



THE EXPERIENCE ECONOMY

As a Source of Added Value

Moscow / 2025

DISCLAIMER

This policy paper (hereinafter referred to as the “Paper”) has been prepared by the staff of the TRIM Center of Expertise, Russian Presidential Academy of National Economy and Public Administration (RANEPA).

Authors’ Opinions.

This Paper represents the outcome of academic research and reflects the independent professional views of its authors. The opinions, conclusions, and assessments expressed herein are solely those of the authors and do not necessarily represent the official position of RANEPA, its leadership, or any of its departments.

Purpose and Nature of the Information.

The Paper has been prepared solely for informational, analytical, and educational purposes. It does not constitute an official position, investment advice, legal or other professional recommendation, nor does it represent an offer or solicitation to undertake any actions or transactions.

Accuracy of the Data.

The authors have taken all reasonable measures to ensure the accuracy and reliability of the information contained in this Paper as of the date of publication. However, neither the authors nor RANEPA accept any responsibility for possible inaccuracies, typographical errors, or subsequent changes in data that may occur after the Paper’s preparation.

Forward-looking Statements.

Any statements regarding future events are forward-looking in nature and based on the authors’ assumptions. Actual outcomes may differ materially from those anticipated due to external factors beyond the authors’ control.

Responsibility of Users.

Readers of this Paper assume full responsibility for any use of its content. Neither the authors nor RANEPA shall be held liable for any direct or indirect consequences, including financial or other losses, resulting from the use of information contained herein.

Intellectual Property.

All rights to this Paper are reserved. Any citation or use of its materials must include appropriate attribution to the authors and to the TRIM Center of Expertise, RANEPA.

This policy paper synthesizes expert insights voiced during the in-person session “The New Economy: Competition for Positive Development” held in Moscow on 7 October 2025 as part of the symposium “The Future of the World: New Platform for Global Growth”. The discussion focused on the competitiveness of the Global Majority countries within the emerging Experience Economy.

AUTHORS



Sergey Ivanov
Executive Director, Board
Member, EFKO Group (Russia)



James Law
Founder, James Law Cybertecture
International (China)



Dmitry Vasiliev
Co-Founder, Development
Director, Karfidov Lab (Russia)



Nitaya Kanokmongkol
Executive Director, Office of
National Museums (Thailand)



Brian Gleeson
General Manager, Radisson
Collection Paradise Resort & Spa
(Ireland)



Felipe Buitrago
Vice Minister for the Orange
(Creative) Economy (Colombia)



Mehret Mandefro
Producer, Screenwriter, Director
(Ethiopia)

EDITORIAL TEAM

Dr. Natalia Stapran
Alexander Guryanov
Rita Rudnik
Yaroslav Yalovenko

CONTENTS

Policy Highlights	v
Introduction: The Experience Economy Redefines the Focus of Economic Value	1
Chapter 1 Primary Sector: Experience Capital as a Source of Margin	2
Chapter 2 Secondary Sector: User Experience as a Key Value Driver	5
Chapter 3 Experiences as a Driver of Growth in the Services Sector	9
Chapter 4 Glocalization: Turning Point in the Experience Economy	16
List of Figures	vii

POLICY HIGHLIGHTS

I

The Experience Economy refers to economic activity focused on generating emotions and memorable experiences that can be monetized. It represents an added layer of value on top of goods and services, where the key driver is not functionality but the *emotional and experiential engagement* of the consumer. This “experience capital” provides additional margins across the **primary, secondary, and tertiary sectors of the economy**.

II

In the primary sector, raw materials are being redefined through experience-based value creation:

- Food products and raw materials evolve into “experiences” through agri-tourism and industrial tourism, farm-based gastronomy, and local food events.
- Geographic indications, sustainable practices, and national branding increase price premiums and sectoral resilience. For instance, the premium positioning of *Basmati rice* and *South African wine estates*.

III

In the secondary sector, consumer experience increasingly determines product value more than functional attributes. Key enablers include design, brand storytelling, and the creation of user communities and service ecosystems. Successful cases include *NIO electric vehicles* and *Labubu collectible figurines*.

IV

At the intersection of manufacturing and services, the concept of “environment as experience” emerges. Urban space, events, and creative clusters shape a new *quality of life* and attract both tourists and talent. Cities lacking cultural and event infrastructure lose competitiveness in this new paradigm.

V

The strongest growth potential for experience capital lies in the service sector, particularly across emerging economies:

- Investment in museum projects is surging across the Global Majority, with 6 of the 10 largest projects located in Asia, Africa, and Latin America. Drivers include immersive technologies, strategic spatial design, and the creation of local ecosystems of goods and services linked to museums and cultural venues.

- Authenticity and cultural diversity fuel demand in the tourism sector, which already contributes around **10% of global GDP**. Leading destinations attract visitors through meaning and association, rather than infrastructure alone.
- The rise of digital technologies enables the creation of **non-English-language local content** tailored to the cultural values of the Global Majority. In today's era of fragmented attention, competitiveness depends on the ability to capture and sustain user engagement.

VI

Roughly **60% of global creative goods exports** now originate from Global Majority countries, signaling further room for growth. A key factor is **glocalization** — growing global demand for local identity and cultural uniqueness expressed through various industries.

VII

International best practices outline the following **policy directions** for developing the Experience Economy at the national level:

- Align creative economy policies with broader value-chain development in education, infrastructure, and export strategies;
- Promote public spaces that foster a new quality of life;
- Introduce new approaches to education and workforce development;
- Empower local communities as co-creators of experiences;
- Deploy digital tools to expand audience reach and monetization;
- Support mechanisms for the export of meanings, stories, and emotional value.

INTRODUCTION:

THE EXPERIENCE ECONOMY REDEFINES THE FOCUS OF ECONOMIC VALUE

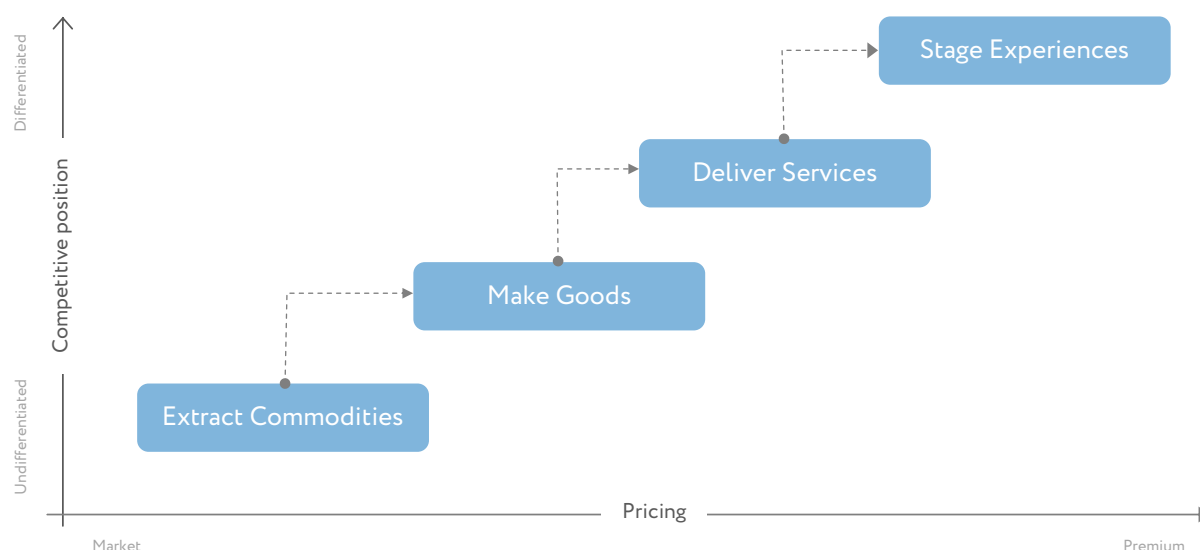
The **Experience Economy** encompasses activities aimed at generating emotions and sensations that can be monetized.

This “experience capital” functions as an added value layer found across all sectors — primary, secondary, and tertiary.

As a result, functional attributes of goods recede in importance, while the *individual experience* associated with consumption becomes the main driver of perceived value.

Figure 1

The Progression of Economic Value



Source: [Welcome to the Experience Economy](#) (B. Joseph Pine II, James H. Gilmore, 1998)

The Experience Economy includes **tourism and hospitality, cultural and entertainment industries** (theatre, concerts, festivals, museums, theme parks), as well as **film, music, and gaming**.

Beyond these, it intersects with the broader **creative economy**, which also includes gastronomy, crafts, information technology, advertising, and media — all of which generate novel experiences through creativity and cultural meaning. The distinction lies in **capitalization**: the creative economy monetizes intellectual property and innovation outputs, while the experience economy monetizes *emotional engagement and perception*.

Internationally, the **creative economy** has become more conceptually formalized than the experience economy. The **United Nations General Assembly** proclaimed 2021 as the *International Year of Creative Economy for Sustainable Development* and, in 2023, [adopted](#) a resolution encouraging its further integration into sustainable development agendas. Methodological frameworks developed by **UNCTAD**, **UNESCO**, and **WIPO** now guide the measurement of its economic contribution. Elements of these frameworks are used here as **proxy metrics** to explore the emerging Experience Economy and its structural implications for global growth.

CHAPTER 1

PRIMARY SECTOR: EXPERIENCE CAPITAL AS A SOURCE OF MARGIN

In traditional economic structures, most marginal income in the **primary sector** has been generated *outside* the country of origin of raw materials — in economies that were first to master processing technologies and integrate sophisticated marketing components appealing to end consumers. Value-added factors such as **branding, formulation, packaging, and distribution** have long separated the final retail price from the farm-gate price.

Figure 2

Growth of Cocoa Bean Value Added Along the Production Chain



Source: UNCTAD

Over the past five years, however, **consumer behavior patterns have shifted markedly**. By 2023, regional and local brands accounted for 47% of global FMCG sales, private labels for 23%, and international brands for a mere 30%. According to McKinsey, by mid-2025 nearly half of all consumers worldwide preferred *local* products over international ones. This structural change reinforces the role of **Global Majority economies**, where rising demand is driven by the monetization of local identity and authenticity. Quarterly sales in early 2025 increased by 7% in China, 5% in India, 2% in the UAE, and 1% in Brazil — all linked to the appeal of culturally grounded products.

“

In the Experience Economy, a product delivers not only rational utility but emotional satisfaction — from the feeling of comfort and warmth, to the perception of exclusivity and uniqueness.

”

Sergey Ivanov

Executive Director, EFKO Group (Russia)

Drivers of Experience Capital Accumulation in the Primary Sector

Factor

Origin Authenticity. Consumers respond positively to products that highlight unique production methods and emphasize local flavors and cultural codes

Geographical Indications (GI)¹ are becoming a powerful driver of export competitiveness.

Ethical and Sustainable Practices. Consumers are increasingly willing to pay a premium for food products produced with **sustainable technologies**.

National Branding. A country's success in one sector can generate a **"halo effect"** that enhances perception of its other industries.

Case

The Philippine fast-food chain **Jollibee** successfully competes with McDonald's, holding 54% of the domestic market against the latter's 18%.

Global demand and premium pricing are often built around such indications — "Colombian Coffee," "Mexican Tequila," "Kampot Pepper (Cambodia)".

The global organic food market is projected to grow by approximately **10% annually**, reaching **USD 320 billion by 2032**.

The popularization of **K-food (Korean food culture)**² through TV series and pop music boosted South Korea's food exports to **USD 10 billion (+9% in 2024)** — including instant noodles (+31%), confectionery (+17%), and beverages (+16%).

Primary-sector goods are evolving from commodities into **cultural-experience goods**. Global Majority countries are **leveraging the international recognition** of their products through **experiential tourism** — theatrical tours to coffee plantations in Costa Rica, tea estates in Sri Lanka, wine routes in South Africa and farm picnics. **A lack of systemic strategies** for developing experience capital, however, **reduces resilience to demand shocks** and narrows monetization channels, impoverishing consumer experience.

¹ According to the **World Intellectual Property Organization (WIPO)**, a GI identifies goods originating from a specific region whose qualities or reputation are linked to that origin. A designation qualifies as a GI only when it clearly connects the product's characteristics to its geographic provenance.

² Although South Korea is not part of the Global Majority, it offers a compelling example of how integrated cultural branding can multiply returns within the Experience Economy.

Case Study: South Africa's Wine Estates — From Agriculture to Experience

In 2025, **Boschendal Estate** became the world's first winery to receive the Green Key international certification, recognizing sustainability in hospitality. The estate not only produces award-winning wines but also offers immersive tourist experiences and promotes ecological restoration and biodiversity, enhancing South Africa's global image.

Counterexample: Australia's Wine Industry Crisis

Australia — the world's fifth-largest wine producer — faced a **severe oversupply crisis** in 2021, leading to stockpiles and price collapses. The government's decision to destroy up to 10% of vineyards underscored structural dependence on Chinese demand. Despite the lifting of Chinese tariffs in 2024, a recovery appears unlikely due to shifting consumer preferences in China and the absence of domestic growth models.

Rising demand for local products reflects **consumer fatigue** with global, standardized goods and growing distrust toward transnational corporations perceived as manipulative or culturally tone-deaf. Examples include:

- The loss of **consumer trust** in **Bud Light** in the U.S. following a controversial transgender influencer campaign.
- **Greenwashing** scandals involving Unilever, P&G, and PepsiCo, which **misled consumers** about sustainable production practices **to pursue revenue goals**.
- Corporate **attempts to appropriate** foreign geographic indications — such as RiceTek's (U.S.) attempt to patent "Basmati" rice and **Starbucks'** dispute with Ethiopia over exclusive marketing rights to Ethiopian coffee designations.

Case Study: India–Pakistan Dispute over Basmati Rice

Both India and Pakistan claim *Basmati* as part of their agricultural heritage. The dispute centers on which country may hold the exclusive **Geographical Indication (GI)** for distribution within the European Union. The GI designation elevates export status to premium level, generating an **additional margin of USD 200–300 per ton**.

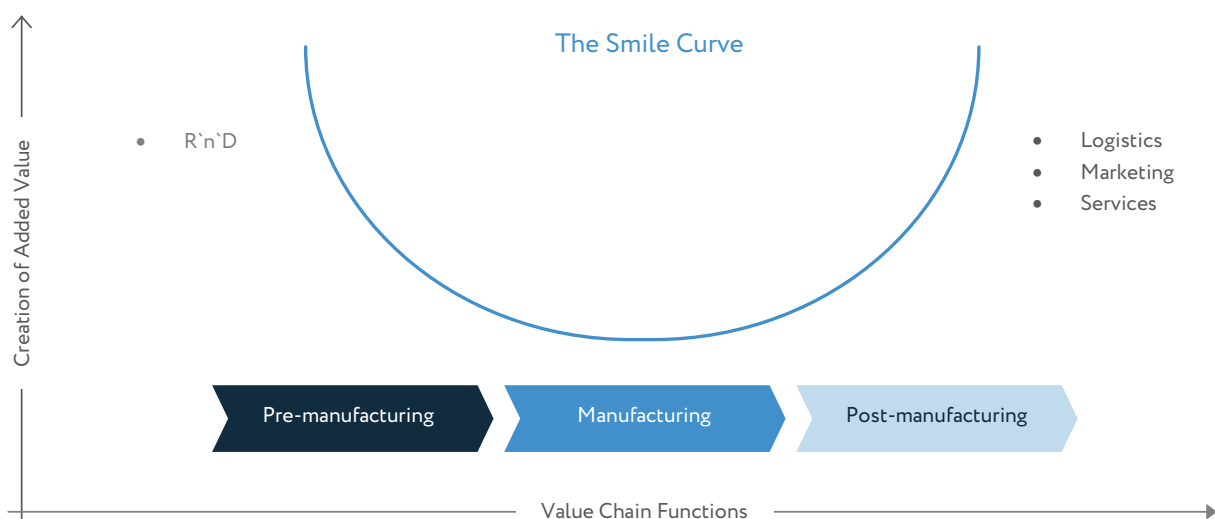
CHAPTER 2.

SECONDARY SECTOR: USER EXPERIENCE AS A KEY VALUE DRIVER

The manufacturing sector has long been characterized by **low-margin economic processes**. In the Experience Economy, however, goods are increasingly enriched with new layers of value — *personalization, status signaling, aesthetic depth, symbolic capital, and time efficiency*. A vivid illustration comes from the **contract manufacturing of iPhones in India**: while Foxconn, the assembler, earns a profit margin below 10%, Apple — the rights holder and curator of user experience — retains roughly **40%**. This divergence exemplifies how *ownership of meaning and design* outweighs mere production.

Figure 3

The Smile Curve in Manufacturing



Source: The Smile Curve of GVCs (Stan Shih, 1992)

Across the Global Majority, a new generation of products is emerging — designed not only for consumption but for **emotion, identity, and participation**. Expanding the user experience simultaneously builds “experience capital” and reinforces **brand loyalty**, allowing firms to sustain premium pricing.

“

The industrial sector has begun to recognize the economic power of design. The focus is shifting from production and sales toward the creation of emotions, impressions, and deep connections between client and brand.

”

Dmitry Vasiliev

Co-Founder and Director for Development, Karfidov Lab (Russia)

Drivers of Experience Capital in the Secondary Sector

Factor

The Feeling of Premium Value.

Visual arts and design aesthetics heighten consumer perception and stimulate purchase decisions even at higher prices.

Authenticity of Production.

Consumers increasingly reward craftsmanship and authenticity.

Long-Term Engagement Practices.

Continuous user engagement builds loyalty through community support, content renewal, and participatory experiences.

Case

China’s NIO electric car leverages emotional luxury through advanced driving technologies and exclusive community hubs (NIO Houses), blending mobility with lifestyle and belonging.

The Russian brand **Soyuz Microphones** — built through hand assembly, distinctive sound engineering, and a design inspired by Soviet space architecture — has become a globally recognized symbol of artisanal excellence.

South Korea’s **beauty industry** illustrates this model: its global success rests not only on the Hallyu cultural wave but also on systematic promotion of skincare rituals in global media. Between 2023 and 2025, South Korea surpassed Germany and the U.S. to become the **world’s second-largest cosmetics exporter**, after France.

Without **sustained user experience** and service ecosystems, companies struggle to compete. International brands relying on *controversy*, *limited editions*, or *inertia* rather than innovation often lose **market share** both domestically and abroad.

Case Study: Labubu Collectibles

The success of **Labubu figurines** lies in ongoing engagement — periodic “blind box” releases, collector clubs, exhibitions, pop-up spaces, and consistent visual identity. In the first half of 2025, sales of the Monsters franchise reached **USD 670 million**, up 57% year-on-year, surpassing the combined revenues of **Barbie** and **Hot Wheels** in the U.S. market.

Counterexample: Adidas and the Yeezy Line

Adidas’ **Yeezy** brand, built around U.S. rapper Kanye West, rose on shock-marketing and celebrity culture but collapsed amid reputational controversy over influencer’s controversial quotes. Following antisemitic statements by the artist, Adidas ended the partnership in 2022 and recorded its **first annual net loss in 30 years** in 2023 — underscoring the fragility of experience models built on personality rather than purpose.

ARCHITECTURE, SPATIAL DESIGN, AND THE NEW QUALITY OF LIFE

Cities and metropolitan areas play a central role in the Experience Economy. Beyond physical infrastructure, urban environments now compete through the quality of lived experience — shaped by events, cultural vibrancy, inclusivity, and opportunities for self-realization.

In the countries of the Global Majority, **new centers of quality of life** are emerging. They prioritize **decentralization, technological development, architectural quality, and the design of values through urban space**. These urban and regional ecosystems seek to combine economic competitiveness with human well-being, turning the city into both a production environment and an experience platform.

Human-Centered Urban Design in the Global Majority



Shenzhen (China)

Green corridors, creative clusters, digital access to urban services, and clean, fast transport.



Moscow (Russia)

Integrated transport system, advanced digital ecosystem for public services, and extensive urban renewal programs combining culture and technology.



Dubai (UAE)

Climate-adapted transit systems, autonomous metro, “health routes,” and the concept of “the city as a service ecosystem.”

Architecture and urban design **shape emotion and daily experience**, enhancing attractiveness for residents, visitors, and investors alike. Viewing architecture as a *living interface* allows cities to harness engineering and design for both human potential and economic resilience.

“

Cities become vibrant and human-oriented when they integrate physical spaces (hardware), digital services and infrastructure management (software), and urban connectivity — through digital, pedestrian, and engineering networks functioning as an operating system.

”

James Law

Founder James Law Cybertecture International

Urban development strategies that integrate cultural and emotional factors become **effective tools of economic policy**. By capitalizing on existing *creative assets* — cultural heritage, gastronomy, identity, events, and iconic spaces — cities increase not only tourist inflows but also **overall quality of life**. UNESCO’s **Creative Cities Network** exemplifies this global effort, with many members from the Global Majority.

Conversely, standardized urban landscapes lacking eventful and cultural programming create “*sterile environments*” devoid of identity. Such cities **lose the competition for attention and emotion**, and therefore for economic vitality. Without cultural and experiential programming, even advanced cities risk economic stagnation and loss of emotional appeal.

Case Study: Medellín — Designing Experience through Social Urbanism

The Colombian city of **Medellín** transformed its image through a long-term “social urbanism” strategy that:

- Reduced homicide rates by 80%;
- Raised hotel occupancy to 97%;
- Generated USD 30–60 million in festival-related revenue.

Key elements include integrated public transport, hillside escalators, “library parks,” riverside promenades, the Ruta N innovation cluster, and a year-round calendar of festivals.

Counterexample: San Francisco — A Commercial Ghost City

San Francisco (USA) lacks a cohesive “experience strategy”:

- Tourism recovery remains slow (~23 million visitors in 2024, up only 0.7% year-on-year).
- Office vacancy exceeds 35%, and retail centers remain largely empty (up to 93% vacancy in major malls).

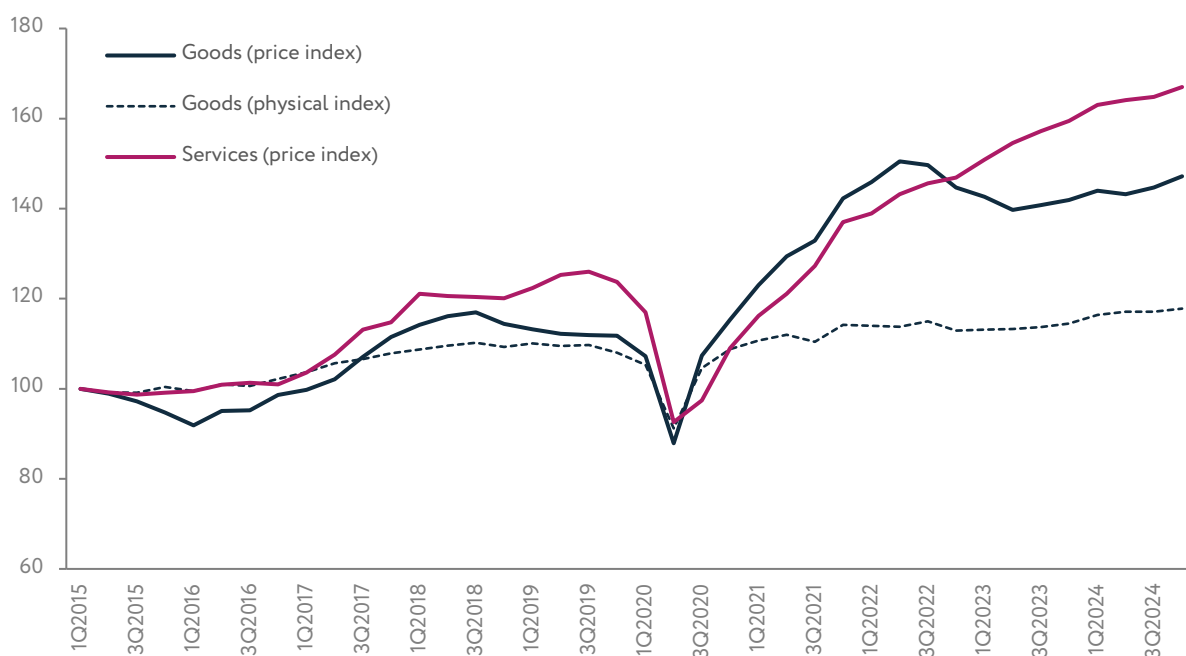
CHAPTER 3.

EXPERIENCES AS A DRIVER OF GROWTH IN THE SERVICES SECTOR

The **services sector** now accounts for roughly **25% of international trade**, and its annual growth rate (5% in 2024) **exceeds** that of trade in goods (2%). Amid tightening trade tariffs, environmental constraints on production, and the diffusion of technology into developing and least-developed economies, the **strategic weight of services** in global value creation continues to expand.

Figure 4

World Output Index of Goods and Services (1Q2015=100)



Source: UNCTAD

Yet **UNCTAD warns** that the market remains highly concentrated: international service providers in **North America (31.5%)** and **Europe (22.8%)** dominate, while Global Majority economies still face barriers to entry. Developed countries retain leadership through control over **intellectual property, franchises, and global brands**, accounting for **80% of creative service exports**, worth approximately **USD 1.4 trillion**.

TOURISM AS A CATALYST OF THE EXPERIENCE ECONOMY

In the post-pandemic era tourism **has reemerged as a pillar of the global economy**, contributing around **10% of global GDP (2024)** and supporting some **360 million jobs worldwide**. Tourism generates an estimated **USD 2 trillion** in consumer spending across heritage, hospitality, entertainment, crafts, and artisanal goods.

As global travelers increasingly **seek authentic and immersive experiences**, the **heritage-tourism segment** is projected to grow at 6% annually (2025–2030). This growth is driven by **the shift from *passive sightseeing* to *active cultural immersion*** and the steady increase in travel to Global Majority destinations.

Figure 5

Global Heritage-tourism Forecast, bln USD

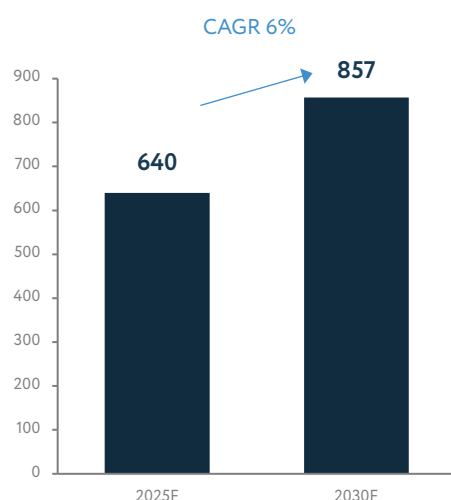
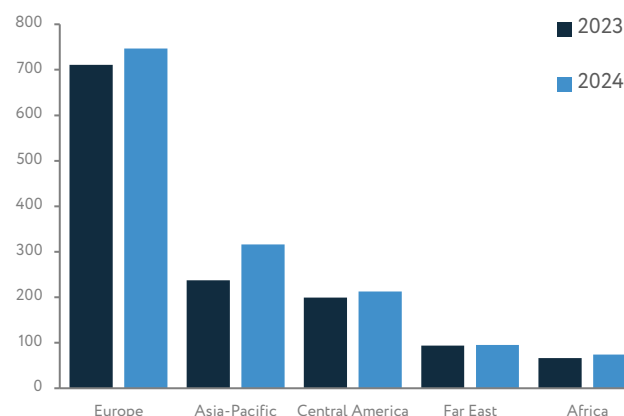
Source: [Mordor Intelligence](#)

Figure 6

Inbound Tourism by Region, mln

Source: [UN](#)

The **diversity of cultures** thus becomes a **competitive advantage** for countries in the Experience Economy. Global Majority countries can monetize their **creative assets** — heritage, identity, gastronomy, and cultural events — to strengthen national brands and attract sustainable tourism flows.

“

Local culture, traditions, and geography are invaluable capital with immense economic potential. Tourism is the entry point for understanding other nations — a source of rest, learning, and experience.

”

Brian Gleeson

General Manager, Radisson Collection Paradise Resort & Spa (Ireland)

This new model of **mutual cultural enrichment** contrasts with the “**McDonaldization**” or “**Disneyfication**” of global consumption — the standardization of dining, retail, and entertainment that erodes cultural authenticity and homogenizes experience.

Case Study:

Peru’s Gastronomic Prestige

Peru has **elevated** **gastronomy** to a pillar of national strategy, monetizing cultural uniqueness through **gastro-clusters, culinary routes, and festivals** that integrate ritual and visual aesthetics.

Peruvian restaurants now consistently **appear** among the world’s top culinary venues, transforming cuisine into a soft-power instrument of global influence.

Counterexample:

Venice and the Crisis of Over-Tourism

Venice illustrates the limits of experience saturation.

Infrastructure **overload**, unchecked inbound tourism, and a lack of investment in residents’ everyday experiences — such as decongestion routes, community events, and affordable housing — have **led to** widespread protests against the city’s transformation into a “**stage for elite rituals**” (e.g., the Amazon CEO wedding).

Key Drivers of Experience Capital in the Tertiary Sector

Factor

Co-creation – involving consumers in the production or delivery process – strengthens emotional engagement.

Environmental Context.

Spatial design, seating comfort, aesthetics, and even proximity to nature **enhance** perceived well-being and **increase** monetization potential.

Access to Cultural Heritage. Expanding access to heritage through **digitization and infrastructure investment** drives emotional consumption.

Case

India’s **Barbeque Nation**, a “do-it-yourself” grill-restaurant chain, enables diners to cook their own meals — a participatory model that **fueled** a **290% stock value increase in 2021**, followed by another **150% gain by 2024**.

Bogotá’s (Colombia) weekly “**Ciclovía**” **open-street festival** — closing streets to cars every Sunday — **attracts** up to **2 million residents (of 9 million)**, stimulating revenue for cafés, vendors, and informal markets.

In China, **digitalization** of cultural heritage, the **establishment** of over **7,000 free-access museums** and **investment** in immersive content have sparked a “**museum boom**”,

drawing 1.4 billion visits in 2024 and boosting emotional consumption.

Technological mediation of experience shapes new model of interaction with heritage.

Thailand's "Smart Museum" initiative, under the Thailand 4.0 strategy, built an ecosystem of physical and digital access to cultural collections.

The **Virtual Museum of the Bangkok National Museum** combines virtual reality and mobile applications, making heritage an educational and interactive domain.

Technology as an Accelerator of the Experience Economy. Artificial intelligence, personalization, and content-engineering tools amplify the **perceived richness** of experience while keeping costs stable.

Netflix's adaptive cover art functions as an **emotional trigger** for viewers, prompting immediate engagement.

Museums have become **portals of meaning** — translating emotion and heritage into economic and social capital. The global museum market is projected to double to **USD 100 billion by 2032**, growing at an average of 6% annually. This expansion reflects both **post-pandemic digital transformation** and the redefinition of museums from "object repositories" into **immersive experience spaces**.

“

Cultural and historical heritage is a form of soft power — capable of inspiring awe and leaving lasting memories. Digital technologies enrich collections by accentuating their uniqueness without overshadowing the art itself.

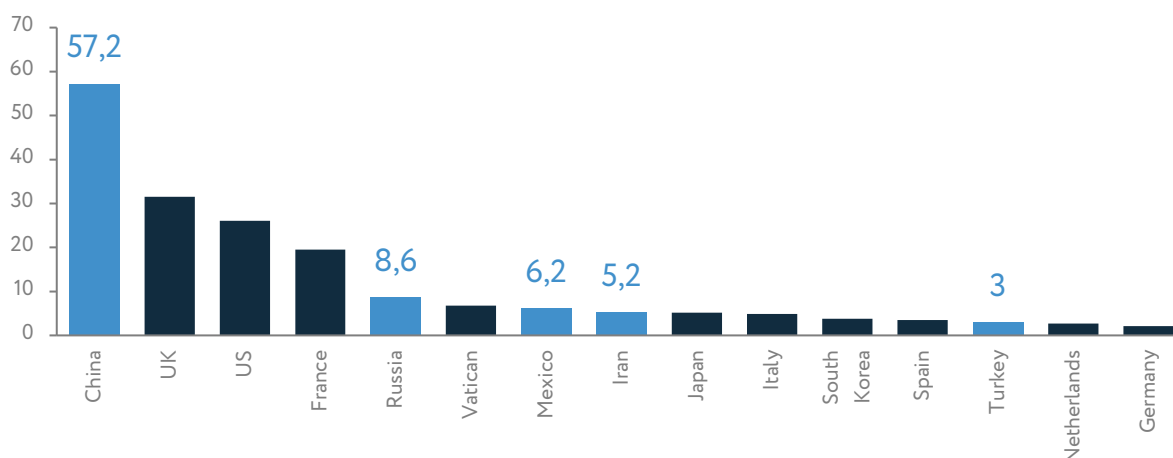
”

Nitaya Kanokmongkol

Executive Director, National Museums Office of Thailand

Figure 7

Attendance of 100 Largest Museums in The World (Country Distribution) in 2024, mln visitors

Source: [The Art Newspaper](#)

Note: Visitor data also underscore the tourism dimension of museum appeal: foreign visitors represent **77%** of the Louvre's (France) audience, **56%** at Tate Gallery (UK), and **38%** at the Hermitage (Russia), but only **16%** at Met-museum (US) and **3.7%** at Korea's National Museum (South Korea) — showing how local accessibility and cultural diversity define experience intensity.

While North America (71 projects) and Europe (36) remain the largest investors in museums, the Global Majority is rapidly expanding its cultural infrastructure. In 2024, major new museums and art centers **opened** in **Asia (36 projects)**, the **Middle East (5)**, **South America (4)**, and **Africa (3)** — advancing the concept of “*the museum as an experience*.” Notable projects include Egypt's **Grand Egyptian Museum**, China's **East Kowloon Cultural Centre**, and Nigeria's **National Theatre Lagos**.

Figure 8

6 out of 10 Largest Museum Investments of 2024 are Concentrated in the Countries of Global Majority

Museum	Investment, mln USD	City	Country	Type
Grand Egyptian Museum	1 000	Giza	Egypt	Museum / Gallery
East Kowloon Cultural Centre	515	Hongkong	China	Performing Arts Center
Paleozoological Museum of China	234	Baoding	China	Museum / Gallery
Cleveland Museum of Natural History	150	Cleveland	US	Museum / Gallery
Audeum	150	Seoul	South Korea	Museum / Gallery
Yinxu Museum	146	Anyang	China	Museum / Gallery
California State University San Bernardino Performing Arts Center	127	San Bernardino	US	Performing Arts Center

San Diego Symphony Jacobs Music Center	125	San Diego	US	Performing Arts Center
Museum of Modern Art	109	Warsaw	Poland	Museum / Gallery
National Theatre Nigeria	100	Lagos	Nigeria	Performing Arts Center

Source: AEA Consulting ([Cultural Infrastructure Index](#))

DIGITAL SERVICES: COMPETING FOR ATTENTION

Digital platforms have democratized content creation and consumption. Amazon and Netflix built their success on [three core rules](#) — **accessibility, affordability, and engagement** — to which the Experience Economy adds a fourth: **“Local culture as the vector of global expansion.”** The **vertical growth of streaming platforms** across new markets [depends on](#) **localized content tailored to national values and aesthetics**. This allows Global Majority creators to reinterpret and export their **own cultural codes**, offering authentic alternatives to Western narratives.

“

For years, streaming platforms offered synthetic, repetitive stories — what I call ‘plastic narratives.’ That monotony created space for new voices. Africa, with its vast cultural diversity, is becoming a model of cinematic and creative pluralism.

”

Mehret Mandefro

Producer and Screenwriter (Ethiopia)

These factors have driven a **structural shift in the supply of entertainment and related content** — music, literature, and cinema — **away from Hollywood blockbusters toward new, diversified products**. The range and geographic origin of creative offerings have expanded significantly, **opening the global market to countries of the Global Majority**, which now **compete for consumer attention on equal footing** with established leaders from developed economies:

- International viewers now [generate](#) **25% of Prime Video’s Indian content streams**.
- U.S. demand for **Latin music** [hit](#) a record **USD 1.4 billion**, growing 4.7× since 2014.
- Non-English content accounts for over **50% of demand in the MENA region**.
- Chinese and Russian-speaking gamers [rank](#) among the **top-3 audiences on Steam**.

Film and Television: The Turkish Example

Between 2020 and 2023, **global demand for Turkish cinema grew by 183%**, **positioning** Turkey third after the U.S. and U.K. in global entertainment exports.

The surge in Turkish drama popularity reflects both digital adoption and consumer fatigue with “Hollywood templates.” By 2024, Turkish series were broadcast in **92 countries**, generating approximately **USD 500 million** in revenue.

Digitalization has become an “accelerator” of the Experience Economy: behavioral data and personalization algorithms make it possible to **adapt content offerings in real time** to users’ individual tastes and preferences. **AI technologies enhance the perceived richness and seamlessness of user experience** without major investment or creating entirely new products.

At the same time, **oversight and surveillance of user activity in the digital environment have intensified**, raising new questions about privacy, ethics, and the balance between personalization and control.

In this emerging **“capitalism of observation,”** companies analyze digital traces (clicks, pauses, scrolls) to predict consumer behavior and optimize revenue. While efficient for monetization, such control over attention can **manipulate** millions of users subtly, even when limited to entertainment choices. The battle for user engagement now **follows** the **“90-second rule”** — the brief window to capture user attention before it shifts elsewhere.

The Economics of Attention: The Other Side of Abundance

Since the early 2000s, exponential growth in online traffic and content has created an environment of **constant informational noise**, where visibility is **fleeting**. The **lifespan of digital content** has shortened dramatically: in 2015, YouTube videos **remained popular** for two weeks; by 2025, dominance belongs to short-form content. Reels **increased** Instagram screen time by **24%**, with half spent on videos; TikTok users now **watch 35 hours per week** (x2.5 growth), and YouTube Shorts **exceed 200 billion daily views** (x6.7 growth).

In this context, **novelty becomes the ultimate currency**. The ability to continuously evoke curiosity and emotional engagement now determines **commercial success, cultural influence, and audience retention** in the Experience Economy.

CHAPTER 4.

GLOCALIZATION: TURNING POINT IN THE EXPERIENCE ECONOMY

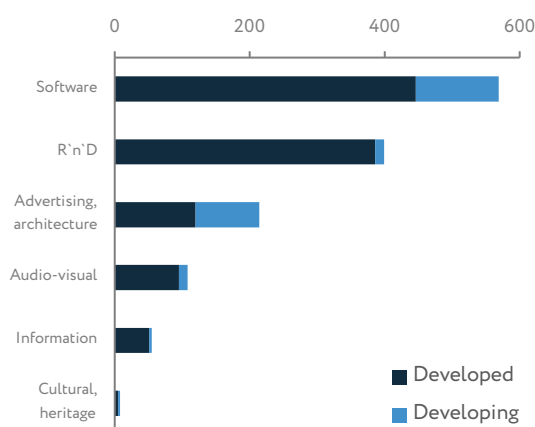
Countries of the **Global Majority** are playing an increasingly prominent role in **generating “experience capital,”** entering into competition with traditional players from developed economies. The catalyst for these processes is **“glocalization”** — the growing global demand for local identity and the distinctive cultural features of individual nations, conveyed through film, animation, music, and other creative industries. This trend is reinforced by accumulated audience fatigue with conventional cinematic narratives (so-called **“superhero fatigue”**), a desire for **verified value and brand authenticity**, and **rising distrust toward transnational corporations** due to misleading marketing and **greenwashing practices**.

According to UNCTAD, the countries of the **Global Majority have become leading exporters of creative goods** — including interior décor, jewelry, fashion accessories, toys, and literature. They now account for around 60% of global exports of such products. Among the top ten suppliers are: China — 39% of global exports³, India — 2.9%, United Arab Emirates — 2.4%. Meanwhile, **least-developed countries in Asia are strengthening their positions**: their exports of creative goods quadrupled between 2018 and 2022, reaching USD 2.7 billion in value. This shift underscores **the growing role of the Global Majority** in transforming creative production from a peripheral activity into a driver of global trade diversification and cultural influence.

Developed economies continue to dominate global exports of creative services, accounting for about USD 1.1 trillion annually, or roughly 80% of the world total. Among the top ten exporters of creative services, only one country from the Global Majority — China — is represented, with a share of 4.8% of global exports. Nevertheless, glocalization is reshaping global consumption patterns. Between 2018 and 2023, the **share of non-English content** in global entertainment consumption almost **doubled, from 23% to 40%**, driven by rising international demand for: **Korean dramas, Japanese animation, Chinese and Indian television series**, and ethnic and regional music genres. This trend reflects a deeper **structural transition in the Experience Economy** — from Western cultural dominance toward multipolar creativity, where countries of the Global Majority become both content producers and narrative shapers in the global marketplace.

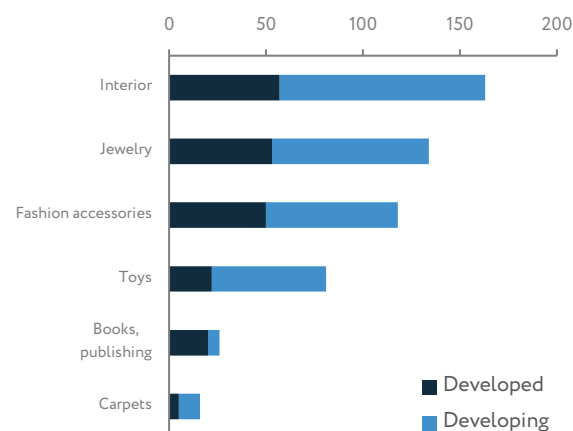
³ China's large share is explained by its broad specialization in manufacturing a wide spectrum of goods. According to UNCTAD's classification, the category of *creative goods* includes glassware, tableware, furniture, maps, lighting equipment, and consumer electronics. This extensive product range enables China to dominate the global market for creative goods, integrating industrial production with design, functionality, and aesthetic innovation — the key attributes of the modern Experience Economy.

Figure 9
Exports of Creative Services
in 2022, bln USD



Source: [UNCTAD](#)

Figure 10
Exports of Creative Goods
in 2022, bln USD



Source: [UNCTAD](#)

Within the **Experience Economy**, the **countries of the Global Majority** are increasingly **acting as creators of meaning and new experiences**, rather than merely as suppliers of raw materials or semi-finished goods. This transformation is visible across all sectors of the economy:

- **Primary sector** — protecting origin and geographical indications, developing gastronomic tourism, and creating farmer-led national brands.
- **Secondary sector** — building experiential layers into manufacturing through design, franchising, intellectual property, community engagement, and service ecosystems surrounding the product.
- **Tertiary sector** — investing in architecture, urban events, gastronomic infrastructure, and tourism services that attract talent, investment, and consumers.

NINE PRINCIPLES FOR DEVELOPING THE EXPERIENCE ECONOMY: THE CASE OF COLOMBIA

Colombia serves as one of the **conceptual pioneers** of the Experience Economy through its model of the **“Orange Economy”** — an economy of **creativity, culture, and innovation**, where **human imagination and cultural expression** are the primary sources of value creation.

The term was introduced by **Felipe Buitrago** (former Minister of Culture of Colombia) and **Iván Duque Márquez** (President of Colombia, 2018–2022) in their 2013 book *“The Orange Economy: An Infinite Opportunity.”* The **color orange** symbolizes **creativity, culture, energy, and constructive innovation**, encapsulating the idea of an economy powered by **human imagination and cultural vitality**.

The “**Orange Economy**” represents a sector in which **human imagination is transformed into economic value**. The world is shifting from “**manufactures**” to “**mind-factures**” — from the production of material goods to the creation of **intellectual products** such as **content, design, and brands**. This transition underscores a new paradigm where creativity itself becomes a productive resource and a key driver of sustainable economic growth.



The Experience Economy offers an opportunity to “switch on the light” — to infuse economic processes with new life, meaning, and emotional depth, and to expand the realm of intangible capital. Its key instruments are those inherent to human nature itself: creativity, culture, and intellectual activity — the tools through which humanity understands, transforms, and enriches the world.



Felipe Buitrago

Deputy Minister of the Orange (Creative) Economy of Colombia

KEY PRINCIPLES OF THE “ORANGE ECONOMY”

1. **Strategic Integration.** Policy for developing the creative sector must be **embedded within the national economic strategy**, focusing on the creation of **value chains in education, infrastructure, and exports**, rather than merely subsidizing symbolic projects.
2. **Creative Territories and Clusters.** Support measures should prioritize the development of **creative districts and clusters** that form **spaces of a new quality of life**. The coexistence of studios, public spaces, and co-working hubs fosters **knowledge exchange, shared experiences, and new project generation**.
3. **Programming of Public Spaces.** Maintain a **regular rhythm of events and activities** in public spaces, engaging both citizens and businesses in **collaborative cultural and social practices**.
4. **Education and Talent Development.** Build a **continuous talent pipeline** — from school to technological, business, and academic programs, including **labs and accelerators** in design, animation, gaming, and other creative industries.
5. **Investment in Municipal Cultural Infrastructure.** Invest in **public libraries, cultural centers, community stages, and rehearsal spaces** — vital “entry points” for emerging creative teams and young talents.
6. **Community Co-Creation.** Support **local communities as co-creators of experiences**, enhancing the **authenticity and quality** of creative products and increasing consumers’ **willingness to pay for experience rather than function**.

7. **Digitalization as a Growth Driver.** Use **digital transformation** as a driver for scaling reach and monetization, turning local content into **exportable products** and extending their **economic and cultural life cycle**.
8. **Fiscal and Regulatory Incentives.** Implement **tax and regulatory measures** that improve **export competitiveness**, boost **international demand for local talent**, and attract **foreign investment** to expand domestic value creation.
9. **Exports and International Collaboration.** Strengthen **international engagement** as an extension of the domestic support ecosystem through **co-productions, marketplaces, digital showcases, festivals, and industry events**.

LIST OF FIGURES

Figure 1 The Progression of Economic Value.....	1
Figure 2 Growth of Cocoa Bean Value Added Along the Production Chain	2
Figure 3 The Smile Curve in Manufacturing	5
Figure 4 World Output Index of Goods and Services	9
Figure 5 Global Heritage-tourism Forecast.....	10
Figure 6 Inbound Tourism by Region	10
Figure 7 Attendance of 100 Largest Museums in The World (Country Distribution) in 2024	13
Figure 8 6 out of 10 Largest Museum Investments of 2024 are Concentrated in the Countries of Global Majority.....	13
Figure 9 Exports of Creative Services in 2022	17
Figure 10 Exports of Creative Goods in 2022.....	17