industries are small and medium-sized companies struggling to obtain funding for the initial start-up of individual projects. There are two main challenges. First, there is a lack of information about financing opportunities and options, management of these companies to identify appropriate sources, and secondly: the formation of business models for creative industries that are not known to investors and lenders, making it difficult to quantify this sector quantitatively other investment opportunities (Council, 2014).

The financing policy aimed at promoting the creative industries should diversify the sources of finance to include public finance, private investments, commercial loans, public-private partnership as well as international cooperation projects. Funds can be established to finance those industries whose resources consist of taxes on the same activity, Broadcasting, internet services, cinema and theater tickets, CD-ROM sales of movies and electronic games. The Government can also conclude an agreement with the private sector to sponsor arts and creative industries of various kinds as a form of social responsibility Environment and Environment (IMF & UNCTAD, 2011).

c). Regulatory policy. Most of the creative industries suffer from weak regulatory measures to promote this vital sector. Poor regulation leads to an increasing need for financial resources and weakens the ability to preserve intellectual property rights. This leads to weak production activities and a decline in the effectiveness of these industries in the private sector compared to the government sector (IMF & UNCTAD, 2011). The organizational policy of the creative industries includes the establishment of a master database for each creative sector in order to identify the



form and size of this sector and its main trends and factors influencing it in order to consolidate mutual relations and improve access to the necessary financing, as well as coordination of joint marketing among employers. Regulatory policy aspects are as follows (Council, 2014):

- Communicate with the media, work on the production of profiles for each creative industry and award prizes to leading businessmen and pioneers in the creative industries sector.
- To develop plans for the exchange of information between the creative industries and the business community in order to enhance cooperation in administrative and financial aspects.
- Coordinating with the competent government agencies in order to facilitate access to finance and legislation of laws and regulations related to tax exemption or tax relief on this vital sector.
- Coordinating with the specialized banks in the industrial sector and encouraging them to embrace securities such as shares and bonds issued by the companies of creative industries.
- Developing the awareness of the creators and developing their abilities and skills through the establishment of associations and organizations specialized in the care of professionals and creators and the use of consultants, lawyers and accountants to improve the effectiveness of investment decision-making.
- To introduce creative materials into the curriculum, activate intellectual property awareness and nurture creative skills to prevent the marginalization of creators and to facilitate coordination and the combination of creativity and leadership on the one hand, and scientific and technical subjects on the other.

Tourism as a creative industry

Creativity is increasingly recognized as essential to success in many aspects of life: personal development, long-term learning, management, and even political activity. With more free time in the developed world, leisure can provide important opportunities for people to develop their creativity (Richards & Raymond, 2000). Many countries have already taken this opportunity by focusing on supporting the role of interaction between creative and cultural industries in promoting tourist attractions. The last decade has seen a fundamental shift in the concept of creative tourism as an alternative model of travel (Lita & Faisal, 2018; Long & Morpeth, 2016; Martins, 2016; Ooi, 2007; Richards, 2012; Richards & Marques, 2012; C. Rogerson, 2007; C. M. Rogerson, 2017; Tan, Kung, & Luh, 2013; Wattanacharoensil & Schuckert, 2016) as trends shifted away the tourism models from a focus on natural tourism to a focus on cultural tourism destinations.

The increasing convergence of tourism and culture has been one of the main topics in studies on tourism development and ways of marketing it in recent years. Tourism organizations attempting to distinguish themselves from their many rivals and tourist destinations have increasingly transformed culture into a means of discrimination, and culture has increasingly been linked with tourism as a means of revenue and jobs (Richards, 2012). The development of "cultural tourism" has been one of the main trends in world tourism over the last three centuries and continues to be seen as one of the main fields of future development. Cultural tourism involves metropolitan tourism, in particular historic or major towns and cultural amenities like museums as well as theatres (Gregory & Rogerson, 2018).

It may also usually involve countryside tourism, which exhibits the customs of different cultural groups, their beliefs and lifestyles, and facilities such as manufacturing, tourism and creative tourism. Although the subject of creative tourism is a relatively recent topic, there are an increasing number of studies that have addressed various aspects of creative tourism, including that tourism is one of the tools of the creative industries or considered part of cultural tourism. Booyens and



Rogerson (2015) point out that experience-based creative tourism is a limited but emerging growing market for urban tourism with excellent growth opportunities; creative events are being created in Cape Town.

However, it is not incorporated with a wider range of locations as well as creative industry projects, while Cape Town's creative organizations stand out. The development of insufficient urban creative spaces for tourism reasons has become apparent. Hung, Lee, and Huang (2016) indicate that remembering may be a more suitable measure for the re-examination of intentions, particularly in the case of creative operations. Finally, Ali, Ryu, and Hussain (2016) demonstrate that the experience of creative visitors is a useful measure of their memories, their happiness and their cognitive intentions.

The trend of international trade in creative industries

Major players in the global market for creative products

While international trade is facing the challenges of globalization, digitization, the IT revolution, and the rapid changes in consumer patterns of both developed and developing markets, creative industries and creative content are increasingly recognized by producers and commercial distributors. Still dominates a significant share of the world market and international trade.

International trade in creative industries has shown sustained growth over the past decade. The global market for creative goods and services has reached about \$ 547 billion in 2013, compared with \$ 302 billion in 2003, an increase of (81%). The developed economies achieved a growth rate of (47%) in creative export revenues for the same period. After export revenues of \$ 134 billion in 2003, they rose to \$ 197 billion in 2013. The European Union is the largest exporter of innovative products in developed economies, Accounting for 36% of the total value of global creative exports (C. UNCTAD, 2010). Germany, France, Switzerland, the Netherlands and Belgium are among the top five exporting countries. Germany ranks first in the performing arts, publishing and print media, while Italy is the largest exporter of designs, the United Kingdom and France in the visual arts, In 2011, the Statistical Office of the European Communities (Eurostat) reported that the European Union exported more goods and services to the world than it was imported.

The trade surplus in this sector amounted to about 1.9 billion Euros, exported are books, artwork, antiques, newspapers and DVDs (Staines & Mercer, 2013). As for the developing and developing countries, the growth rate of the export of creative exports reached 212.6%. After the export revenues reached 87 billion dollars in 2003, they increased to 272 billion dollars in 2012, Thanks to the top five exporting countries - China, Hong Kong, India, Turkey and South Korea (U. UNCTAD, 2015). Despite the impact of the global financial crisis in 2008 on all sectors of the economy, the creative industries sector was not significantly affected and continued to achieve a positive growth rate of (7%) annually for the period 2002-2015 (Collins & Cunningham, 2017).

Creative goods account for the largest proportion of total global creative exports, while creative services constitute a smaller proportion, according to the main findings of the UNCTAD and UNDP creative economy reports. Table (2) shows the share of exports of goods and creative services globally for the period 2002- 2012.



Table 2. Creative economy, values and growth rate of total exports by goods and services, 2002-2011 (in million US\$)

	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2002 2012
Total Creative economy	270,57	302,06	344,50	383,08	439,17	526,93	589,40	518,45	568,12	631,24	547,51	NA
Creative goods	198,24	226,00	261,72	290,47	316,45	370,63	408,93	350,79	391,76	454,01	473,79	8.68
Creative services	72,33	76,06	82,77	92,60	122,71	156,30	180,47	167,654	176,36	177,22	73,72	NA

Source: U. UNCTAD (2015).

Table 2 shows that total creative exports increased steadily for the period 2002-2011, while in 2012 it decreased from (631.2) billion dollars to (547.5) billion dollars by (-13.2%), the main reason for this is the decline in the value of exports of creative services from (177.2) billion dollars in 2011 to (73.7) billion dollars in 2012, after the contribution of creative services ranged between 24% and 32.3% for the years 2002-2011. we found that the decline in 2012 constitutes (13.4%) of the total creative exports, the reason for this is the entry into force of (HS 2012), System of Information Disclosure Methodologies for Tariff Purpose, Resulting in the reluctance of many States to report data on trade in creative services (U. UNCTAD, 2015). The decline in the importance of creative services as a share of total global creative exports requires us to highlight the creative goods and the percentage of each country's contribution to the total exports of these commodities. Table (3) shows the top 10 countries exporting the world's creative goods.

Table 3. Creative goods: Top 10 exporters worldwide, 2003 and 2012

Ranking	Exporter	Value (in millions of \$)		Rank	Market share (%)	Growth rate % 2003-2012
		2012	2003			
1	China	151'182	38'180	1	31.91	15
2	United States	37'844	17'887	3	7.99	8
3	Hong Kong	34'197	23'637	2	7.22	4
4	Germany	28'719	16'519	4	6.06	7
5	India	25'846	4'349	12	5.46	20
6	United Kingdom	23'083	14'520	5	4.87	4
7	France	19'774	10'137	6	4.17	7
8	Switzerland	13'073	5'135	9	2.76	11
9	Singapore	11'344	1'866	18	2.39	26
10	Netherlands	9'395	4'750	10	1.98	9

Source: U. UNCTAD (2015).

We note from Table (3) that China is the leading country in the field of exports of creative goods, it ranked first among the top 10 exporters of creative industries for 2003-2012, the exports were valued at (38.180) and (151.182) billion dollars, respectively, with a growth rate of (15%), followed by the United States of America with the second rank with exports value of (17.887) and (37.844) billion dollars respectively, with growth rate of (8%), then Hong Kong, Germany, India, UK, France, Switzerland, Singapore, New Zealand. Table 3 also shows high rates of growth in creative export revenues for the period 2003-2012 in India (20%), Singapore (26%) and Switzerland (11%).

Export strategies for creative industries

The strategy of exporting creative industries revolves around the vision that reflects the objectives, measures, means and activities necessary to promote exports of creative products and how they penetrate the international markets, the strategy works to make the most of social culture and



cultural heritage in creating economic value (Staines & Mercer, 2013). It can be said that the strategy of creative industries is based on the support directed to the development of research and development, innovation and creativity through a number of actions, notably the following:

- a) Investment and use of modern technology in building identity and identity in the region or city, in order to help companies in the creative industries to provide and promote their products. For example, fiber optic can be used in the packaging of building facades to advertise creative products.
- b) To benefit from the heritage of cultural and Civilization societies stemming from the prevailing customs and traditions in society, as well as the geography of the region and the demographic structure in determining the possible model for the development of creative industries in order to build new international trade partnerships.
- c) Supporting innovative entrepreneurs known as (creative economy champions) and young people to build innovative and sustainable dynamics that contribute to enhancing the competitiveness of creative exports within the region.
- d) Develop new measures to measure the contribution of creative industries to total exports, particularly in rural and remote areas, in order to identify potential areas for future investment and move to mass production to take advantage of positive impacts and so-called economies, for example, fashion and textile festivals Crafts, writing and publishing, such as XPO NORTH, which takes place in the Highlands and Islands of Scotland and where top artists, producers and delegates of exporting companies meet to reach an exceptional creative program (Highlands and Islands Enterprise (HIE), 2014).
- e) Establishing business incubators that provide material support and advisory services to start and develop creative businesses in preparation for the creation of a community of cities and creative networks that are key to the development of knowledge and creativity.
- f) research and development, and support new creative companies, especially SMEs, to promote innovation in the digital economy and design communities in order to reach global markets. Innovation in creative industries is a complex relationship between technical and technical content, which requires cooperation between the artist and the technical engineer to harness technology to serve art and cope with the rapid change in consumer patterns.
- g) Develop relationships with partners such as cultural institutions, competent organizations, government departments and research centers to influence the business activity of the creative industries sector (Rothaermel, 2013)

Creative industries and intellectual property rights

The increasing demand for intellectual property rights and license fees in recent years has created a catalyst for innovation and innovation worldwide. According to the 2013 UN report, licensing fees on intellectual property rights reached about \$ 230 billion per year And Table (4) shows the classification of the world's countries according to the largest share of intellectual property revenues.

Table 4. Revenue from intellectual property rights for 2013. Source: U. UNCTAD (2015).

Country	\$329 Billion
U.S.	128
European Union	22
Japan	32
Switzerland	21
Canada	6
South Korea	5
Singapore	2
Taiwan, China	1
China	1
Israel	1
All other	11



It is clear from Table 4 that the United States of America topped all countries in terms of IPR revenues for 2013 by achieving (138) billion dollars, while the countries of the European Union combined (22) billion dollars and Japan (32) billion dollars , and Switzerland (21) billion dollars, and this shows how much attention, support and care needed to develop and develop creativity and innovation in those countries. As regards intellectual property in the creative industries sector, technological development and the ICT revolution have created new challenges to intellectual property rights in this sector, because it relies heavily on the international information network for the dissemination and distribution of business and creative production. The question is how intellectual property legal frameworks can be identified in light of the rapid and continuous changes in science and technology, in 2001 Creative Commons was created, a non-profit organization that aims to support those who want to share creative work through copyrighted works, this institution has welcomed the acceptance and support of both large and small companies, as well as artists, creators and authors, and contributed to the institution to increase the spread of creative work within the simplified rules of copyright and print, until it reached in the year 2015 to more than one billion creative work licensed within the mechanism of creative commons, has been shown for more than 136 billion times (Stacey & Pearson, 2017).

Creative Commons is used worldwide in 34 languages, including images, artwork, research articles, magazines, educational resources, music, audio and video clips. Licensees and licensors can obtain a Creative Commons License that contains the necessary conditions and controls to ensure intellectual property rights at three levels, the first includes the rules and regulations for each type of license expressed in clear language and simplified understood by all, the second is called the legal code level, which is an easy-to-use interface by lawyers to contain the legal code, the third level is machine-readable by the Internet and search engines, making it easier to identify the rules associated with creative content (Stacey & Pearson, 2017).

The level of success in the creative community is measured by meeting the social and cultural goals, the sustainability of the institution and contributing to making the world a better place rather than through the profits and financial statements achieved by the company, but that does not prevent the creative need for money to survive and continue production. Creative Commons generates the economic value of a wide range of creative entrepreneurs, including business, customers and creators, as well as the public, this makes the creative community more effective in terms of return and costs on investment in the creative industries sector.

Creative industries and their role in the sustainability of exports in selected countries

China's experience in export growth of creative industries

Creative industries in China are part of Chinese culture, In 2003, China's cultural research group classified creative industries into three sub-sectors: journalism, media, publishing, television, film, radio, arts, in order to facilitate the direction of support in various forms to this vital sector. In 2011, the Chinese government decided to prepare an annual plan to promote and develop the creative industries and make them a key sector and competitive in the Chinese economy by 2020, the annual plan included the promotion of several creative groups across the country, this promotion was in the form of a package of favorable tax policies and the granting of licenses to foreign companies to work in this area (EU SME Center, 2014).

China has accounted for 90% of the Asian market in creative industries over the past few years, in diverse sectors such as advertising, architecture, antiques, industrial design, fashion, film, software, video games, music, performing arts, publishing, radio and television, in 2013, creative revenue achieved a growth rate (21%) in all creative works mentioned. Figure 2 shows the revenue

generated by the fine arts sector only for a group of leading countries in this sector for 2013.

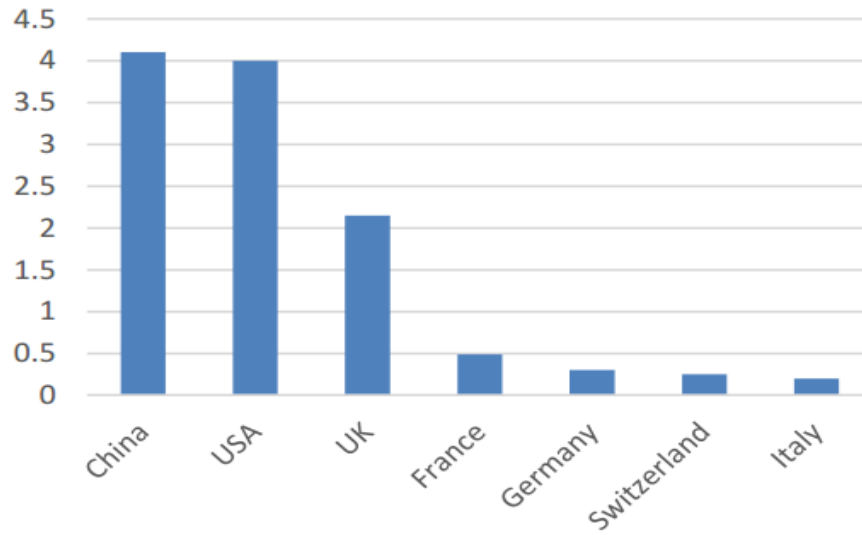


Figure 2. Revenue from fine art auctions by country 2013 (million \$)
 Source: O'Connor and Xin (2006).

Figure 2 shows that China ranked first in the Fine Arts sector as one of the most creative industries in 2013 with annual revenues of \$ 4.1 million, followed by the United States, the United Kingdom, France, Germany, Switzerland and Italy. China has achieved exceptional performance over the last three decades in various fields, as it dominated the global market for creative products, as well as turned towards global production. Is considered a group china and Southeast Asia the largest share of exports in creative industries among developing economic aggregates, the group includes China, Hong Kong, India, Singapore, Thailand, Malaysia, Taiwan and Turkey.

China is the leading country in its group and is attributed to leading this group to the rest of the world in the creative industries, and achieved a growth rate of (14%) between 2002 -2015, globally, China is the world leader in product innovation market, Figure 3, on page 12, shows the list of the top ten exporters of the world's creative industries in 2015.

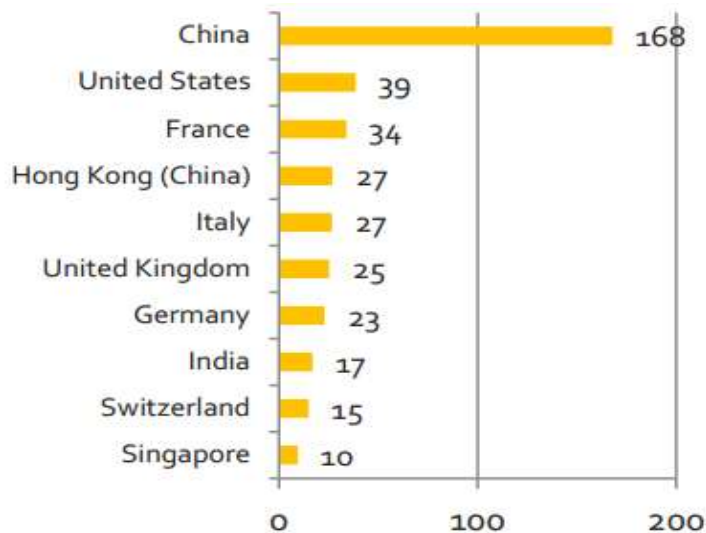


Figure 3. List of the 10 leading exporters of creative industries in the world for 2015 (billion \$)
 Source: Bilan, Vasilyeva, Kryklii, and Shilimbetova (2019).



Figure 3 shows that China is making significant progress in all countries of the world in exports of creative industries, in 2015, the value of Chinese exports of creative industries (168) billion, while the United States achieved 39 billion dollars, china's exports have more than quadrupled US exports.

The expansion of China's creative industries has led to a positive balance in world trade between developed and developing economies, this innovative industrial renaissance is due to the policies and regulations governing this sector related to the promotion of education and training, access to information and communication technology and financing facilities and supporting the work environment of small and medium-sized creative companies, these policies have contributed to making China a net source of creative products, Table 5 shows the commercial performance of the creative industries in China for the period 2005-2014.

Table 5. The commercial performance of the creative industries in China 2005-2014 (\$ millions)

China	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014
Exports	54.850,91	61.898,40	77.632,31	90.288,72	79.715,37	01.775,17	129.032,75	150.645,08	166.620,00	191.409,94
Imports	3.610,02	3.969,62	9.439,50	9.855,95	9.377,21	11.372,97	14.054,12	14.113,65	13.971,44	14.507,33
Balance of Trade	51.240,89	57.928,78	68.192,81	80.432,77	70.338,16	90.402,20	114.978,63	136.531,43	152.648,56	176.902,61

Source: U. UNCTAD (2015).

Table 5 shows the trade balance of the creative industries in China for 2005-2014. Exports decreased from (90.288) million in 2008 to (79.715) million dollars in 2009, a decrease of (11.7%), as well as decrease in imports from (9.855) in 2008 to (9.377) million in 2009, decrease (4.85%) due to the global financial crisis that hit most of the global economies in that period. However, what distinguishes the creative industries from other sectors is that the sector enjoys a great deal of flexibility in the face of financial and economic crises. China's trade balance continues to achieve high financial surpluses in creative industries Time period 2005-2014.

Egypt's experience in the growth of exports of creative industries

Egypt has been renowned for its creative industries for a long time. In the film industry, Egypt has been recognized as one of the largest producers in the world. The creative industries sector in Egypt is witnessing a continuous rise, especially in cinema, publishing, advertising, printing, broadcasting, audio and computer programs. These industries operate in accordance with laws and regulations governing their copyright protection (Mansour, Sedita, & Apa, 2018).

The value of Egyptian creative exports in 2003 amounted to about \$ 84 million, and imports for the same year were \$ 15 million, with trade surplus of \$ 69 million. In 2004, the value of creative exports reached \$ 82 million, With a trade surplus of US \$ 67 million (UNCTAD, 2018). In terms of trade blocs, Egypt ranked first in the exports of creative industries in 2008, within the COMESA Common Market (COMESA)(1) Twenty-one countries, Figure 4 shows the top 10 exporters of creative industries within the Common Market (COMESA).

(1)(COMESA) Is a common market established in 1981, known as preferential trade in the Eastern and Southern Africa region, which seeks sustainable economic and social progress in all Member States. See more in; Corporate Communications: COMESA IN BRIEF, September 2018.

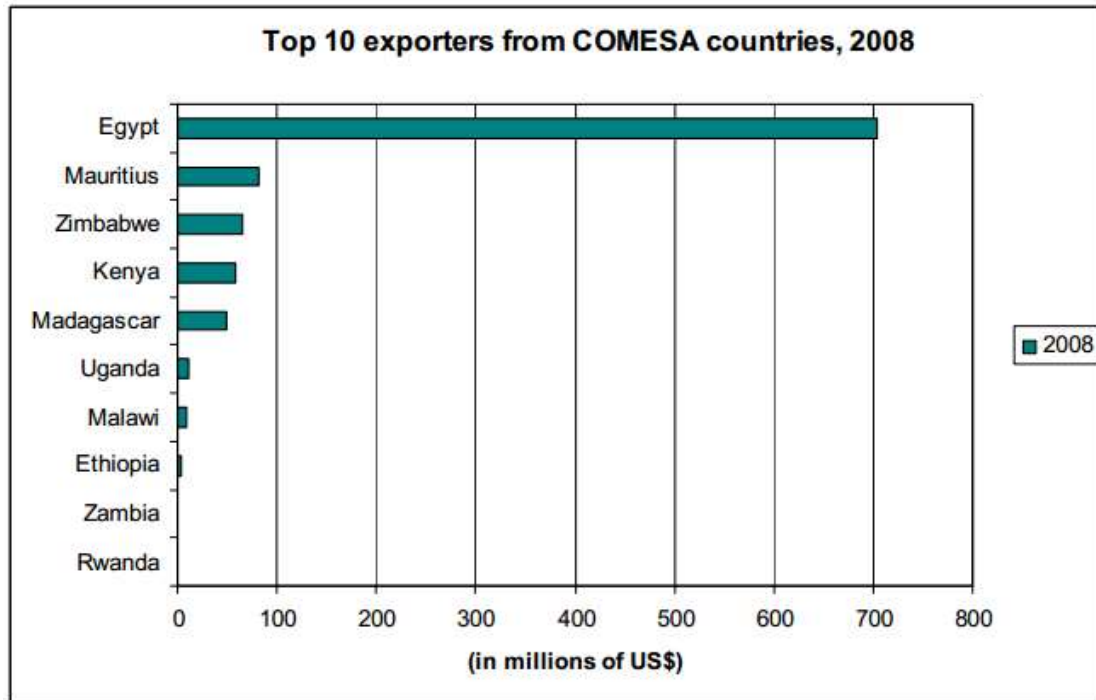


Figure 4. Top 10 exporters of creative industries within the Common Market (COMESA)
Source: IMF and UNCTAD (2011).

Figure 4 shows that Egypt topped the COMESA trade group by a big margin in 2008. Its exports of creative industries amounted to more than \$ 700 million, while Mauritius ranked second with exports worth approximately \$ 85 million. There is great interest by the Egyptian government in supporting and developing the capabilities of SMEs operating in the creative industries sector, In 1998, the Danish Center for Culture and Development (CKU) was established as an independent institution that promotes and develops art, culture and various creative industries in developing countries, the Center has succeeded in achieving its goals through the following steps:

- a. An overall assessment of the state of the creative industries in Egypt and the diagnosis of their strengths and weaknesses.
- b. Evaluating the conditions of small and medium enterprises working in the field of creative industries in order to develop their capabilities and develop them.
- c. Periodic review of the direction of support directed by the government sector and donors to the creative industries.
- d. Conducting an analysis and comparison between the policy of the creative industries in Egypt and Denmark, and benefiting from the success of the recent experience, especially in the film industry, museums and heritage.

Egypt's creative exports increased significantly during 2005-2014, rising from \$ 65.2 million in 2005 to \$ 1.1 billion in 2014. The textile and fashion sector represented the largest share of exports (2014-2015). The table (6) shows the trend of Egyptian exports of creative industries for 2005-2014.



Table 6. the trend of Egyptian exports of creative industries for 2005-2014 (Million US \$)

Ranking	2005				2014			
	Partner	Exports	Imports	Balance	Partner	Exports	Imports	Balance
1	Saudi Arabia	9,45	1,84	7,61	United States	199,42	28,78	170,64
2	China, Hong Kong	7,38	0,53	6,85	Saudi Arabia	150,70	9,32	141,38
3	United States	6,03	13,59	-7,56	United Arab Emirates	78,31	10,17	68,14
4	Lebanon	4,06	2,45	1,61	Germany	56,20	31,15	25,06
5	United Arab Emirates	4,01	2,12	1,89	Italy	54,56	32,69	21,87
6	Libya	3,07	0,00	3,06	Turkey	40,29	65,19	-24,90
7	Italy	2,89	6,21	-3,32	United Kingdom	35,72	34,66	1,06
8	France	2,04	3,76	-1,72	China	35,39	262,68	-227,30
9	Morocco	1,97	0,03	1,94	Qatar	30,50	0,47	30,04
10	Jordan	1,76	0,52	1,24	Jordan	29,30	1,69	27,61

Source: U. UNCTAD (2015).

It is clear from Table (6) that in 2014, Egypt has a wide variety of trade partners in the field of creative exports, Asia (44%), Europe (25%), America (21%) and Africa (9%), the five largest trading partners of Egypt's creative exports are the United States, Saudi Arabia, Creative exports were concentrated in the audiovisual field, in 2016, film production doubled nearly 20 times in 2011, As for the trade balance of the Egyptian creative industries, it was positive for all countries except Turkey and China, where it recorded a deficit (-24.90) and (-227.30) respectively for 2014. The trade balance of the Egyptian creative industries suffers from a deficit in 2005-2007. However, with the beginning of 2008, the performance of exports of creative industries improved and the trade balance achieved positive rates. Table 7 shows the commercial performance of the creative industries in Egypt for 2005-2014.

Table 7. the commercial performance of the creative industries in Egypt for 2005-2014

Million US\$	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014
Exports	65,23	116,28	218,11	595,11	1.046,95	1.074,63	1.152,54	1.144,08	1.125,39	1.103,29
Imports	196,20	213,82	230,06	585,53	637,52	816,47	641,14	675,38	682,06	674,15
Balance of Trade	-130,97	-97,54	-11,95	9,58	409,43	258,16	511,40	468,70	443,33	429,14

Source: U. UNCTAD (2015).

Table 7 shows that the trade balance of the creative industries in Egypt had a deficit for 2005, 2006, 2007, and (-130.97), (97.54) and (11.95) respectively. In 2008, it achieved positive financial surpluses the value of exports reached (595.11) million dollars, while the imports amounted to (585.53) million dollars. It should be pointed out that the creative industries sector is highly resilient to economic and financial crises, despite the global financial crisis of 2008-2009, exports from the creative industries continued to achieve positive growth rates, unlike other productive sectors that respond directly to economic and financial crises.

Conclusions

According to international trade statistics, the creative industries sector has achieved sustainable growth over the past two decades at 7% per annum. This confirms that it is a fast-growing economic



sector capable of creating jobs and enhancing the competitiveness and sustainability of exports in economic and financial crises. Economic literature reveals that the dominant cultural environment in any city is the key to attracting the creative generation and creating highly value-added creative industries. The percentage of creative goods (80%) of total global trade in creative industries, while the creative services (20%), this is because many countries do not report trade data on creative services, especially after the implementation of the System for the Disclosure of Tariffs Information (HS 2012).

In most developing countries, the creative industries sector depends on government spending and donor subsidies. These allocations are often few and insufficient to promote this vital sector, making this group of countries a net importer of creative products. China has been able to make creative industries a basic and competitive sector, thanks to the economic and legislative policies that support this sector. It was at the top of the list of the main players in the global market for creative products for the years 2005-2014. The value of exports (191.409.94) million dollars in 2014, up from (54.850.91) million dollars in 2005. The Egyptian government has paid great attention to supporting and developing the creative industries sector, especially small and medium enterprises since 2004. In 2009, creative exports reached \$ 1.046.95 million, compared to \$ 65.23 million in 2005. The case study of China and the Arab Republic of Egypt proved that the creative industries sector is highly resilient to financial and economic crises. In the midst of the global financial crisis of 2008, this sector maintained positive growth rates and increased creative export revenues.

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