

CREATIVE FUTURES

CONTINUED COOPERATION
BETWEEN UNESCO AND
THE REPUBLIC OF KOREA



United Nations
Educational, Scientific and
Cultural Organization



Diversity of
Cultural Expressions



Republic of
Korea



Ministry of Culture, Sports
and Tourism



FOREWORDS

Since 2008, the Republic of Korea has supported a strong and dynamic cultural sector through the operationalization of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005).

Funding 21 UNESCO projects in 14 countries to date, the Korea Funds-In-Trust (K-Fit) for the Development of Creative Industries has been key in building an enabling environment for creative entrepreneurship in developing countries, contributed to awareness raising and advocacy and supported policy design for the cultural and creative sectors. Through these investments, artists and cultural professionals have developed the capacity to create, produce, disseminate and access a wide diversity of cultural expressions.

UNESCO's cooperation with the Republic of Korea continues to grow, with support for new publications like *Culture in Crisis: Policy guide for a resilient creative sector* and thanks to the renewed secondment of a senior official from the Ministry of Culture, Sports and Tourism.

In the wake of the COVID-19 crisis, and with the rapid digital transformation, it is now more important than ever to invest in creativity. The K-FIT partnership invites us to draw from lessons learned and tackle common challenges together. We are grateful for this continued support to UNESCO's work and look forward to shaping our common creative future.

Ernesto Ottone R.
Assistant-Director-General for Culture,
UNESCO

Launched in 2008, the Korea Funds-in-Trust (K-Fit) for the Development of Creative Industries has been one of the Korean Government's leading initiatives in promoting the value of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. Through this Fund, the Republic of Korea has been supporting the development of cultural and creative industries in beneficiary countries.

Activities focused on skills development and capacity building continue to contribute to sustainable cultural policy design in developing countries. And, through cooperative frameworks joining the public and private sector, the Fund is raising awareness of the creative economy and contributing to increased expertise in the Asia Pacific region.

Despite such accomplishments, the COVID-19 pandemic has generated new challenges and opportunities, including an accelerated transition toward digital platforms. With a strong belief in culture's power to connect, heal and transform, the Korean Government will continue to work closely with UNESCO, setting a new path for the cultural and creative industries in digital societies.

LEE Jin-sik
Director General for Culture Policy,
Ministry of Culture, Sports and Tourism

WHY THE REPUBLIC OF KOREA INVESTS IN CREATIVITY

Globally, the cultural and creative industries are worth an estimated US\$ 2,250 billion dollars. In the Republic of Korea, the cultural and creative industries (CCIs), or known locally as the content industry, have long played a vital role in sustained economic growth. In 1999, the “Framework Act on the Promotion of Cultural Industries” was enacted, laying the groundwork for the development and promotion of the cultural and creative industries both at home and abroad. Coined the “chimney-less industries” at the time, the CCIs have now become engines of economic development capable of generating high added value and remain a top priority for the Ministry of Culture, Sports and Tourism of the Republic of Korea.

By 2018, over 650,000 Koreans were employed in the cultural and creative industries and the export of Korean cultural content was worth over 11 trillion won (US\$ 9.5 billion). That same year, the annual growth rate of sales in cultural and creative industries grew nearly two times faster than the overall national rate of 2.7%. A significant spillover effect in certain industries, namely in K-pop and K-dramas, has also contributed to the industry’s lasting impact. It is estimated that for every US\$ 100 in Korean cultural goods exported, another US\$ 248 of related consumer goods are exported. In 2017, K-Pop music group BTS was solely responsible for 7.6 % of total foreign tourism.



While a valuable contributor to economic growth, the cultural and creative industries also play a pivotal role in social inclusion, cultural diversity and national identity. Cinema, music and art provide a glimpse into Korean culture and offer audiences new and diverse perspectives. In line with the United Nations 2030 Sustainable Development Agenda, investments in the cultural and creative industries are also believed to be more sustainable and environmentally responsible than other traditional sectors.

Through the UNESCO-KFIT partnership, the Republic of Korea is committed to promoting sustained and inclusive economic growth in developing countries through culture and creativity. The Republic of Korea seeks to draw on its own experiences with the creative economy to share lessons learned, to create an enabling environment for the development of cultural entrepreneurship and to support the design of informed and transparent public policy that strengthen the cultural and creative industries in developing countries.



UNESCO - REPUBLIC OF KOREA PARTNERSHIP

MISSION

Strengthening cultural and creative sectors as engines for sustainable development in developing countries

3 THEMATIC AREAS

BUILDING SKILLS

CREATING NETWORKS

SUPPORTING POLICY DESIGN

FRAMEWORK

The UNESCO Convention on the protection and promotion of the diversity of cultural expressions (2005) is an international standard-setting instrument that recognizes the sovereign right of states to formulate and implement policies and measures that support the emergence of dynamic and diverse creative sectors.

The coordination of this KFIT programme is supported through the regular secondment to UNESCO's Section for the Diversity of Cultural Expressions of a senior civil servant from the Ministry of Culture, Sports and Tourism (Republic of Korea)

21
projects

US\$ 2.7
million

3
thematic
areas

14
countries

PROJECT TIMELINE

2008-2010
MONGOLIA
VIET NAM

2011-2014
BURKINA FASO
LAO PDR
MONGOLIA
VIET NAM

2016-2019
LAO PDR
RWANDA
UZBEKISTAN

2020
CENTRAL ASIA REGION
INDONESIA
THAILAND

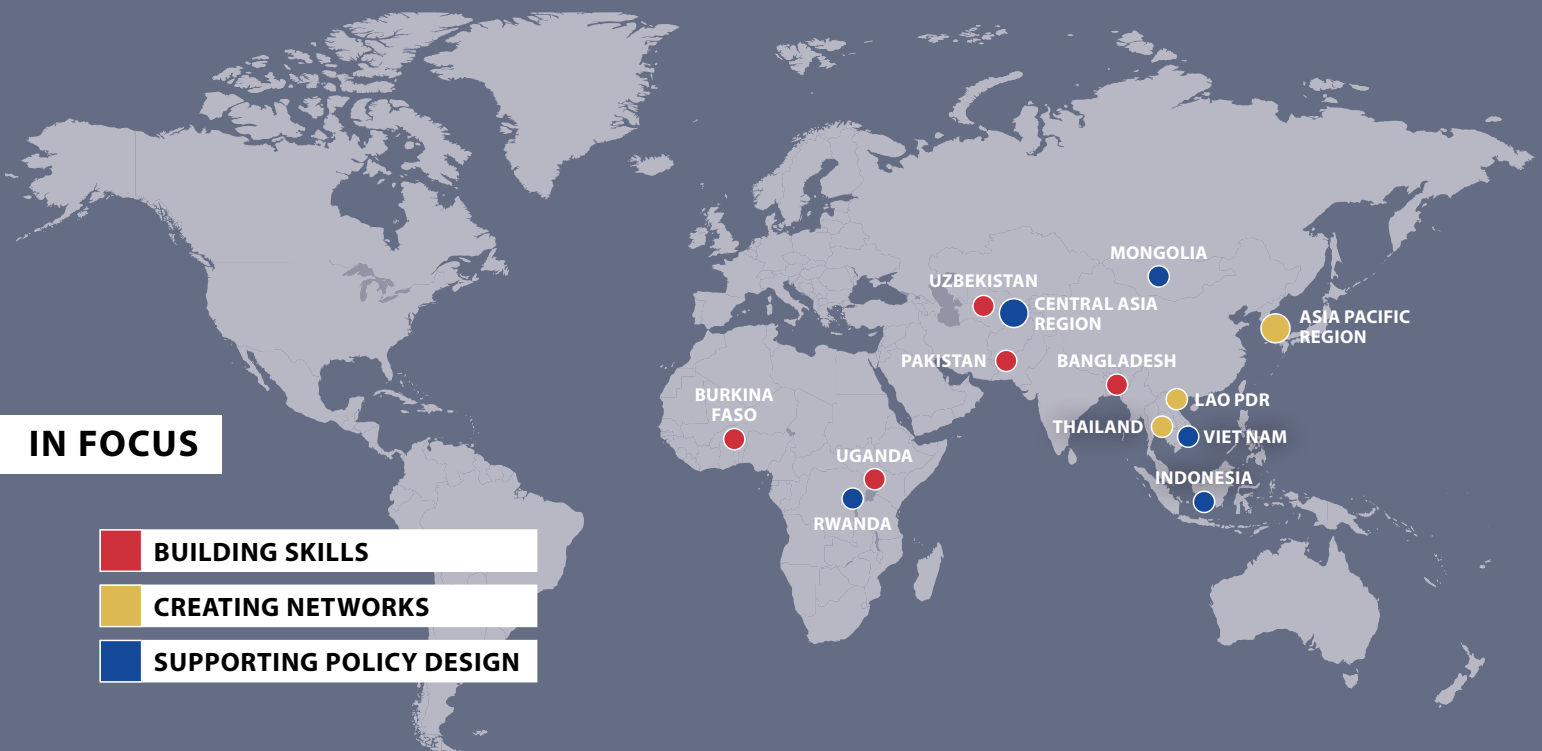
2010-2013
KAZAKHSTAN
UZBEKISTAN

2015-2018
MONGOLIA
UGANDA
VIET NAM

2017-2019
ASIA PACIFIC REGION
BANGLADESH
PAKISTAN

IN FOCUS

-  **BUILDING SKILLS**
-  **CREATING NETWORKS**
-  **SUPPORTING POLICY DESIGN**

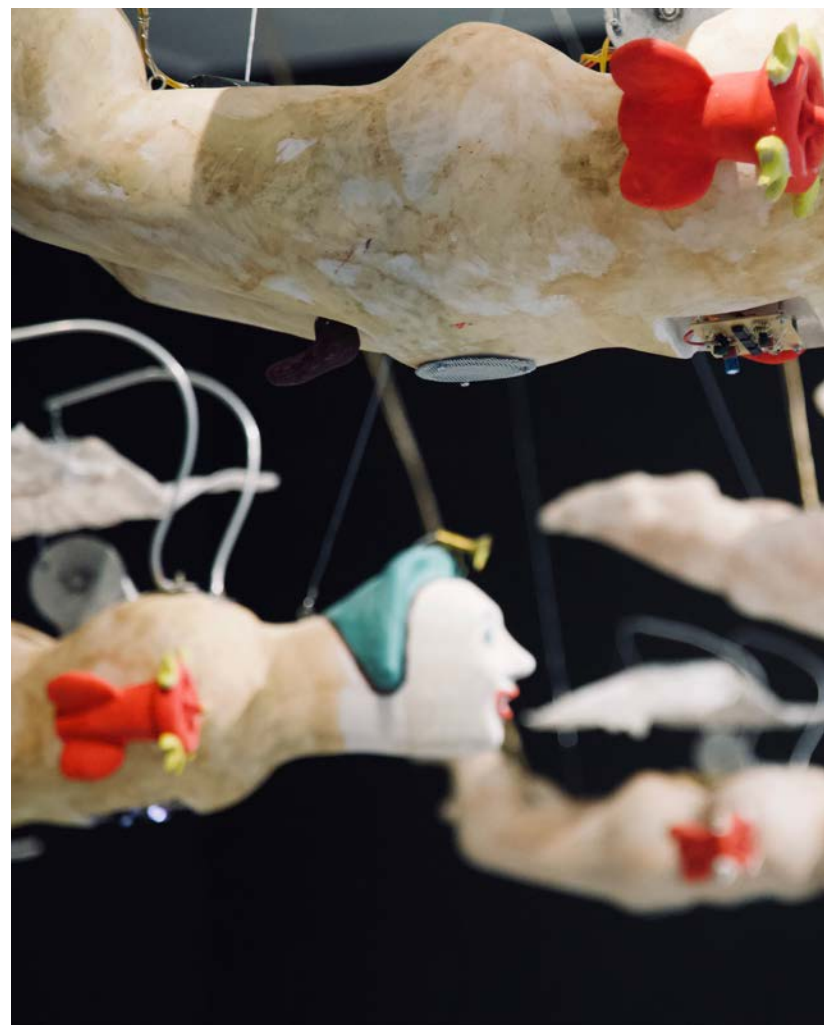


BUILDING SKILLS

CREATING AN ENABLING ENVIRONMENT FOR CULTURAL ENTREPRENEURS

With annual global revenues of US\$ 2,250 billion, the cultural and creative sectors provide nearly 30 million jobs worldwide and employ more people aged 15-29 than any other sector. These sectors are now major drivers of sustainable development, particularly in developing countries. Ensuring that artists and cultural professionals have the skills required to succeed in the creative economy is essential.

UNESCO-KFIT has recognized this potential and is actively investing in projects that support creative entrepreneurship and capacity building. In Bangladesh, Pakistan, Uganda and Uzbekistan, cultural professionals have gained practical skills in creation, design and marketing as well as in business and management. As a result, cultural entrepreneurs have greater access to markets, distribution networks and international cooperation mechanisms.



BANGLADESH

To assess the needs of Bangladesh's growing number of photographers, an initial situation analysis of Bangladesh's photography sector was conducted. Based on the findings, three master classes were carried out by national and international experts to strengthen the skills of 76 selected participants, including freelance photographers, staff photographers and students. A photography competition was also organized and drew over 17,000 submissions. A selection of 120 photographs were then displayed at the Bangladesh National Museum during a 3-day photography exhibition, where public talks and panel discussions were organized to discuss issues like copyright and creativity. A policy dialogue was also organized to raise awareness of Bangladesh's promising photography sector and to discuss the national cultural policy.



**GOVERNANCE
FOR CULTURE**

75 PHOTOGRAPHERS

participated in
three master classes.



FACT

Nearly two-thirds of Bangladesh's population is under 25 years of age, and is now the world's second-largest supplier of online labour.



PAKISTAN

With nearly 70% of its population under the age of 30, Pakistan's young entrepreneurs could play a pivotal role in developing Pakistan's creative sector. With this in mind, a mapping exercise was conducted to capture key data on Pakistan's cultural and creative industries. Drawing on the findings, case studies on four creative businesses led by young entrepreneurs were developed and served as the basis for an intensive, fully sponsored 5-day incubator programme, tailored to the needs of creative businesses. Of 240 applicants, 12 creative entrepreneurs were selected to participate in parallel start-up and accelerator programmes developed in partnership with Beaconhouse National University in Lahore. Sessions included: strategy formulation, law, finance, accounting, and marketing. The project also included a series of awareness-raising events promoting the creative economy and the ratification of the 2005 UNESCO Convention.



**GOVERNANCE
FOR CULTURE**

8 DECENT WORK AND
ECONOMIC GROWTH



12 CREATIVE ENTREPRENEURS

participated in an intensive incubator programme.

FACT

As many as 15% of employed Pakistanis, in both urban and rural areas, work in the cultural and creative industries.

UZBEKISTAN

Labeled the “Bollywood of Central Asia” Uzbekistan’s film industry is now one of the most promising cultural industries in the region. The project has sought to address some of the sector’s most pressing needs: capacity development, policy assessment and market access. From 2017 to 2018, 75 young professionals were trained in film and documentary screenwriting and production. Eight documentary films were produced by young professionals as a result of the training. Through study tours, masterclasses and exchange programmes, partnerships were created between Uzbek and Polish film institutions. The project has helped to improve the skills of young filmmakers, to modernize Uzbek cinema and to increase its visibility internationally.



**GOVERNANCE
FOR CULTURE**

75 YOUNG PROFESSIONALS

trained in screenwriting and film production.



FACT

Domestic film production in Uzbekistan has increased from 50 films in 2005 to 70 films in 2016.



UGANDA

Propelled by the awareness-raising campaign “Buy Uganda”, locally produced cultural goods represent an opportunity for sustainable income generation, export earnings and social inclusion. Responding to the sector’s capacity development needs, the project provided training for 157 cultural workers in the Northern, Eastern and Western regions of the country. The workshops enabled participants, 75% of which were women, to strengthen their entrepreneurial, business management and marketing skills in order to lay the groundwork for better quality products, greater market opportunities, and women empowerment. A training module was also developed and disseminated to support the development of skills for future professionals and to fill gaps in market information and business development.



**HUMAN
RIGHTS**



157 CULTURAL WORKERS

trained in business management and marketing skills. 75% were women.

FACT

25% of Ugandans aged 15-24 are employed in cultural occupations.

CREATING NETWORKS

NETWORKING IS KEY TO SUCCESSFUL ADVOCACY AND AWARENESS RAISING

Transparent and informed cultural policies call for the collaborative participation of a variety of actors, including governments and civil society. By bringing the concerns of different cultural actors to the attention of public authorities, civil society organizations (CSOs) contribute to greater transparency and accountability. Recognizing this fundamental role, UNESCO and KFIT encourage the active participation of CSOs in all levels of cultural policymaking.

Through its projects in Lao PDR, Thailand and the Asia-Pacific region, UNESCO-KFIT is strengthening policy advocacy by creating networking opportunities, where cultural actors can collaborate and form partnerships. Such opportunities support information sharing, knowledge transfer and foster innovation. This also includes expanding and diversifying UNESCO's Expert Facility, which provides advisory technical assistance to countries across the globe.

EXPERT FACILITY

The Expert Facility was created by the UNESCO 2005 Convention Secretariat to support the ratification and implementation of the Convention in order to deliver country-level interventions through different modalities: advisory technical assistance, short- and long-term capacity building interventions, mentoring, coaching, etc. The experts are familiar with UNESCO's tools and training materials, which they adapt to local contexts.



ASIA-PACIFIC REGION

Fostering the emergence of dynamic creative sectors is increasingly recognized as a priority for sustainable development in the Asia-Pacific region. Against this backdrop, a first regional networking meeting for mid-career professionals was organized in Seoul, Republic of Korea (10-15 June 2018) to raise awareness about new policy developments in the region, and the benefits of ratifying and implementing the 2005 Convention. The workshop facilitated exchanges among participants and encouraged future cooperation with UNESCO. From a pool of nearly 200 applicants, 32 qualified experts from 17 countries were selected. The training provided an opportunity to form new partnerships and to identify potential future experts from the region for the 2005 Convention's Expert Facility.



**GOVERNANCE
FOR CULTURE**

32 CULTURAL PROFESSIONALS

selected from 17 Asia-Pacific countries to raise awareness about the 2005 Convention in the region.



FACT

34% of countries in the Asia-Pacific region have ratified the 2005 Convention.



LAO PDR

Strengthening networking and knowledge management systems are recognized as critical for the governance of culture. The project allowed for enhanced policy dialogue mechanisms between civil society and government representatives and for training workshops on policy monitoring to be organized. As a result, Lao submitted its first periodic report in 2018, laying the groundwork for informed and participatory cultural policymaking processes. To further enhance dialogue and to connect artists and cultural professionals to one another, a physical and virtual hub was set up with the support of a partner organization. The online hub features relevant news and information, while the physical hub, located in Vientiane, fosters collaborations and learning opportunities.



**GOVERNANCE
FOR CULTURE**

1 CULTURAL HUB

to increase networking opportunities among artists and cultural professionals, online and offline.

16 PEACE, JUSTICE
AND STRONG
INSTITUTIONS



FACT

Most people working in Lao PDR's cultural and creative industries are under the age of 40.

THAILAND

The potential of Thailand's cultural and creative industries is increasingly being recognized and civil society actors are playing a greater role in awareness raising. To facilitate an enabling environment for Thailand's cultural and creative industries, multi-stakeholder and thematic consultations were organized with relevant ministries. In addition, a series of debates was held, providing a platform for civil society stakeholders to share experiences, expand networks and form a collective voice for policy advocacy. Despite limitations due to the COVID-19 pandemic, a mechanism for comprehensive consultations was developed in view of generating recommendations for future cultural policies and of developing a policy paper capturing the cultural and creative landscape in Thailand.



**GOVERNANCE
FOR CULTURE**

16 PEACE, JUSTICE
AND STRONG
INSTITUTIONS



571 VIEWERS

participated in five online consultations.

FACT

Over 800,000 people work in Thailand's creative industries and contribute to 9.5% of the country's GDP.



SUPPORTING POLICY DESIGN

MONITORING IS INDISPENSABLE TO ENSURING POLICIES MEET THE CULTURE SECTOR'S NEEDS

By monitoring the implementation of cultural policies, countries can assess the state of their creative sectors, evaluate goals and identify priority areas for future action. As signatories to the 2005 Convention, governments have committed to gathering and reporting on policies and measures that protect and promote the diversity of cultural expressions.

Periodic reporting has become particularly important in countries that lack mechanisms and monitoring frameworks to evaluate their cultural policies. Cooperation between stakeholders is essential to ensuring the accuracy of the data collected. It is also key in determining whether policies and measures are supporting the intended cultural actors and sectors. UNESCO- KFIT is working to ensure that these monitoring processes and other assessments are carried out in a participatory manner with all concerned cultural actors. Recognizing that policies to support the culture sector involve multiple government agencies, UNESCO-KFIT supports inter-ministerial cooperation to ensure the sustainability of its actions.

CENTRAL ASIA

The film industry in Central Asia is developing at a rapid speed. Building on this momentum, a comprehensive programme in support of the film industries in Kazakhstan, Kyrgyzstan, Tajikistan and Uzbekistan has been launched. To strengthen national capacities and regional networking in Central Asia, a situational analysis is underway, with findings and recommendations to be shared with relevant stakeholders during sub-regional meetings. Trainings, master classes and conferences for young cinematographers will also be organized to stimulate film production in the region, and a series of events will be organized to further raise awareness of the Central Asian film industries.



**GOVERNANCE
FOR CULTURE**

8 DECENT WORK AND
ECONOMIC GROWTH



5 RESILIART DEBATES

organized with cultural professionals in Central Asia.

FACT

In 2017, most films released in Central Asia were produced nationally.



INDONESIA

While central to ensuring a diversity of cultural expressions, artistic freedom, or the freedom to create, remains an elusive concept in Indonesia. In order to develop a viable ecosystem in which issues related to artistic freedom in Indonesia can be systematically monitored, reported and discussed, a workplan was developed. Focus groups were organized to capture experiences and develop potential strategies, and tools, including a literature review of reported violations of artistic freedom and five video interviews on artistic freedom, were developed. Drawing on these tools, advanced workshops for a team of experts are foreseen in 2021. Through targeted capacity building in policy design, the project is supporting the government of Indonesia in monitoring and reporting on artistic freedom.



**HUMAN
RIGHTS**

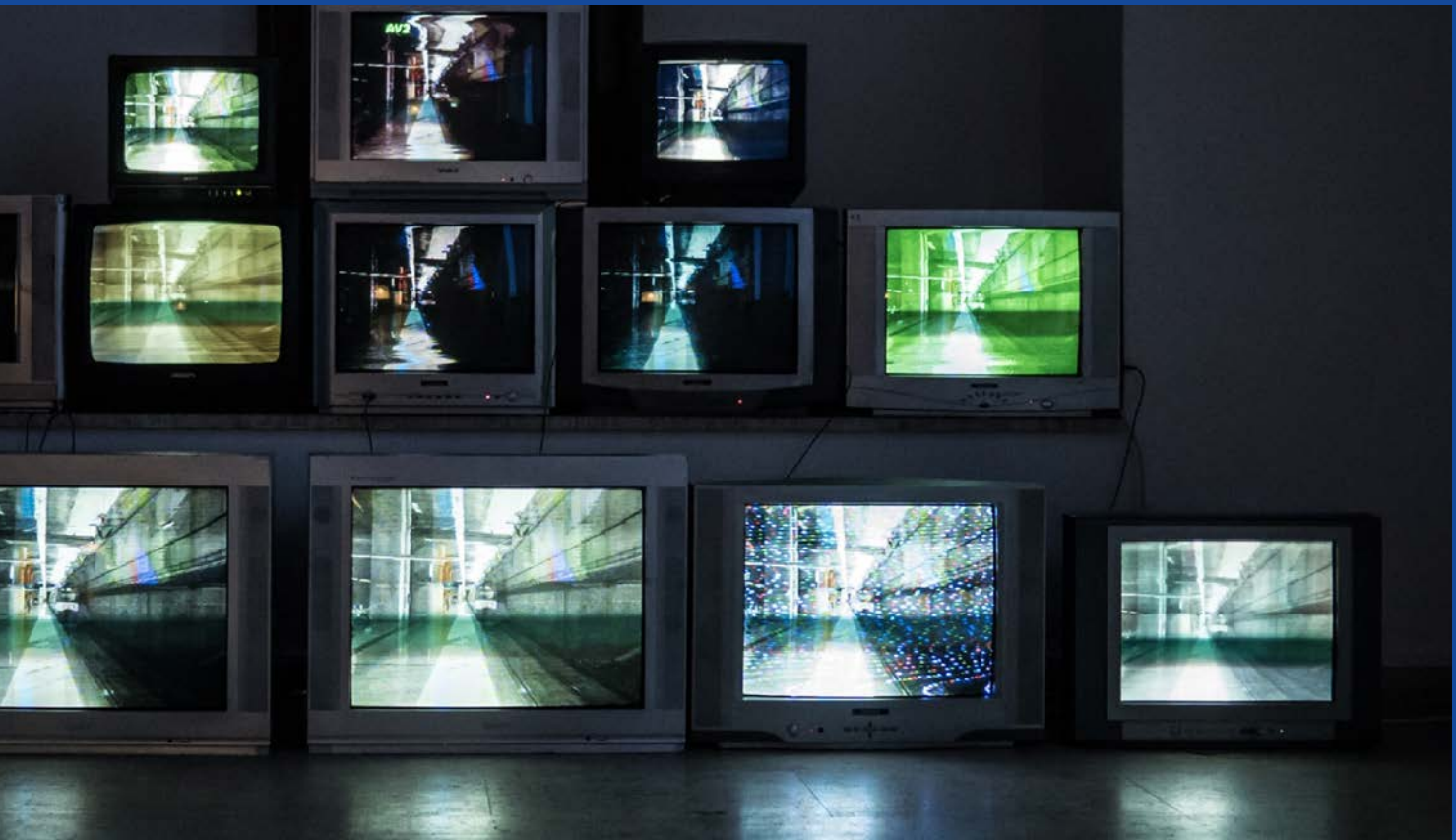
1 LITERATURE REVIEW

produced on reported cases of artistic freedom violations between 2010-2020.



FACT

Indonesia's creative sector contributes over 7% to its GDP and employs around 15.9 million people.



MONGOLIA

The creative economy has become an emerging priority in Mongolia. The UNESCO-KFIT project resulted in the development of an overall assessment of the creative sector. Based on this study, a set of evidence-based policy recommendations was presented to public authorities, academia, NGOs and artists at a national roundtable meeting. An interministerial team, composed of ten members was also created, bringing together, for the first time, representatives from the Ministry of Education, Culture and Science, the Ministry of Industry, the Ministry of Finance and the Ministry of Foreign Affairs to work with civil society actors on cultural policymaking.



**GOVERNANCE
FOR CULTURE**

INTERMINISTERIAL DIALOGUE

The first team of its kind to support all areas of cultural policymaking.

16 PEACE, JUSTICE
AND STRONG
INSTITUTIONS



FACT

12% of Mongolians aged 15-24 are employed in cultural occupations.



RWANDA

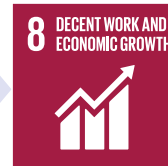
Rwanda is a country on the move. With its ambitious development plans, including the “Economic Development and Poverty Reduction Strategy II (2013-2018)”, Rwanda is aiming to transition from an agrarian economy to a knowledge-based one. It aims to strengthen its cultural and creative industries to stimulate job creation and revenue generation. Since its launch in 2018, a capacity gaps assessment was conducted amongst cultural professionals and organizations, resulting in the identification of priority action areas that will inform the development of training programmes. A communication strategy was also developed to raise awareness of intellectual property rights and the role of culture in sustainable development.



**SUSTAINABLE
DEVELOPMENT**

CAPACITY GAPS ASSESSMENT

To inform training programmes for cultural professionals.



FACT

Between 2001 and 2015, Rwanda recorded an average 8% annual GDP growth rate.

VIET NAM

Recognizing the need for a holistic framework to develop the creative economy, Viet Nam drafted its first “National Strategy for Cultural Industries to 2020, Vision 2030” in 2015. As part of the project, an overall action plan for the implementation of the National Strategy was developed. A national dialogue between 60 civil society and government representatives was also organized in November 2016, resulting in policy recommendations including regulating copyright law, reviewing the statistical framework for cultural industries and the development of creative hubs. Direct support was also provided to five interdisciplinary art outreach activities. This included two art exhibitions in Huế and Hanoi, an art residency program for creative designers, a mobile app for the geolocalization of artists and their work and an international textbook to raise awareness on the issue of arts education and training.



**GOVERNANCE
FOR CULTURE**



POLICY RECOMMENDATIONS

Over 60 stakeholders work together to identify policy priorities.

FACT

Over 5% of Vietnam's population are employed in the cultural sector.





GOING FORWARD

DIGITAL CREATIVITY LAB

The UNESCO Korea Funds-in-Trust (KFIT) for the Development of Cultural and Creative Industries has, for over a decade, invested in the development of creative sectors. Building on this momentum and fully embracing the expanding digital environment, KFIT is now shifting its focus toward supporting cultural entrepreneurship in the digital era.

In June 2017, new Operational Guidelines on digital issues were adopted by Parties to the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, to support Parties in meeting the challenges and seize the opportunities offered by the digital environment. An Open Roadmap was elaborated as a flexible framework offering concrete expected results and a range of reference activities to protect the means of creation, production, dissemination, access, and exchange of cultural goods and services in the face of rapid technological changes.

The COVID-19 pandemic has significantly accelerated the digital transformation of the cultural and creative industries, creating both unprecedented challenges and opportunities for the protection and promotion of diverse cultural expressions at national, regional and global levels. With this in mind, UNESCO-KFIT will be launching a new initiative: *Digital Creativity Lab*, to address the digital skills shortages in the cultural and creative industries in developing countries. Inspired by its own *Content Korea Lab*, the Digital Creativity Lab will support training programmes that strengthen digital skills and competencies in the cultural and creative sectors and encourage full participation in adapting the cultural value chain. To further strengthen regional cooperation, particular attention will be paid to developing countries.

Beneficiaries will be encouraged to conduct mappings of the digital cultural and creative sectors, to establish multistakeholder national teams combining government officials, private sector and civil society organizations, as well as to organize country-wide consultations. Following the identification of gaps in digital skills and available resources in the cultural and creative sectors, beneficiaries will also be encouraged to organize training programmes in partnership with universities or institutions in order to mobilize resources, capitalize on networks and ensure sustainability. To meet the challenges specific to the digital environment, beneficiaries will be encouraged to also organize policy consultations, round tables and workshops.

Through targeted support to cultural and creative industries in the digital era, KFIT is helping developing countries achieve their digital creative future.



© UNESCO 2021

Photos:

Cover and back cover: *Cause and Effect* (2009) © Do Ho Suh. Courtesy HITE Collection. Photograph: Taegsu Jeon.

Inside cover: *Nightmare*, 2010 © Jee Young Lee.

P.2 © Owned by NEXEN TIRE, Created by d'strict

P.6 © Emanuele Cidonelli, 2018

P.8 © Craig Whitehead / Unsplash

P.9 © Christina Winter / Unsplash

P.10 © Kelly Sikkema / Unsplash

P.12 © Scheier / Unsplash

P.14 © Boo Jihyun, *Resting* (休), 2007

P.16 © Eugenia Maximova / Unsplash

Graphic design: Corinne Hayworth



<http://en.unesco.org/creativity>



United Nations
Educational, Scientific and
Cultural Organization



Diversity of
Cultural Expressions



Republic of
Korea



Ministry of Culture, Sports
and Tourism