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Workshop on harnessing creative industries
for Ethiopia's sustainable development

Creative economy case studies: Angola and the Republic of Korea

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**➤ EU-UNCTAD Joint Programme for Angola:
Train for Trade II – Creative economy component
2020-2023**

➤ Context: Angola's cultural and creative industries

- Angola is a nation **rich in diverse cultural and creative expressions**. Creative economy production centres on music, literature, audiovisual production, performing arts, festivals and crafts, but could be expanded.
- The Angolan **diaspora plays a critical ambassadorial role** in showcasing Angola's culture, arts, and creations to other countries.
- Angola's **young population presents enormous potential** for cultural and creative production, including gaming and streaming (45% young out of 34 million).
- A new generation of **creative entrepreneurs is developing industry, commercial, and consumer innovations** for both Angola and within the Portuguese-speaking world.
- With language connections and shared consumer markets, Angola's **cultural and creative products can reach and grow in international markets without significant adaptation**.
- Even within its commodity-dependency, there is **significant room to leverage the trade and export potential** of the CCIs, especially with **Portuguese-speaking trade partners**.

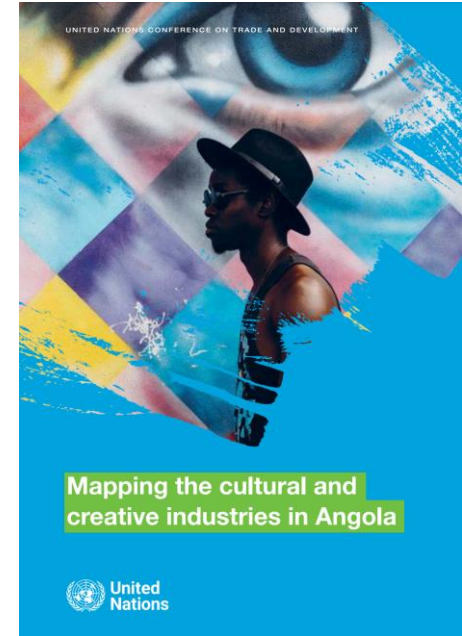
➤ Creative economy project component

Project outputs

- 5 reports produced, including the report [Mapping the cultural and creative industries in Angola](#)
- 11 online trainings and 2 face-to-face workshops
- 169 participants trained (91 public sector, 65 private sector, 9 academia, 4 NGOs)

Project results

- A mapping report has been drafted and inputs from stakeholders acquired to develop the Creative Industries Strategy
- In line with UNCTAD's recommendations for a more cohesive and coordinated governance structure, the establishment of a National Agency for Cultural and Creative Industries is underway



➤ Main challenges

Economic	Policy and legal	Structural	Financial
Inability to decrease commodity dependence on oil exports and exposure to global oil price volatility.	Policy centralization at ministerial level coupled with lack of participation of private sector and civil society in public policies consultation and planning.	Low levels of Internet access among young population due to high costs.	Lack of access to credit, microfinance, or funding to start a financially sustainable business.
Underestimation of macroeconomic potential of CCIs by government and public.	Inefficient patronage, copyright, and intellectual property rights legislation and regulation.	Lack of international creative tourism due to shortage of professional tourism services and accompanying degradation or lack of maintenance of cultural infrastructure.	Sector does not consider CCI businesses for credit, and when they do, bureaucracy needs to be simplified.
Lack of a definition and classification for CCIs in Angola and a data collection strategy.	Absence of efficient tax system and incentive policies for CCI professionals.	Lack of technical, entrepreneurial, and management skills in sector.	Requirements for credit for cultural and creative activities are challenging.
High degree of informality of CCIs makes it more difficult to estimate their economic weight.			
Low level of public investment in the CCIs at national and provincial levels.			

➤ Areas for a CCI-led journey toward diversification

- Currently, there is a **lack of strong policy coherence** in Angola regarding the CCIs.
- But there is already an understanding in Angola that the **CCIs provide a feasible route to economic diversification**.
- On that path there are **six policy areas to consider** for developing Angola's cultural and creative industries:
 - Public policy and governance
 - Measurement
 - Empowerment
 - Finance, innovation and technology
 - Promotion
 - Trade

➤ Key policy areas

- **Public policy and governance:** Angola's CCI policy is fragmented across ministries. There's a need for a more cohesive and coordinated governance structure.
- **Measurement:** A sufficient national definition of and classification for the CCIs is missing, and so data is scattered and cannot be compared locally and globally. Improved data collection, measurement and statistics is a must to support the CCIs and to unlock their promise.
- **Empowerment:** There is significant scope to empower the creative workers and artists in Angola across several dimensions: from digital and physical infrastructure to training, education, continuous learning, and ecosystem development.
- **Finance, innovation and technology:** The CCIs require more thoughtful finance and funding that is conscious of the sectoral challenges and adaptable to real CCI needs, given earning fluctuations.
- **Promotion:** Angola's cultural and creative products lack a strong, saleable brand and image nationally and globally. Brand and communication campaigns could highlight the sector's importance and role in everything from job creation to social cohesion and cultural diplomacy.
- **Trade:** Angola should diversify its trading partners. The CCIs can play a key role in strengthening trade and cooperation relationships. A significant opportunity lies with other Portuguese speaking countries and African regional cooperation.

➤ Towards a cultural and creative industries strategy for Angola

Objectives

- Define a framework for all Angolan CCI stakeholders to maximize the potential of the creative and cultural industries.
- Send a strong message to stakeholders about the importance of Angolan ICCs.
- Increase the visibility of Angolan ICCs abroad.

Key elements

- **Vision** for Angola's CCIs that all stakeholders share
- **Guiding principles** include shared beliefs, values and behaviors among stakeholders
- **Background on CCIs**
- **Stakeholder analysis**
- **Objectives** that provide solutions to problems
- **Actions** needed to produce solutions
- **Results** express what is expected to be achieved
- **Implementation** strategy

➤ K-content goes global: How government support and copyright policy fuelled the Republic of Korea's creative economy

➤ Key messages

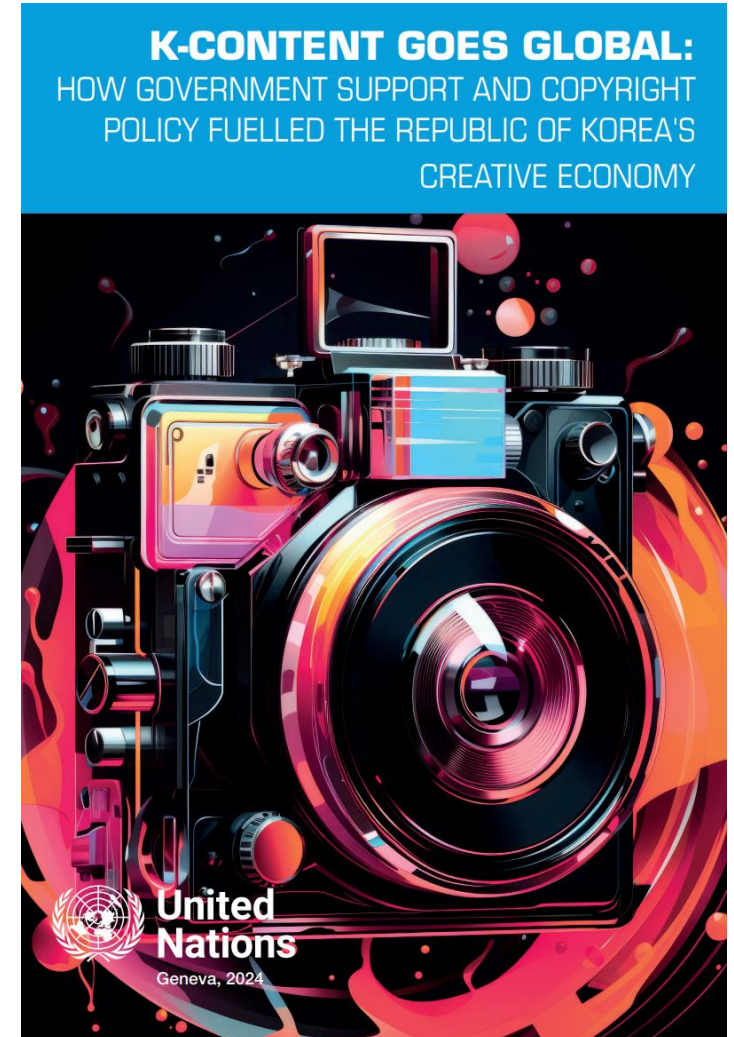
[K-content goes global: How government support and copyright policy fuelled the Republic of Korea's creative economy](#)

Republic of Korea's boom is by design

- Recognition of the creative sector's potential
- Planned and put in place policies for decades
- Achieved long-term payoffs and global success

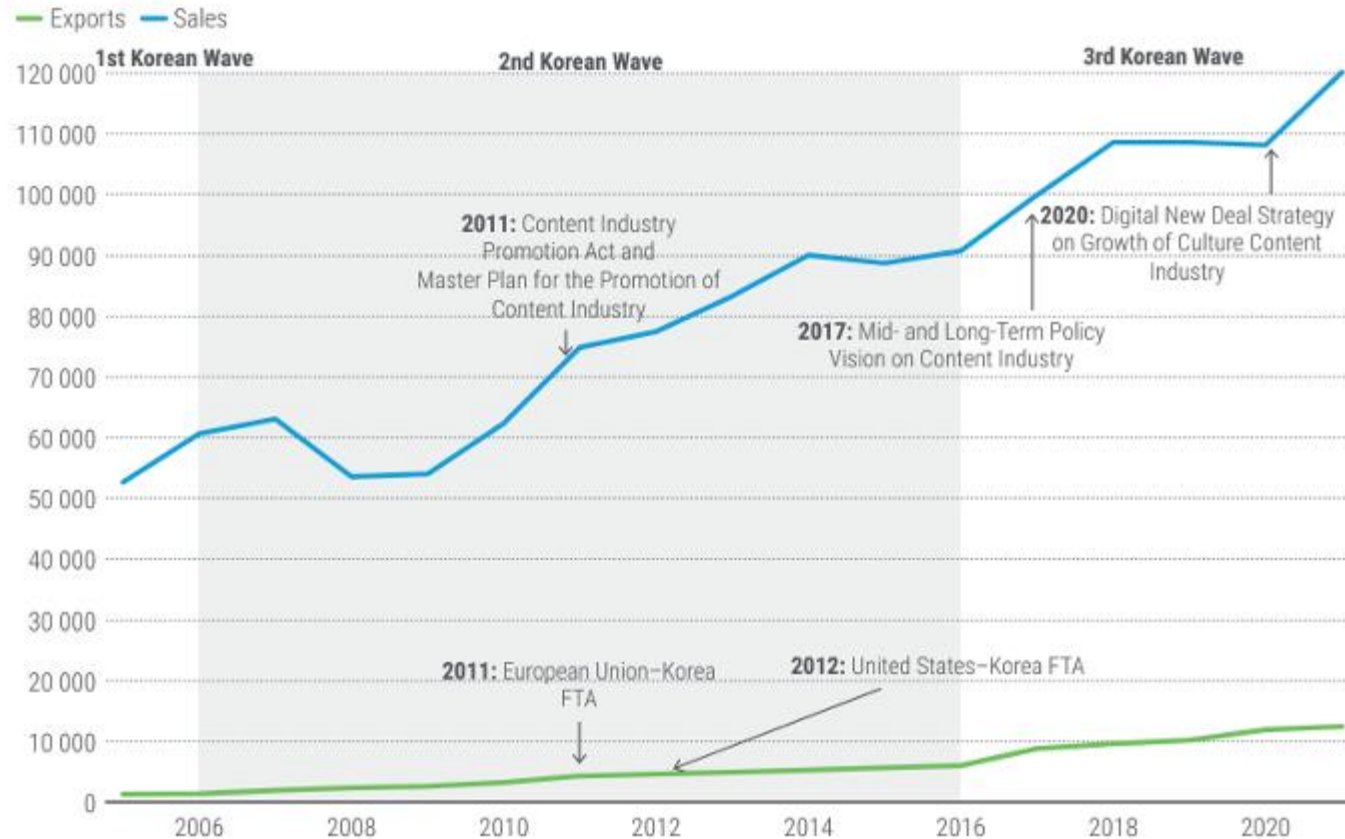
Potential downsides

- No magic formula to predict success
- Balance between homogenization of culture and cultural diversity
- When countries pick winners, there may be missed opportunities



➤ Role of government and private sector

Figure 5. Timeline of policy measures, domestic sales and exports of content-based industry in the Republic of Korea (US\$ million)



Note: Korea is Republic of Korea. FTA is Free Trade Agreement.

Source: Korean Statistical Information System and UNCTAD

Source: UNCTAD, 2024, [K-Content goes global](#)

The government and private sector played a key role:

- Facilitating product monetization and building export markets
- Promoting and protecting cultural content
- Encouraging private sector investment by reducing perceived risks
- Copyright ecosystem to promote a virtuous cycle of creation-distribution-consumption-recreation
- Strong protection and strict IP rules to match the levels of IP protection in other developed countries

Thank you

