

# CREATIVE FUTURES

A DECADE  
OF 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

The Republic of Korea has, for over a decade, been committed to the operationalization of the Convention on the Promotion and Protection of the Diversity of Cultural Expressions (2005).

Through the Korea Funds-In-Trust (K-Fit) for the Development of Creative Industries, many developing countries have been supported in their efforts to invest in new contemporary creative areas, such as film and visual arts. It has also brought a new impetus to networking and regional cooperation opportunities, marked by the organization, in June 2018, of a landmark meeting of professionals and public officials to discuss the future of cultural policy in the Asia-Pacific region.

In turn, and thanks to the renewed secondment of a senior official from the Ministry of Culture, Sports and Tourism, the level of cooperation with the Republic of Korea has grown in an unprecedented manner, ranging from contemporary art exhibits to translations in Korean language of key UNESCO policy reports. We are very grateful for this enduring support.

Ensuring a diversity of cultural expressions is fundamental to sustainable development, as it widens people's choices and inspires them to imagine alternative futures. The 10th anniversary of the K-FIT partnership invites us to live up to this shared commitment.

**Ernesto Ottone R.**

**Assistant-Director-General for Culture,  
UNESCO**

A Party to the UNESCO Convention on the Promotion and Protection of the Diversity of Cultural Expressions (2005) since 2010, the Republic of Korea (ROK) has steadily increased its attention to cultural policy issues in order to meet the expectations of the international community. In 2017, for the first time, we were elected to the Convention's Intergovernmental Committee.

The Korea Funds-In-Trust (K-Fit) for the Development of Creative Industries for the Diversity of Cultural Expressions in Asia and Africa, which celebrates its 10th anniversary of implementation this year, is representative of ROK and UNESCO's cooperative relationship. The Fund has actively contributed to supporting sustainable creative and cultural industries, enhancing skills and professional networks in various beneficiary countries.

ROK supports creative and cultural industries by fostering the growth of various cultural resources, emblemized by the Korean Wave. Our experience in the field, from the past 30 years, speaks to the importance of supporting contemporary creativity.

I would like to extend my sincere congratulations on the 10th anniversary of the implementation of Korea Funds-In-Trust, and hope that ROK and UNESCO will continue to strengthen their close cooperation to support the emergence of strong and viable creative sectors.

**Yi, Kyung hoon**

**Director General for Culture Policy,  
Ministry of Culture, Sports and Tourism**

# 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)

**15**  
**PROJECTS**

**US\$ 2,5**  
**million**  
over 10 years

**2**  
**YEARS**  
average  
implementation  
period

**9**  
**countries**

2008-2010  
VIET NAM  
MONGOLIA

2011-2014  
MONGOLIA  
LAO PDR

2016-2019  
LAO PDR  
UZBEKISTAN  
RWANDA

**PROJECT TIMELINE**

2009-2013  
KAZAKHSTAN  
UZBEKISTAN

2015-2018  
MONGOLIA  
VIET NAM  
UGANDA

2017-2019  
ASIA PACIFIC REGION  
PAKISTAN  
BANGLADESH

**IN FOCUS**

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

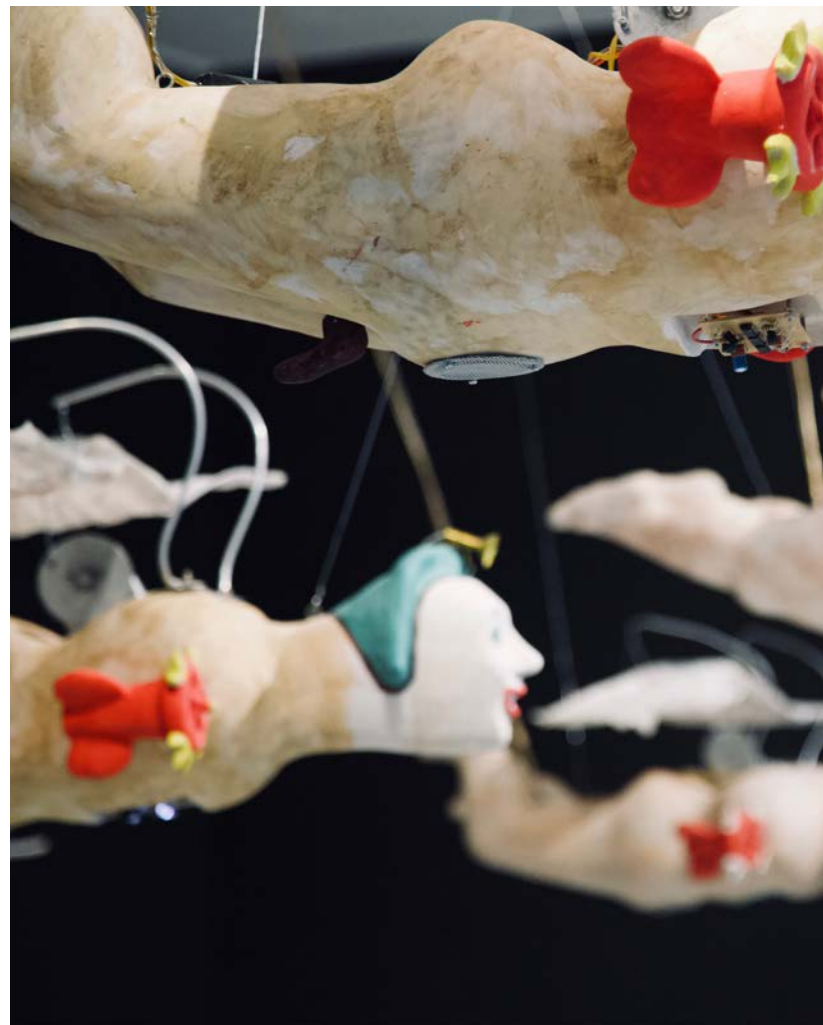


# BUILDING SKILLS

## CREATING AN ENABLING ENVIRONMENT FOR CULTURAL ENTREPRENEURS

With annual global revenues of US\$ 2, 2250 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, through sectoral mapping and assessments, strengthened human and institutional capacities. In 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.



## 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**

**5** GENDER  
EQUALITY



## 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

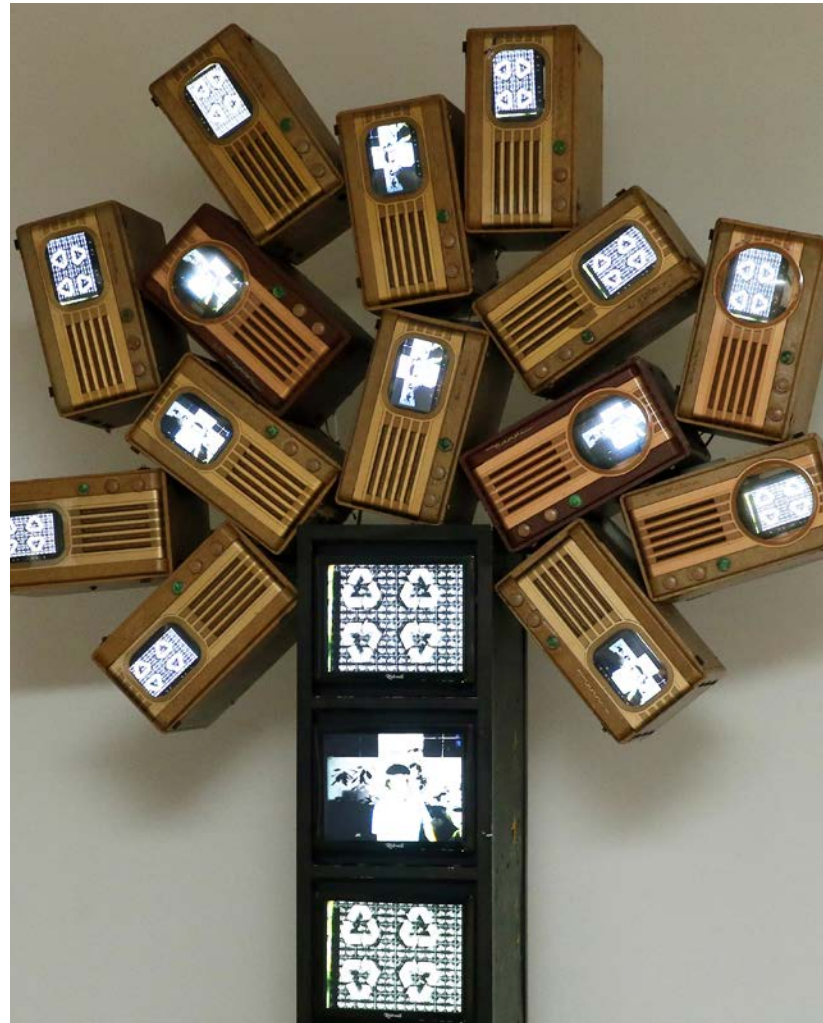
## NETWORKING IS KEY TO SUCCESSFUL ADVOCACY AND AWARENESS RAISING

Transparent and informed cultural policies call for the collaborative participation of 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 and the Asia-Pacific region, UNESCO-KFIT is strengthening policy advocacy for civil society 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.





## 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 Lao PDR's cultural and creative industries are under the age of 40

## 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

**16** PEACE, JUSTICE  
AND STRONG  
INSTITUTIONS



### FACT

32% of countries in the Asia-Pacific region have ratified the 2005 Convention

# 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.

### 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.



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FOR CULTURE**

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AND STRONG  
INSTITUTIONS



### INTERMINISTERIAL DIALOGUE

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

#### FACT

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

Every four years, Parties to the 2005 Convention submit a periodic report, which contains information, data and policy practices. 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.



## 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 by 2020. 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.



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## POLICY RECOMMENDATIONS

Over 60 stakeholders work together to identify policy priorities

### FACT

Cultural and creative industries will account for 3 % of Vietnam’s GDP in 2020



# GOING FORWARD IN 2019-2020

## EMPOWERING CREATIVE ENTREPRENEURS IN PAKISTAN

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With several provinces starting to elaborate new cultural policies, and with the federal government elaborating a national cultural policy, this new project, targeting creative entrepreneurs, will support cultural mapping, training workshops, and advocacy. These activities will help the integration of culture into Pakistan's national development plan and include contemporary arts in Pakistan's international cultural cooperation strategy.

## ENHANCING MEDIA DIVERSITY IN INDONESIA

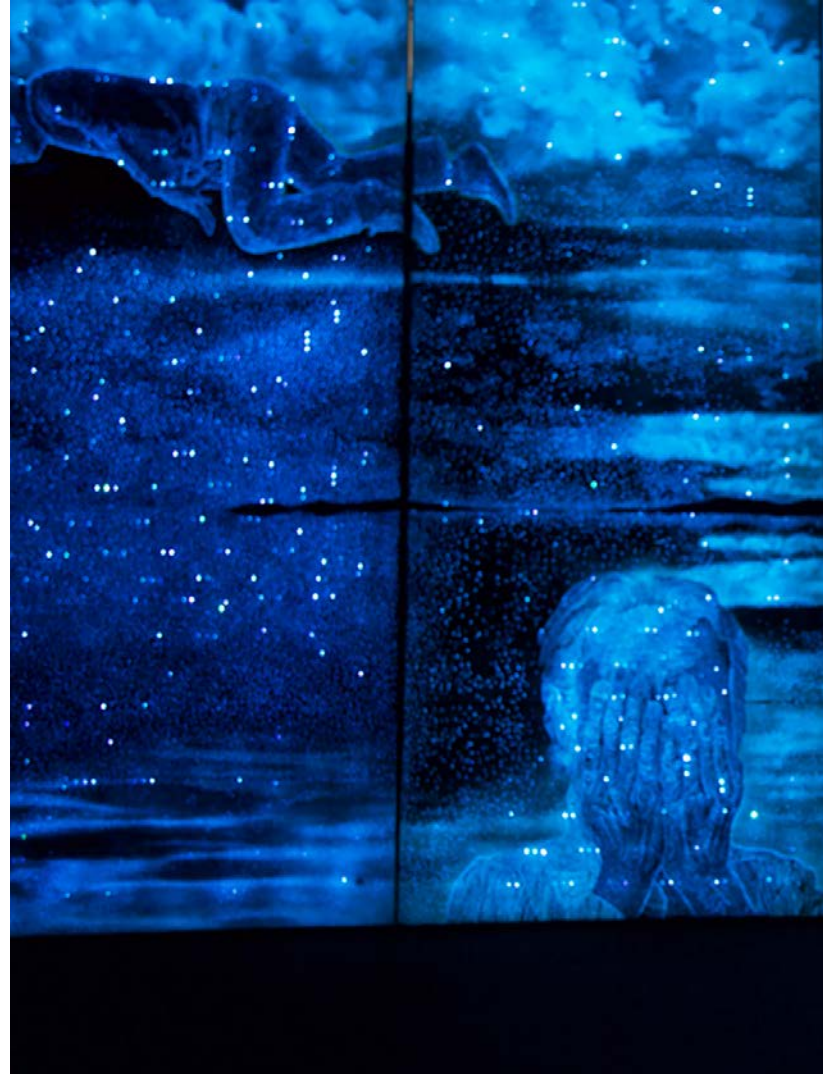
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In 2015, Indonesia created BERKRAF, the Creative Economy Agency, making the cultural industries a strategic motor for the country's development. Drawing upon identified challenges, UNESCO-KFIT will provide in-depth technical assistance and capacity-building to accompany Indonesia in the implementation of policies related to media diversity.

## SUPPORTING CREATIVE SECTORS IN THAILAND

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Thailand is taking steps to move away from commodities exports towards a value-added and service-based cultural exports. It is also looking to become the leading regional centre for film production and post-production. To support this objective, UNESCO-KFIT will provide technical assistance and capacity-building to strengthen Thailand's creative sector.





## **SUPPORTING VISUAL ARTS IN BANGLADESH**

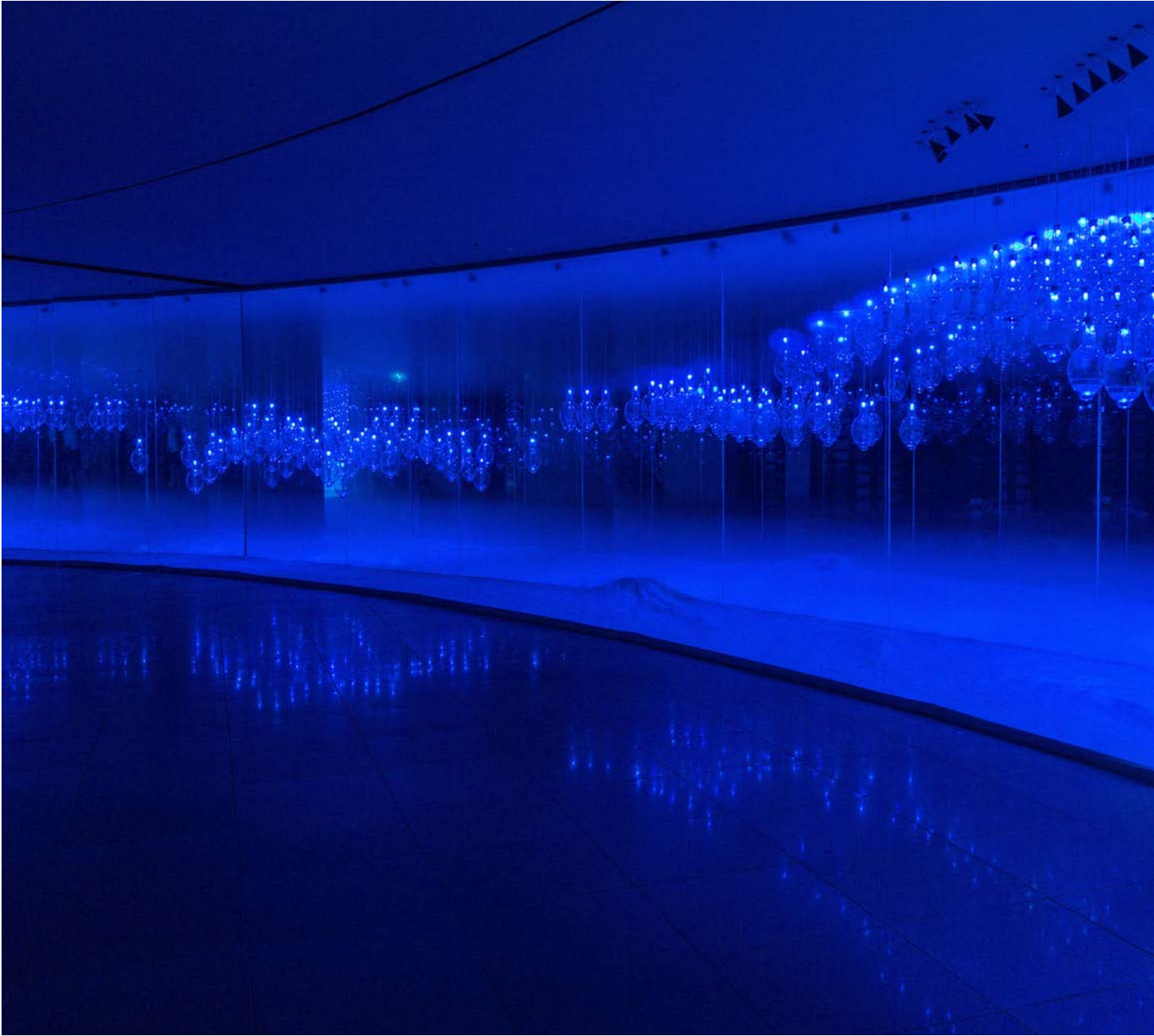
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Considered an emerging, youth-driven sector, photography presents many opportunities for young artists in Bangladesh. Through policy round tables, targeted workshops, master classes for photographers and awareness-raising public events, including a photography forum, the project seeks to strengthen the sector in an integrated and comprehensive way. Upon completion, the project's model is expected to be replicated to reinforce other creative sectors in Bangladesh.

## **STRENGTHENING NETWORKS IN ASIA PACIFIC**

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A new group of policymakers and cultural actors from the Asia-Pacific region will be trained to design and implement cultural policies. By presenting concrete case studies of innovative policy practices, the training will highlight the importance of strengthening regional cooperation in the field of culture, sharing experiences, increasing support for co-productions, as well as sharing training tools, databases and research.



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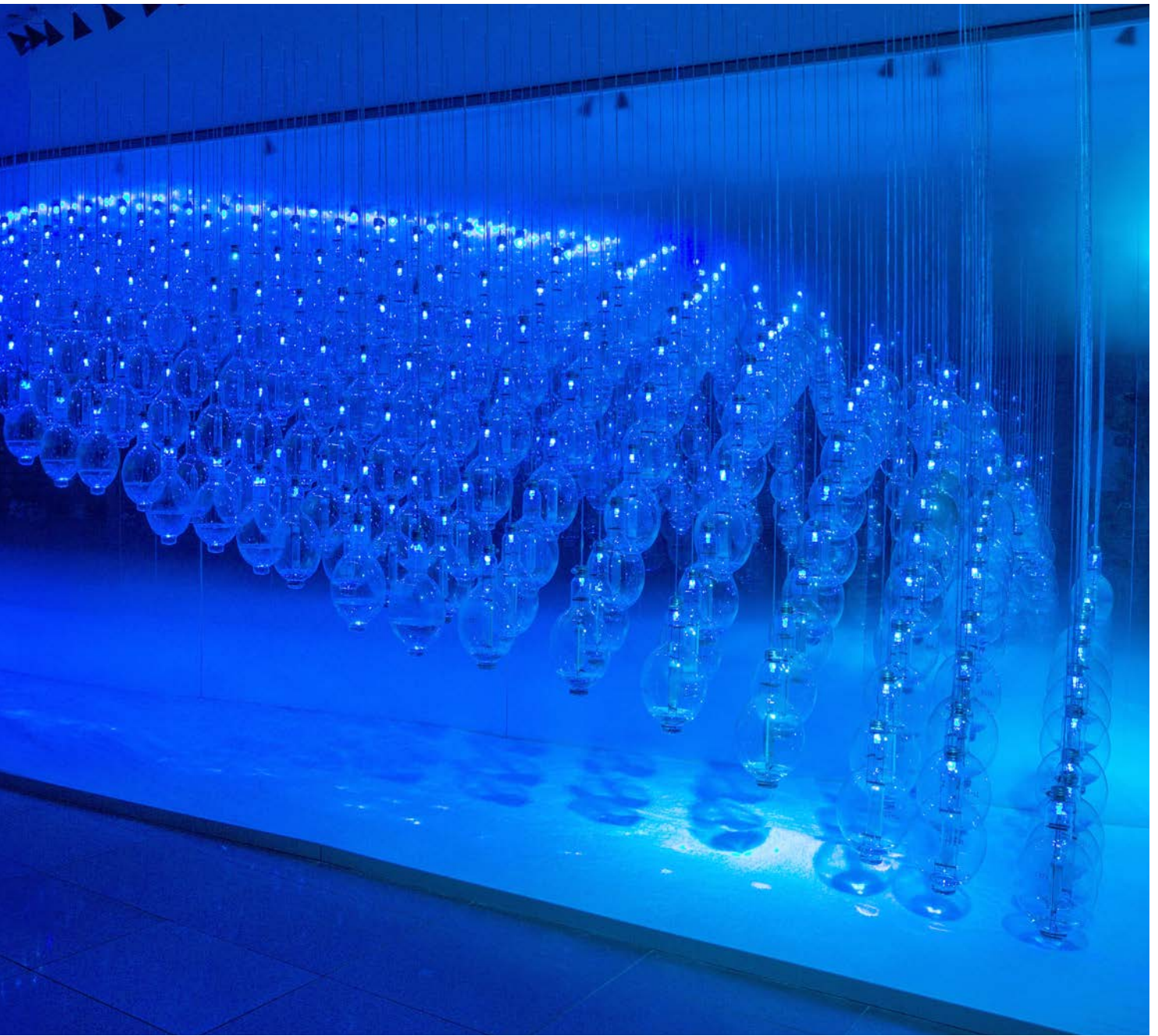
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