

1. Historical perspective: cultural policies and instruments

The developmental phase of Korean cultural policy reflects procedures of historical, political, economic, and social development of Korean society. The Japanese colonial period which officially lasted from 1910 to 1945, deprived the culture sector of autonomy. The colonial government's policy goal was to eradicate Korean people's cultural pride. During this period, Korean history and cultural heritage was subject to manipulation and distortion. Many traditional cultural practices and customs were debased to facilitate control over colonized Korea. There was no room for proper cultural policy discourse in this antagonistic period.

Political turmoil after the Second World War and the Korean War had an indirect impact on the formation of modern cultural policy. The independence of the Korean Peninsula in 1945 followed by the territorial division of the North and South caused ideological contention also in the cultural sector. Confrontation of communism and capitalism affected artistic trends, which eventually constrained both part of freedom of expression up to present years. Due to the unrest of society after the Korean War there was slight room for discussion about cultural issues thus no official policy statement on culture was made. Some effort to restore cultural self-esteem was made and a few national cultural facilities, such as the National Library, the National Museum, the National Theater, and the National Korean Traditional Music Institute, were set up.

Activities in the 1960s and 1970s are susceptible to contradictory judgements in terms of cultural development. The 1960s and 1970s saw accomplishments as well as shortcomings in the culture area. During this period, the government put in great effort to restore Korean national cultural heritage that had suffered during the colonial period. Emphasis was also put on refurbishing the national spirit to recover from the colonial setback. Institutions to preserve the traditional arts disciplines were founded along with the establishment of new cultural facilities. Enactment of the first and comprehensive legal provision to promote culture and the arts (Law to promote Culture and the Arts, 1972) was a sign of pursuit for setting up modern cultural policy. The cultural sector did not enjoy an independent policy field but most of the times combined with the field of public information. The arts and cultural sector equip itself with legal system and expansion of infrastructure whereas freedom of expression suffered in these days of external achievements. Not only the confrontational situation between South and North but also prolonged ruling of despotic government oppressed artistic and cultural expression.

Decades of despotic government and rapid economic development had a twofold effect on Korean society. On the one hand, greater economic affluence triggered interest in cultural arena. On the other hand, because of the failure to democratize the Korean political system in the 1980s, freedom of thought and artistic expression were restricted. Nevertheless, cultural policy focused on expanding tangible infrastructure. Local governments were financially supported by central government to build new cultural facilities such as theaters, public libraries, and museums. This 'Grands Travaux' type of policy resulted in art centres that were monotonous in design and function, and which did not reflect local cultural identity. Unbalanced growth between hardware and software, the results were also disappointing. Local governments were ill-equipped to run programmes in those facilities. Necessity for deficiency of human resources to run those facilities was another drawback.

It was only in the 1990s that cultural policy achieved an independent policy field both nominally and practically in governmental undertaking. Ministry of Culture was established independent from field of education or public information in 1990. A nationally renowned writer, Rhee, Uh-Ryung, was given the first minister's position, It symbolized that cultural policy field was to reflect the logics of the cultural field and its professionalism by evading the appointment of a politician or bureaucrat as its head. With the inception of decentralization policy, local issues became gain interest in cultural policy. The 「Local Cultural Center Promotion Act(1994)」 was established in this vein.

The financial crisis of Korea in 1997 turned cultural policy and administration towards a market-oriented direction. In line with the growing interest in the creative sector worldwide, the cultural industry gained substantial attention in Korea. Cultural industry was seen as a potential source of increasing wealth of a country. The IT sector, the cultural content industry, especially the game industry attracted a growing market not only locally but also internationally.

Cultural policy in the first decade of the twenty-first century continued to place great emphasis on the commercial potential of this sector. Although there have been debates on how to reinforce the non-market based art sector, a notable portion of the cultural budget was allocated to promote the cultural industry and to organize institutional support. Although the arts sector became actively involved in social inclusion and education policy, this was less visible than the cultural industry. The digital content field was integrated into the content industry field, which left the Ministry of Culture, Sports, and Tourism (hereafter Ministry of Culture) in a greater volume of budget than before. Amidst this flow of commercialization, a remarkable advancement in arts and culture has been achieved as the Arts Council of Korea (ARKO) launched its way as a civil decision making body as the grant maker in the arts.

This was also a period of retrogression because there had been ideological divide underlying cultural policy actors and its orientation. This contention came to the surface when the administration changed in the 2008. Cultural policy became a battleground of ideological clashes between the conservatives and the liberals. The ruling conservative party [Grand National Party] insisted that cultural policy should regain its proper place versus the leftist policy inclination of past government. Many cultural practices that did not match the conservatives orientation was accused of pro socialism and even communism, which was still a delicate issue as a divided nation. Cultural policy was susceptible to political influence more than ever after democratization of 1990s.

2. General objectives and principles of cultural policy

2.1. Main features of the current cultural policy model

Until the 1980s, Korean political system had been characterized as great presidential power, strong central government, and a relatively underdeveloped civil society. The centralized political and administrative system in Korea had conferred the ministries with overriding power. During the democratization period in the 1980s and 1990s, civil society actors were mobilized to participate actively in the political process, which is a legacy valued up to these days. Yet, today, cultural policy objectives are required to coincide with the overall policy vision, objectives, and agendas of the government of the time. Such a structured system of cultural policy affects the public and nonprofit part in terms of funding provisions. It may be ambivalent in that this kind of influence draws consorted action and partnership to produce synergy in achieving policy goals but also deters independent agenda and priorities of the third sector participants.

The year 2005 was a turning point for Korean cultural policy in that a civil commission, the Arts Council of Korea, was established. The Council was expected to convey various voices directly from the arts field. The process of setting up an independent arts council was strenuous one that had to put together stakeholders with differing interest and ideological pursuits. With the establishment of Arts Council, Korea represents peculiar system of cultural policy where a strong governmental body (the Ministry) and a nongovernmental public body (the Council) coexist in support for the arts and culture. The Arts Council, which has its origin as an appendix organization to the Ministry of Culture as its mission to manage the Arts and Culture Promotion Endowment, was expected to hold autonomy in setting up directions of how to support the arts with its independence. However, with its decrease in endowment and its overlapping policy area with the Ministry it faces difficulties in terms of identity and institutional role. The issue of division of labor

and coordination between the Council and the Ministry remains somewhat unclear until present.

2.2 National definition of culture

The official definition of culture is to be found in the provisions of 『Act on Promoting Culture and the Arts(1972)』. ‘Culture and the arts’ refers to literature, fine arts (including the applied arts), music, dance, drama, cinema, artistic entertainment, traditional music, photography, architecture, language, and publishing (Article 1). Apart from this official definition of culture, Korean cultural policy has acknowledged the spiritual and intangible aspect and of human activity. Since the Korean Constitution proclaims in its ninth clause that “the country bears a duty to make efforts to develop traditional culture and deliver it to the future generation and thereby contributing to the progress of national culture”, all aspects of everyday cultural life from traditional conventions to ways of living were perceived to be the area of cultural policy. This is made more vivid in another statute, namely the 『Cultural Heritage Preservation Act』, which includes various types of intangible heritage as worthy of preservation and protection

It is only recent that cultural industry has been occupying a stable status within the concept of culture. As the cultural policy field expanded to encompass the cultural industry, major changes have taken place. There has been a continuing debate as to whether or not the cultural industry, or called the ‘creative industry’, should be included in the category of cultural policy. Even within ‘cultural industry’, the spectrum is wide to cover artistic products (musicals, cinema, design etc.) and products of digital technology (online game programs, game machines, character goods etc.).

For the period of 2008 to 2012, the whole digital content industry was absorbed to the field of cultural policy because technological component had been perceived to be critical for the development of cultural industry, namely “Cultural Technology”. The Ministry of Culture’s organizational emphasis has been also altered to reflect the priority for the cultural industry among its sub fields of cultural policy. Office of Cultural Content Industry was placed at the forefront among other offices. White Paper for cultural industry is published independently reflecting the importance as a quasi independent field in the cultural policy area.

2.3. Cultural Policy Objectives (2008~2012)

Emphasis on the inherent values of arts and culture

Arts and culture have significance by themselves. Artistic and cultural creations are the source of fulfillment and achievement of artist himself but also convey profound meanings and values in life to the audience. The belief that the arts and culture are not a means to an end but an object to be recognized and respected for their own values, policy priority of the government has been laid on enhancing excellence of the artistic production and high quality of cultural life that would have eventual impact to majority of public life. This reflects the notion that arts and culture are not just about the economic benefits and auxiliary values they create. In way of acknowledging this objective preset government has defined national arts institutes as the center for excellence and public access minimizing the burden of break even management. National arts institutes are asked to create works of art that could serve as a symbolic icon of the nation, make creative experiments of artistic excellence.

Resettlement of the support system

In a way of assuring fair and efficient process of support system, management of Korean Culture and Arts Promotion Fund has been amended since 2008. The former dual reviewing system involving council committee and subcommittee had been dissolved to minimize the

alleged adverse effect of excessive peer review. Overall government subsidy has been restructured around the notion of quality and excellence of artistic creation to give more benefits to organizations that could demonstrate any competitive aspect of their work. Standard has been set to select recipient based on expectation of achieving the stated objective by concentrating resources to relatively selective few, which is called “the principle of choice and focus.” This shift in policy direction acts as a rationale to concentrating reasonable amount of fund to practically assist with creation instead of allocating small amounts to a multitude of organizations as in the past. Recipients were more assessed in their competitiveness edge on what they were doing and their impact towards the art world and the public.

Assuring cultural right to the socially excluded population

The focus is on making arts and culture available to everyone including the socially and economically marginalized group of population. With this goal in mind, the government devotes significant amount of general budget (mostly from the Lottery Fund) to run cultural voucher system and socio-cultural welfare programs. This has been arranged to assure both consumer sovereignty and supply side aspect of cultural market.

Institutionalizing welfare policy for artists

It has been a public commitment of the government how to stabilize the living condition and improve the work environment of the artists. One has been to strengthen the basis of work environment by providing various incubating programs such as “Creative Factory”. The most important event above all is institutionalizing artists’ welfare policy by legislation. The 「Artist’s Welfare Act」 is regarded as a fruitful consequence of lengthy endeavor to improve artists’ social welfare, which has to be supplemented with details year to come.

Introduction of environment sensitive cultural policy

Adoption of ‘low-carbon and green growth’ as a new national vision for Korea in 2008, arts and cultural sector had to become more aware of sustainability issues of within its ecology. Support has been given to artists and organization that consider environmental sensitivity as subject of their genuine work or in managerial aspect such as constructing or renovating cultural facilities.

Recognizing genuine importance of traditional culture in itself and as the origin of creative industry

The significance of cultural diversity has been viewed from two aspects. First, it will yield a culturally abundant life to the public, second it will have meaningful influence on flourishing of creative industry. Originality and tradition has been important from the historical and identity perspective of cultural policy. At the same time, concerns have been widespread that uncompromising attitude regarding traditional arts and culture will lead to perishing of it all. To cope with these concerns various types of public support has been enacted such as placing traditional arts educators at schools, global promotion in arts market (such as world music EXPOs), and subsidizing young performing groups. Government programs are aimed to modernize traditional cultural resources and utilize them in a creative way in order to promote newly discovered values of Korean tradition and spirit in a global setting.

3. Competence, decision-making and administration

3.1. Organizational structure

3.2. Overall description of the system

A strong tradition of state intervention exists in many policy fields in Korea and culture and the arts was no exception. The national government played a vital role in instituting the cultural policy agenda and coordinating emerging issues in the cultural field. The most important role player in cultural policy and administration is undoubtedly the central government. There are pros and cons of having ministerial system with strong initiatives. It reinforces the perception of the public that arts and culture is a field that should be preserved by the responsibility of the government. Strong initiatives from the government side make the policy vulnerable to political changes. Every five years, accordingly to the change of ruling party and its political orientation, the government is susceptible to changes in its emphasis.

As of 2013, the Ministry of Culture is consisted of 10 sub fields excluding planning and administrative sector. Sub policy fields are for example religious affairs, cultural content industry, cultural policy, arts policy, tourism policy, library and museum, public communication affairs, sports policy, and media policy. The Ministry of Culture is one of the ministries that hold large number of appendix organizations under its jurisdiction. There are 16 organization that are subordinate to the Ministry (directly controlled by dispatching public officials to the organization) and 43 public and non-governmental organizations (equivalent to Non Departmental Public Bodies in the UK). There exists also various committee that gives policy consultation to the government. Since 2013, an emphasis on the “ Creative Economy” and “Cultural Prosperity”, both of Park Geun-Hye administration’s important policy orientation, has resulted in instituting a new presidential council [Presidential Council on Cultural Prosperity]. The field of cultural heritage is administered by separate government entity, The Cultural Heritage Administration. It is independent in terms of that the institution has to deal independently with appropriation process and has full responsibility for obtaining the budget.

Another important body in the same field is the Arts Council of Korea. It is, in principal, an independent public organization consisting of 12 council members as a decision making body. However, in practice it would be difficult to say the Council is completely independent since the council members are finally approved by the Ministry and the council chair being appointed by the minister of the Ministry of Culture from two candidates.

The civil society in the cultural sector was inert or latent until the actual democratization process began. The civil society in this sector was no more than a collection of interest groups organized according to specific artistic genres. The most visible and broadly encompassing had been the Federation of Artistic and Cultural Organizations of Korea. With the progress of democracy, new civil society groups, such as the Korean Peoples’ Artist Federation and Cultural Action have come onto the scene. Nongovernmental policy research groups and advocacy organization provided various voices and constructive criticism and opinions.

3.3. Inter-ministerial, intergovernmental cooperation (2008-2012)

Managing cultural statistics to assist with local cultural policy formation

The primary objective of local cultural policies is to nurture and develop local culture that has unique characteristics reflecting local cultural identities. To advance this objective, the role of the central government has been identified to provide an effective communication channel for the balanced implementation of different local cultural policies and to compile and manage primary reference data of the national cultural universe to enable comparison among different regions and localities. Biannual publishing of 「Catalog on cultural infrastructure」 and 「Local cultural statistics handbook」, which contain the status of cultural facilities of localities and compilation of regional cultural budgets, represents an effort in this direction.

Supporting activities of local cultural branding

Regional imbalance has not just been apparent in the economic dimension but in the social and cultural dimensions. Rural areas have relatively poor cultural infrastructure compared to the metropolitan area and thus lack opportunities for experiencing art and culture. Rapid economic development and modernization had negative influence in terms of preserving peculiarities of each regional culture. Disproportionate concentration of population in the capital region was also responsible for an imbalanced cultural scene. Cultural branding based on local cultural legacy and its peculiarity was regarded to enhance local competency. A national project with an emphasis to regional cultural development was “Asian Hub City of Culture” in Gwangju, a prime example of providing support from the national budget to enhance the cultural profile of local city and its sustainability.

Financial co-responsibility in expanding local cultural infrastructure

The national government supports a proportion of the budget for establishing local cultural facilities although major responsibility falls on the local government. The devolution of certain policy decisions to the locals beginning in the mid 1990s has constrained the central government’s involvement in terms of cultural infrastructure expansion. For example, the Ministry of Culture (of Culture) had somewhat passive role to match fixed amount from the construction cost of local cultural facilities when the local government directly asked for subsidy to the national budget office. Local cultural institutes run cultural programs that respond to the demands of the local community and execute projects that help to sustain the local cultural environment.

Program assistance for local government

The financial and administrative responsibility for supporting regional cultural activities rests with the local government. However, the central government develops various programs budget for implementation at the local level. Those budget are to subsidize strategic project in vein with government’s cultural policy direction but has to be undertaken in cooperation with locally based organizations. For example, projects of “Revitalizing traditional market with culture” have involved even Ministry of Food, Agriculture, Forestry, and Fisheries and Small and Medium Enterprise Promotion Agency. This project has been initiated to redirect the rapid decline of traditional markets throughout the localities, in a way to revive the function as a space of cultural communication and interaction thereby to supplement the function of pure commercial activity. To rejuvenate these traditional markets as a space for communication and as local cultural landmarks, the Ministry of Culture has provided consultation and program support. This project has been exemplary in overcoming barriers to inter-ministerial and inter-governmental cooperation.

Consultation assistance to enhance self-sustainability of local culture

Local artists and personnel face an inferior working environment and lack educational opportunities. Thus it is crucial to strengthen the environment so as to induct, nurture and retain quality human resources. The Ministry of Culture began to provide training for local cultural administrators in 2003 and since 2006 renewed training courses extensively. Consultation support for local cultural policy addressed the issues of culturally marginalized communities, collaboration with local universities in the same field, and spawning future leaders in arts and cultural field. Areas of consultation have included: establishing a vision for local arts and cultural policy responsive to individual conditions and local communities, the need for managerial improvement of local cultural facilities, and the need for developing and creating local cultural content. Upon the selection of the subjects for consulting, comprehensive consulting services and assessment tools are provided where needed.

3.4. International Cultural Cooperation

3.4.1. Overview of main structures and trends

Interest in international cultural exchange has grown rapidly. Newly established organizations to address this interest exist at various levels of governments and also in the nonprofit field. The Ministry has focused on encouraging individual exchange and cooperation, as well as the promotion of Korean culture worldwide. Cooperative actions have been pursued on the basis of reciprocity and or taken the form of Official Development Assistance.

In 2002, a first policy report on international cultural exchange, 「Long Term Development Plan in the International Cultural Exchange (2002)」 was published. This is the main document that states the policy orientation in matters of cultural exchange and acknowledges the reciprocal nature and benefits of cultural exchange. Apart from the official declaration of principle in international cultural exchange, the Ministry of Diplomatic Affairs and Trade also stated that the pursuit of cultural diplomacy must take a bilateral form.

The government and the market has been prompted to pay close attention to the growing popularity of Korean pop culture since the beginning of the new century. This phenomenon, namely “Hallyu (Korean Wave)”, despite controversy regarding its commercial aspects, has been perceived as a medium to increase cultural exchange.

3.4.2. Public action and cultural diplomacy

At the central level three ministries are involved directly or indirectly in international cultural exchange and cooperation. The Ministry of Culture, including the Cultural Heritage Administration, has allocated the largest budget and also the support structure for cultural exchange. After the appearance of the Arts Council, both the Ministry and the Council are exploring how to coordinate division of labor in order to provide more opportunity of cultural exchange.

With the long history of public action in cultural field, the term “international cultural exchange” has been more familiar to those who have been involved in the arts and culture. Cultural diplomacy, as with its short history and its origin to public diplomacy and soft power is perceived to be strategic and bounded in terms of certifying free acting artistic and cultural will. Support for international cultural exchange takes two forms. The Arts Council and Korea Arts Management Service provides funding for individual artists and organizations. The Ministry of Culture focuses on managing overseas infrastructure to assure ongoing programs and various presentation of cultural exchange. It runs the Korea Cultural Service in 23 places around the world (<http://www.mcst.go.kr/usr/culture/index.jsp>) A few locations provide integrated service pertaining to cultural industry content marketing and tourism promotion. The Korean Cultural Service aims to be a place not only to introduce Korean culture to the public, but also to act as a locus of exchange and lend diversity to the cultural setting in the host country. The Cultural Heritage Administration also executes projects with less developed countries to restore, protect, and preserve their cultural heritage.

In 2008, the Ministry of Culture introduced a new system for providing Korean language education in foreign countries, The Sejong Institute. Sejong Institute was named after the most respected king in Josun dynasty who actually invented the Korean alphabet. Korean Cultural Services ran language programs but these classes were not meeting the steeply rising demand, especially in the Asian region. The Sejong Institute has a flexible system of forming partnerships with universities that already offer Korean language classes. Instead of creating new facilities for Korean language education, the system supports existing Korean language educational initiatives by providing professional teachers and publications required for proper education.

The Ministry of Foreign Affairs has been working to establish its own field of activities in

the name of cultural diplomacy. It supports cultural events and activities in embassies and consulates abroad. The public diplomacy organization, Korea Foundation that funds international exchange for scholars and opinion leaders of various countries also provides fund for international cultural exchange. The Foundation supports activities to promote Korean studies internationally and runs four satellite agencies abroad to liaise with host countries.

Presently, the Korean government has concluded Memorandums of Understanding with 97 countries to support cultural exchange activities. Among those 97 countries, 34 countries have Committees on Cultural Exchange to develop specific action plans for an interim period of two or three years. Not all of the Memorandums include obligatory clauses, but few have content of practical benefits. It is also the Ministry of Culture's responsibility to allocate funds to support cultural activities to commemorate diplomatic treaties. Public organizations and nonprofit institutions are funded under this program.

3.4.3. European/International actors and programs

The longest existing international actor is Korean National Commission for UNESCO. The Ministry of Education, Science and Technology as the supporting ministry for UNESCO is the partnering ministry in charge of its budget and administrative matters. The Korea National Commission for UNESCO being an independent body and cooperates also with ministries across the government.

The Intangible Cultural Heritage Center for Asia Pacific (ICHCAP), a UNESCO category II. The institute was inaugurated recently. ICHCAP, which will be fully sponsored by the Cultural Heritage Agency, is expected to open officially in 2013 in Jeonju city. It will run programs to exchange information and knowledge regarding the preservation of intangible heritage in the Asian region. It is also expected to enable networking in this area.

Earlier, the UNESCO Asia Pacific Center of Education for International Understanding (APCEIU) was established in year 2000. APCEIU has broad interest is in promoting cultural understanding in different countries as well as highlight different political, societal, economic aspects.

3.4.4. Direct professional co-operation

In the field of culture, there are three major exchange programs at the central governmental level. The Ministry of Culture has funded the Cultural Partnership Initiatives program from 2005 which started with promoting exchanges of cultural administrators. The participating organizations should be national, public, or non-profit cultural organizations that wish to invite administrative or managerial personnel in the arts and culture field. The program runs for six months, 70 to 80 participants are selected yearly, and priority is given to candidates from developing countries.

A public organization specializing in providing assistance in arts management the Korea Arts Management Service (KAMS) also runs exchange program. While this program is still at a development stage, it supports mid-career arts managers, including producers and programmers of arts companies and arts theaters. The scheme is somewhat unique: KAMS forms partnerships with corresponding organizations independently and facilitates selected artists to gain knowledge about their counterparts in other countries and eventually to come up with co-production ideas and results in their field of work. Until now UK-Korea Connection, Finland-Korea Connection and US-Korea Connection have been developed. KAMS hosts the Performing Arts Market of Seoul to foster communication in the performing arts. It is not a 'market' per se but functions as an exhibition and a means of displaying the trends and interests in the current performing arts scene.

The Arts Council Korea plays mediating role, placing outbound and inbound artists in residency programs. It also funds an arts organization to tour abroad but the scale is relatively small. Several international art events of significance such as the Venice Biennale receive support from the Arts Council on a regular basis.

At the regional level it is difficult to grasp the whole range of activities. Many regional and local governments have introduced residency programs of their own. The Metropolitan City of Seoul has delegated its arts administrative function to the Seoul Arts Foundation and it has turned specific districts into art studios. Some of the studios are open to foreign artists for residency thereby promoting artistic stimuli and exchange. International festivals are one of the main modalities for promoting international exchange at the regional level. The Busan International Film Festival (BIFF) has evolved into one of the premier film festivals in the Asian region. In addition, there are numerous international festivals representing specific arts genres such as the Gwangju Biennale, Icheon Ceramic Biennale, and Seoul International Dance Festival, to name a few.

The private sector also contributes to the cultural exchange scene, especially in the fine arts field by providing for residencies within their facilities or annexes. Several nonprofit art museums such as Ssamji Art Space and Young-Eun Art Museum are examples.

Some exchange activities are difficult to classify as being entirely reciprocal and commensurate in nature. The Cultural Heritage Administration has sponsored the co-operative project between Vietnam and Korea Advanced Institute of Technology to work on restoring digital images of the ancient cultural sites close to its original image. The Korea International Cooperation Agency dispatches arts education personnel to developing countries on a regular basis.

3.4.5. Cross-border intercultural dialogue and co-operation

3.4.6. Other relevant issues

4.1. Main cultural policy issues and priorities (2008-2012)

Resolution of imbalance in taking cultural benefit

With the widening income disparities between the rich and the poor, imbalance in cultural experience of socially and geographically marginalized people has been aggravated. In order to increase public access to cultural and sport events and to reinforce leisure and welfare programs, the government has given policy priority to the expansion of culture-travel-sport vouchers for socially disadvantaged and low income families.

Enriching cultural environment

A great emphasis is being placed on enhancing Korea's image as a cultural powerhouse. This has taken the form of developing grand projects and institutions. Priority has been given to the establishment of the National Museum of Korean Contemporary History, the National Museum of Contemporary Art in Seoul, the Hangeul Museum, and the Asian Hub City for Culture Gwangju.

Since the 1970s, countries in Europe have tried to generate revenues from tourism by rejuvenating cities and beautifying the urban environment utilizing cultural assets. Korea has also been focusing on creating cultural spaces that reflect its unique cultural characteristics to revitalize city centres. It is expected that such efforts will facilitate growth in tourism and other relevant industries. The case in point is the ongoing project to transform modern industrial heritage sites into cultural spaces.

Strengthening creativity in arts

The Korea Culture and Arts Fund moved from making one-time cash grants to providing continued and indirect funding in phases. Moreover, it has put in place a new set of operating principles such as the introduction of the chief-reviewer-in-charge position and an early and regular deliberation process. A new scheme to provide funding for multi-year basis and evaluation basis were introduced to improve the quality of creative activities.

Job creation in the arts and culture

As job creation emerged as a significant policy issue for the government as a whole, the realities of employment in the arts and culture sector also came into focus. While efforts were made to create jobs, problems in arts and culture were too complex for the adoption of the general prescription to address employment issues. Government played the intermediary role of creating jobs to enable the placement of arts educators in schools and arts institutions. It also took responsibility for promoting business startups in the arts and culture such as social enterprise in the arts.

4.2.1. New technologies and digitalization in arts and culture

4.2.2. Culture industry: policies and programs

Cultural industry before 1988

Recognizing the importance for cultural industry had influenced by the political situation and the role of cultural policy had to take during the period of political environment between 1960s to late 1980s. As for the cultural policy in general, special emphasis was placed on the field of national and traditional culture in order to recover destructions made during the colonial period. It was also important for the government to formulate a unified national cultural identity for political and economic reasons. Popular culture in general was negatively perceived, such as consumptive, decadent, and even rebellious. Import of cultural product was controlled for historical reasons (Japan) as well as for political reasons (Western popular culture for spreading liberal thoughts). Broadcasting, cinema, songs, and publication, those classified as cultural industry products were under censorship on political ideology and moral grounds. There was little possibility that these genres as bearing economic value not to say of societal value.

Recognition and initiation of cultural industry policy

It was only after 1988, where the government (Roh Tae-Woo as president) separated cultural administration from public information and established an independent ministry cultural policy. The wave of globalization growing, Kim Yong-Sam government established division for cultural industry in 1994. This may regarded as a turning point for relevant genres because they came to be seen from a international perspective rather than object of regulation from a national perspective.

Neo liberalism and the rise of cultural industry policy

The financial crisis in 1997 that struck Korea massively engendered serious interest for the economic value that cultural industry could create. Kim Dae-Jung government acknowledged the cultural sector to be one of the instruments to make a breakthrough in economic hardship and furnish the environment to promote cultural industry sector in a global setting. In order to do this, president Kim fully opened up the market for the Japanese popular culture, which was a controversial issue due to historical legacy. The first legal provision for cultural industry,

「Framework Act for the Promotion of the Cultural Industries」was issued in 1999. It is essential in that the law provided comprehensive and clear definition on cultural policy for the first time. The law defines cultural industry as 'industries related to the production, distribution, and

consumption of cultural product' by which the cultural product refers to both tangible and intangible goods and services that create economic value by embodying cultural elements. Cultural product, following the definitional logic of this law, could include familiar forms of product such as the film, sound recording, game software, animation but also theatrical performance, traditional clothing, and even traditional food.

Support and promotion for cultural industry sector was empowered by newly established organization such as the Korean Film Council, Korea Media Rating Board, Korea Games Promotion Center. All were in fact to eliminate a former regulative function from the past organizations and confer new mission for the promotion of each industry. It provided platform of policy discourse and interaction with independent policy research function.

From cultural industry to content industry

Announcement of *Content Korea Vision 21* marked significant shift in the scope of what cultural industry policy should be doing for the future years to come. Digitalization and media convergence recognize to be an important change surrounding the cultural industry the government saw potential sources of radical expansion of the content market. The term cultural industry was replaced by the term content industry, specifically the cultural content industry. To have the cultural content industry to flourish it should have close connection with the IT industry still comprising essential features of cultural industry. In *Content Korea Vision 21* this is denoted as CT (culture technology), the technology with which cultural contents can be digitalized. CT concept acquired the status equivalent to that of information technology (IT), biotechnology (BT), and nanotechnology (NT) in terms of inducing government support. Korea Cultural Content Agency (KOCCA) was established for a comprehensive promotion of the cultural content industry sector.

Subsequent action took place following the *Creative Korea* (2004) report, which introduced the Culture Industry Process System mode. It emphasized the organic connection between the input output process, policy support, and importance of the infrastructure. Infrastructure was understood to be essential in the field where government intention should not dominate over market forces. Accordingly, input infrastructure such as human resource development, technology development, financial assistance, policy research and information infrastructure became the main issued of policy support. Favorable environment for the cultural industry in terms of legal system such as tax, copyright regulation was considered to be effective producing new systems and institutions.

The convergence of cultural industry with content industry accelerated from 2008 when the Ministry of Culture, Sports, and Tourism took responsibility of overall digital content industry sector. However, this was a period of global economic downturn and cultural industry was not an exception. Sales declined and employment opportunities shrank thus content industry's direction also moved to creating jobs, creating business friendly environment, supporting export and global competitiveness.

4.2.4. Cultural diversity and inclusion policies

Korea has been an ethnically homogeneous society for a relatively long time. This may be attributed to the legislation conferring nationality according to the ancestral grounds and a exclusive system of accepting immigrants. However, in the last 20 years, a large influx of migrants has reversed this trend. Shortages of unskilled labour, an increase in the unmarried male population in localities, and intensification of the global economy has resulted in an influx of various groups of foreigners from diverse ethnic and national backgrounds. The national statistic database shows that slightly above 2% of the national population now consists of diverse foreign nationals. This may be perceived as insignificant in comparison with other multicultural countries,

but for Korea it is a striking social phenomenon due to its hitherto exclusive ideas about ethnicity and nationality. The biggest immigrant group is migrant workers with short-term residential permits for a specific employment period. Later, women emigrated for the purpose of marriage. The official records are not kept on the basis of ethnicity or race because in the present the issue is perceived as cross-border (nationality) issue rather than racial issue. The fact that the majority of migrants are Chinese-Korean may support this argument. It is notable, however, that the migrating women are mostly from Southeast Asian countries. This has triggered a different policy response of treating these women as a minority group.

There is no stated policy regarding the cultural rights of the migrant population. Programs to preserve immigrant cultures have been attempted, but have received little social attention and have been fragmented in nature. Few publicly funded programs to maintain second mother tongue for children of multicultural background have been implemented. Similar efforts in respect of migrant's language have been adopted by local public administration and information and services is being provided in different languages, especially when the service is highly relevant to the minority group.

4.2.5. Language issues and policies

The invention of Han-Geul, the Korean unique alphabet system in the 14th century has made Korea an uncontested in terms of language system. There are concerns about diminishing language diversity in terms of local dialects but remain rather a periphery issue. There is ongoing debate whether or not to juxtapose Chinese character with Han-geul that form the ideographic basis of vocabularies.

Currently issues related to language can be summarized as follows. Firstly, the Korean language environment is changing rapidly due to influences of foreign languages and internet communication. Concerns has been expressed that newly generated vocabularies substitute proper expression and this may harm the identity of official language. Secondly, there is a growing support for greater tolerance of multi-language use. This reflects the growing proportion of users of diverse languages in Korea owing to the increasing influx of people from North Korea, women migrants and foreign workers. Thirdly, with the advance of globalization, the demand for Korean language learning has increased explosively.

4.2.6. Media pluralism and content diversity

4.2.7. Intercultural dialogue: actors, strategies, and programs

There are two dimensions to the issue of intercultural dialogue in Korea's current situation. Firstly, there is the question about the policy response to growing multiculturalism in the country. Secondly, there is the question of how to communicate with culturally dissimilar countries. The latter concern has surfaced because with the spread of Korean pop culture, films, and television programs to neighboring Asian countries has encountered both very positive and very negative reactions. It was recognized that before this kind of sudden encounter mediated by fast spreading popular culture, there had not been significant relationships with countries with different cultural backgrounds. Awareness of the need for intercultural dialogue has grown in view of this twofold reality.

The cultural life of migrant groups has also been of great interest as a cultural policy matter. The Ministry of Culture has executed surveys on the participation in and consumption of culture by this specific group. The results 「Survey on cultural life of migrant population(2010)」 suggested that more cultural programs from the migrant's country of origin should be provided

and that the society required more multicultural awareness and understanding. The Korea Arts and Culture Education Service, a public organization that funds and executes educational activities, has trained and placed multicultural educators in schools and cultural facilities. Cultural minorities were also eligible to participate in the program and work as multicultural educators.

The Office for Hub Cities of Asian Culture plays the most active role in promoting intercultural dialogue in international settings. As part of the operational plan for the Asia Culture Complex in Gwangju City in 2015, the Office organizes and coordinates a multitude of projects that promote intercultural communication. For example, an annual gathering of traditional musicians in the Asian region is organized to form an orchestra and attempt new forms of performance. The Office also sponsors professional gatherings to generate ideas for artistic cooperation and co-production. KNCU (Korea National Commission for UNESCO), APCEIU (Asia Pacific Center for Educating International Understanding), ASEF (Asia-Europe Foundation) are partners in these activities.

4.2.8. Social cohesion and cultural policies

Social cohesion has become an important cultural policy issue and was instituted as a program at the beginning of 2005 to reduce disadvantage in cultural life as a result of income barriers. The policy took two forms of which one was to directly subsidize the consumer and the other to increase accessibility to culture for the disadvantaged group. The exemplary program of the former is the “cultural voucher” service for those in the second lowest income category. About 990,000 people received these vouchers over three years period (2008~2010). The cultural voucher is valid for the purchase of performance, exhibition and cinema tickets, books, DVDs and the like. At the beginning it was administered based on a point system which required registering on a specific internet site, but as this did not reach the target group effectively, it was transformed to a debit card like system for the user’s convenience. Meanwhile regional nodes (mostly regional arts foundations) for managing the service have been appointed to meet the specific needs of each area. To address the supply side provision of the service, arts and cultural organizations were subsidized to allocate a certain proportion of seats to the designated target group. Since this type of service rendering ran the risk of stigmatizing the recipient, the national art organization instead toured and visited social welfare organizations to increase exposure to the target group.

Disparity and polarization was also a problem in geographical terms and for certain social groups who were being pushed to the margins of a rapidly changing society. The Arts and Culture Education Service designated three elementary schools as part of the “Arts Blooming from the Seeds” school project in the first year. As a result of 4 years of support, those schools survived by redefining themselves as a specified school in the arts and even attracted students from bigger cities.

The social enterprise scheme was another tool for achieving social cohesion through the arts. Under the scheme the social enterprise, one should either employ a certain percentage of disabled people from the lowest income strata or provide a certain portion of their service to socially disadvantaged groups. A few portion of nonprofit arts organization moves to acquire this status in order to get qualified to receive subsidy for personnel expenses.

4.2.9. Employment policies for the cultural sector

Teaching artists (TA)

The Ministry of Culture appoints artists as teachers in elementary, middle and high

schools as well as some kindergartens across the country with a goal to support arts and cultural education at schools. The teaching artist program is being run in 5,436 elementary/middle/high schools, some 1,300 welfare centers, and other public or nonprofit facilities for the youth, elderly, and the disabled.

Retirees as cultural intermediary

Support is provided to those retirees who have completed courses at local cultural institutes to work as cultural animators. They serve as instructors in local cultural histories and resources in community centers, schools, and welfare institutions, performing arts and cultural programs. This helps them to lead a productive life after retirement.

Multicultural (program) educators

Most cultural facilities that design and implement multicultural programs are experiencing a shortage of human resources and want to hire multicultural educators who have been trained through the courses provided by the Ministry (Korea Arts and Culture Education Service). While knowledge of local culture would be desirable for running such programs, at present those trained through the central system are being sent to work as multicultural educators. Especially at local cultural facilities like libraries, museums and local cultural institutes which have a high demand for such educators, this program could meet multiple objectives of revitalizing local cultural facilities and creating jobs. <http://127.0.0.1:3924/app/index.html>

Rotating librarians for "Small Library"

New jobs have been created through the "Small Library" program under which professional librarians are hired to build library collection, provide information for the local communities, and offer cultural programs. Through this "Small Library and Rotating Librarians" program, professional librarians have been placed in 77 public libraries in rural areas across the country, resulting in provision of the services of a professional librarian to 344 small libraries linked to the public ones.

4.2.10. Gender equality and cultural policy

The work force in the culture and the arts sector in Korea is predominantly female compared to other sectors. However, this gender concentration is not reflected at the decision-making level. In 2008, the Ministry of Culture commissioned a research project to construct a data base system to accumulate and analyze information on the female labor force in the cultural sector (including the cultural industry).

4.2.11. New technologies and digitalization in arts and culture

The government has been implementing digitalization projects across sectors including arts and culture, cultural heritage, tourism, sports, and libraries. One of the core focus areas is to provide the space for cultural creation through such new digitalization paradigms such as Web 2.0 and social networks by establishing the open, shared, cooperative environment for the creation and use of cultural knowledge. The national library system has launched a new digital library system to cope with changes in such environment. The national digital library not only concentrates in converting existing repository to digitalized content but also provides various service to utilized such information at hand.

5. Main legal provisions in the cultural field

5.1. General legislation

5.1.1. Constitution

Article 9 states that “the states have an obligation to put forth effort in bequeathing and developing traditional culture and creatively enhancing national culture”. Article 11 states that, “no person should be discriminated against by his or her gender and religion or not to be discriminated according to social status in every field of life such as political, economical, social, and cultural”. Article 22 describes “Every citizen has the freedom of arts and academic thinking”. It follows with the description that “rights of author, inventor, scientist, and artists are protected by law”.

5.1.2. Division of jurisdiction

5.1.3. Allocation of public funds

It is mandated for the government in major laws to provide public funds in the form of general budget or in specified fund to promote and support various field and genres. There are not often some legislation that do not provide any expression or clause that certifies public funding. Such legislation has symbolic value rather than the laws that express direct financial requirements.

5.1.4. Social security framework

The Korean social security framework consists of four kinds of social insurance, which are the national pension, the national health insurance, worker’s accident compensation insurance, and unemployment insurance. According to a study on artist’s welfare (2003) out of the surveyed artist group, 98% have national health insurance, 62% fall under the national pension system, and 18% have unemployment insurance. A more recent study highlights participation in the social security system by specific genre (2007). For example in dance, the study explains that 91% have national health insurance, 59% are in national pension scheme, 30% have unemployment insurance, and 35% have worker’s accident compensation insurance. A smaller proportion of those who tend to work independently such as in genres like the fine arts have coverage under each of the insurance categories, according to a different survey (2006).

In 2011, the legislation 「Artist Welfare Act」 has been enacted. The law has its original idea to certify insurance coverage from industrial disaster, employment insurance. Since the Korean adopts national health care system the above two has been problematic for the project based working artists on many cases. The Artist Welfare Foundation has been developing registration system to qualify artist as a profession and modify the transitional period of institutionalizing full welfare coverage for profession in the arts and culture.

5.1.5. Tax laws

Korean tax laws provide for tax exemption on donations by individuals and also exemption of capital gains tax for works of art. For the culture and the arts, a special category is provided to promote cultural philanthropy, such as donations to the ‘Culture and Arts Promotion Fund’, ‘National Trust Fund’, and in-kind donations to museums. For the ‘Culture and Arts Promotion Fund’ the donated amount is accepted as an expense up to 50% after any possible deduction. For donations to cultural organizations in general, corporations are allowed to deduct 5% from their earnings as expenses and individuals may deduct up to 20% from earnings.

Korean corporations have an account category called “general business expense”. If a corporation spends money on cultural services instead of general business expenses or the like, it will be conferred with an additional 10% tax exemption above the prescribed limit.

The issue of imposing a capital gains tax for art works been only enacted in 2013. Laws to impose capital gains tax for works of art were initiated in 1990 but were postponed and abandoned in 2004. A revised version was passed in 2008 for activation in 2011 but has met with fierce opposition from gallery owners, auction companies, and various artist groups. The revised law included a provision imposing a 20% capital gains tax for the sale of an art work at a certain price (approximately over US \$5,500). The logic behind the opposition to the legislation was that the Korean art market is not mature enough to carry the tax burden and that taxation would hinder open transactions and eventually result in the formation of black markets. The final version of levying capital gains tax to the art works has been settled to minimum price of 50 million Korean Won for each piece of work.

5.2. Legislation on culture

Korean Law has its tradition in Continental Law system. General Provision of the Constitution clearly states that “The State shall strive to sustain and develop its cultural heritage and to enhance its national culture (Article 9)”. Also under the section on the rights and duties of citizen it is pronounced that “all citizens shall be equal before the law and there shall be no discrimination in political, economic, social, or cultural life on account of sex, religion, or social status (Article 11) and “all citizens shall enjoy the freedom of learning and the arts. The rights of authors, inventors, scientists, engineers, and artists shall be protected by Act (Article 22)”. A research characterized(Korea Culture and Tourism Institute, 2010) that legislation on the arts and culture as displaying 1) proliferation of ‘promotion law’s; 2) fragmentation within the same jurisdictional field; 3) ambivalence such as the inclusion of promotional clause and regulative clause at the same time.

There are 112 laws regarding the arts and culture, cultural heritage and history (including religion), cultural industry, and broadcasting and media. The first legal provision in the arts was the 「Performing Arts Act」 which is described in detail in the following section. Fundamental law in this field was enacted in 1972, the 「Arts and Culture Promotion Act」. It follows the German-Austrian law in emphasizing the state’s role in promoting arts and culture (Kulturfoederungesetz). In the field of cultural heritage, the 「Cultural Heritage Protection Law」 has been in existence since 1962. The law has been altered to add ‘utilizing and safeguarding’ the heritage to the strict principle of ‘preserving’. Various laws have been established with the advent of cultural industry or the creative industry. Reflecting the policy direction in support of the cultural industry, legislation mostly takes the form of ‘promotion act’. Regulative aspects are traditionally included in laws concerning property matters (copyright) and market operation.

5.3.2. Performing arts and music

The「Performing Arts Act」was introduced in 1961. It was somewhat equivocal in having both promotional and regulative aspects. It consists of prescription to guarantee freedom of the arts and promote ‘sound’ public performing activities. The Act mandates the state and municipalities to establish and implement plans needed to promote the performing arts, set up and operate a place for public performance, and commission individuals or organizations to manage places of public performance in order to bring in necessary expertise and efficiency. When deemed necessary for evolution of the performing arts, it also allows the state or municipalities to offer subsidies to performers. The regulative part of the Act requires the formulation of a disaster management plan to ensure the security and safety of a performance place. The management of a performing space is also required to have the stage facilities inspected periodically. The legislation also imposes responsibility to vet performances to ensure that they are not harmful to minors. This was intended to maintain public interest and ethics.

5.3.3. Cultural heritage

The 「Cultural Heritage Protection Act」 was enacted in 1962 in order to promote cultural development in public life and contribute to the mankind. Its prescriptions relate to the management and protection of state-owned and state-designated cultural heritage, and municipally-designated cultural heritage. The law encompasses a wide scope of objects including heritage sites, natural monuments, intangible cultural heritage, underwater heritage, and cultural heritage located overseas. The focus has been shifting to achieve a balance between preservation and utilization.

5.3.4. Literature and libraries

The purpose of the 「Library Act」 (former Library and Reading Promotion Act) is to contribute to the cultural development of the nation and society, to assure efficiency in furnishing and circulating materials, to narrow the gap in opportunities to access information, and to promote lifelong education. These objectives are to be achieved by revitalizing library facilities and replenishing their services. Administrative responsibility is on Library Information Policy Committee, which formulates the Comprehensive Library Development Plan. The Act enabled the establishment of District Representative Libraries to devolve social roles and responsibilities to the regional level. It guarantees the public's right of access to wide-ranging information. In 2006, the 「Library and Reading Promotion Act」 was amended and renamed the 「Library Act」. In 2009, the scope of library materials was expanded to cover online content, and for effective publication and distribution of materials for the disabled, the Library may request the submission/presentation of materials (online content not included) in the form of a digital file.

5.3.5 Architecture and spatial planning

Architectural and spatial planning is an area of intergovernmental and cross governmental interaction. Spatial concepts are infused to recognize cultural characters in the local area as way to produce local cultural development.

5.3.6. Film, video and photography

The 「Promotion of the Motion Pictures and Video Product Act」 was enacted to help improve the of quality of motion pictures and video products and promote the development of the film and video industry, thereby contributing to the enhancement of the people's cultural lives and the development of national culture.

This Act regulates matters concerning the establishment and implementation of the Motion Picture Promotion Plan under the leadership of the Minister of the Culture. The Act's objective is to advance visual culture and promote the film and video industry, to improve quality of films produced in Korea, and to promote Korean films and film industry. It states that a Film Promotion Fund should be established for the development and advancement of the film art. It also addresses itself to matters relating to maintaining of democratic order, respect of human rights and the protection of children and adolescents, such as film rating and classification and the restrictions on commercials and advertisements. In addition, the Act stipulates that films and related literature and sound materials should be collected, preserved and exhibited for their artistic, historical and educational value and use. The Minister of Culture is responsible for the establishment and implementation of policy measures for the promotion of the video industry, and the Video Industry Promotion Council should be established and operated for the effective implementation of those measures. This Act also covers the rating and classification of video

products to protect children and adolescents, and the labeling and advertisement of video products. Furthermore the Act lays ground for managing the Korea Media Rating Board to give rating for video products and their commercials and advertisements for the sake of protecting children and adolescents from harmful materials.

6. Financing of culture

6.1. Funding in culture

Financing for the arts and culture comes from diverse sources. State led policy framework imposes much more burden to the governmental part rather than to the private funding resources. It is notable that various endowment funds exist in the cultural sector for specific purposes. The most important funds are Culture and Arts Promotion Endowment Fund and Tourism Promotion Endowment Fund. The former has been in operation for about 30 years, collecting a certain percentage of cinema entrance fees to cross subsidize the arts. This practice was abolished in 2004 and the endowment fund is now managed by the Arts Council Korea to support the artists from the investment income of the endowment. The Tourism Endowment Fund has been the main source for building infrastructures where the interests of culture and tourism intersect. As cultural resources have become more and more important to tourism, there has been steady inflow to the cultural budget from this fund.

The percentage of whole government budget available for culture has fluctuated in the last ten years but averages approximately 1%. Since the Heritage Administration's budget is determined independently, if one goes beyond the Ministry's budget (to include media policy as well), the percentage would increase to 1.39% of the whole government budget.

	2002	2003	2004	2005	2006	2007	2008	2009	2010
Cultural ministry only ¹	1.37	1.26	0.98	1.00	0.99	0.96	1.00	0.94	1.08
Cultural sector overall ²	1.68	1.56	1.23	1.25	1.25	1.21	1.29	1.22	1.39

Source: Korea Cultural Policy Institute (2011)

6.2. Public cultural expenditure

6.2.1 Aggregated Indicators

According to Korea's Ministry of Culture's official budget document, spending per capita is \$56 on culture. However, it should be also noted that the budget for Heritage Administration is not included and some of the tourism sector budget covers cultural infrastructure and also local programs (local cultural festivals etc.).

Cultural Ministry only (2010)			Cultural sector overall (2010)		
US \$ converted		Korean currency	US \$ converted		Korean currency
Total	Per capita		Total	Per capita	

¹ Ministry of Culture and proceeds from the Culture and Arts Promotion Fund.

² Budget for Ministry of Culture (including proceeds from the Culture and Arts Promotion Fund), budget for Heritage Administration Agency, and budget for Broadcasting and Media Council.

(in millions)			(in millions)		
2,746	56	3,174,700	3,527	72	4,076,900

Source: Korea Cultural Policy Institute (2011)

6.2.2. Public cultural expenditure broken down by level of government

It is notable that despite the centralized system of supporting culture in Korea, local budgets have been consistently growing in the arts and culture. This is seen as the result of the influence of 'creative industry' discourse on local governments. The creative industry is seen as giving regions a competitive edge and enabling future economic growth.

	2002	2003	2004	2005	2006	2007	2008	2009	2010
Percentage of total government budget including the local portion for culture	3.5	4.0	5.2	5.1	6.0	6.0	6.7	5.8	5.7

Source: Korea Cultural Policy Institute (2011)

Below figure shows that local government's budget has grown to more than double of the central government's budget. Although the responsibility for building and managing cultural infrastructure has been delegated to local governments, the central government provides a matching grant to cover infrastructural costs. Another reason for the increase in the local governments' budgets might be the spread of government led cultural festivals and huge events (expo etc.) throughout the regions.

(in millions of Korean currency, Won)

	Sum of cultural budget for central government	Sum of cultural budget for all local governments	Division of ratio
2010	4,177,207	8,515,500	33:67

Source: Korea Cultural Policy Institute (2011)

6.2.3. Sector breakdown

Division of work in the Ministry of Culture makes it somewhat difficult to present a sector breakdown of the budget according to traditional classification of arts and culture. The cultural industry is the only category of expenditure to which an increasing proportion of the whole government budget has been allocated in recent years (9% in 2009 and 14.3% in 2011).

(in 100 millions of Won)

	2010		2011	
Culture and arts	8,976	28.3%	9,546	28.3%
Cultural industry	4,231	13.3%	4,813	14.3%
Tourism	8,897	28%	9,270	27.3%
Sports	7,303	23%	7,797	23.1%
Others	2,338	7.2%	2,346	7%
Total	31,747	100%	33,709	100%

Source: Korea Cultural Policy Institute (2011)

6.3. Trends and indicators for private cultural financing

Private financing for the nonprofit culture is not a familiar concept. It could be rather stated that private contribution for the arts has taken place through the Korean Mecenat Association from 1994. Private corporations have been finding arts and cultural organization of their interest of support. The amount of contribution through the Mecenat Korea has been fluctuating but has reached the peak in 2007(187.6 billion Won) and is in a declining trend until 2011 (162.6 billion Won).

7. Public institution in cultural infrastructure

7.1. Cultural infrastructure: tendencies and strategies

Expanding cultural facilities has been one of the important cultural policy objectives since 1970s. At first there was a tendency to establish huge scale, multi-purpose cultural centres. Gradually voices grew that neighboring appropriate facilities serve the clientele better and facilities modeling after ‘Maison de la Culture’ prevailed for a while. Preserving local traditional culture has been important objective for the public sector and thus ‘local cultural centres’ have been established in almost every basic administrative unit.

Whereas in the past thirty years there has been an emphasis on establishing traditional types of cultural facilities, from the beginning of the 21st century central as well as local governments have established ‘media centres’ for amateurs to produce new media products. Several local governments have invested heavily to induce cultural content industry with expectation to produce jobs for younger generation. Recently there has been greater demand for public venues for big scale popular music performance. It is now being contested whether or not it is appropriate for the government to subsidize commercially oriented popular art forms despite fast growing audiences.

7.2. Basic data about selected public institutions in the cultural sector

Cultural infrastructure that the government is mandated to subsidize are public libraries, public culture and arts centres, and public museums. The central government provides a matching grant for the building of such public institutions.

	2006	2007	2008	2009	2010
Number of public arts centres	155	160	165	182	192
Average numbers of people served per facility	316,076	306,018	296,649	273,478	263,102

Source: Ministry of Culture, Sports, and Tourism (2011)

However, statistics concerning museums and fine arts museums (galleries) require a different interpretation. The table below shows the number of officially registered museums regardless of whether they are public or nonprofit in nature. Only museums built by local governments are given a fixed amount by the central government. Private museums receive various tax exemption at the time of establishment. Operation costs are sole responsibility of private museums but various program subsidies are provided through central government.

	2002	2003	2004	2005	2006	2007	2008	2009	2010
Number of registered museums	276	289	306	358	399	511	579	630	655
Number of registered fine	60	65	74	80	92	115	128	141	145

arts museums									
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Libraries fall under different government authorities. The national library is under the auspices of Ministry of Culture, school libraries under the local education councils, and local libraries under local governments.

	2002	2003	2004	2005	2006	2007	2008	2009	2010
Number of libraries	462	471	487	514	564	600	644	703	759
Population served per library	103,078	101,611	98,643	93,654	85,633	80,760	75,477	69,357	66,555

Source: Ministry of Culture, Sports, and Tourism (2011)

7.3. Status of public cultural institutions public-private partnerships

Public private partnerships have been most active in the area of cultural infrastructure. From 2005, the Ministry of Planning and Finance has instituted the PPP system for all public buildings. The BTL (built transfer lease) was regarded as the most appropriate system, which encouraged local governments to utilize the system. About 23 facilities was built adopting this system. Since the BTL system is susceptible to the market situation the its adoption has slowed down with the stagnant economy.

8. Promoting creativity and participation

8.1. Support to artists and other creative workers

8.1.1. Overview of strategies, programs, and direct or indirect forms of support

The nature of the central government's commitment to the cultural sector is not favourable to independent artists. The only stable and reliable source of support for the creative activities of artists is the Culture and Arts Promotion Endowment, which has been in place for over 40 years. A part of the Ministry's budget is reserved for the artists but only within the designated policy framework and for executing public programs. What such support emphasises is the social role of the artists rather than individual artistic aspirations. To strengthen the managerial capacity of artists (and arts groups) to access the arts market, the Korea Arts Management Service has been established. It provides consulting, education, and funding in order to develop managerial strength and capacity for international communication and cooperation.

8.1.2. Special artist's fund

The Artist's Welfare Act provides legal grounds to generate Artist's Welfare Fund for the welfare of artists. This is a special type of fund with a purpose to run programs for artists under transition between employments. It provides direct subsidy for educative purposes of artists.

8.1.3 Grants, awards, scholarships

In the public sector there exist genre specific prestigious awards and honorary awards conferred by the government.

8.1.4 Support to professional artists associations or unions

8.2. Cultural participation and consumption

8.2.1. Trends and Figures

The Ministry of Culture undertakes a biannual survey to collect data on cultural consumption of public. Figures below show a constant increase in the percentage of the population that visit cultural events, however, detailed indicators according to types activity shows variance according to overall economic.

	2010	2008	2006
Expenditure for culture of total income per household (%)			3.7
Percentage of population who visit museums	9.5	8.4	6.8
Percentage of population who visit classical concerts	4.8	4.9	3.6
Percentage of population who visit popular music concerts	7.6	8.2	10
Percentage of population who visit theatre	11.2	11	8.1
Percentage of population who visit dance performance	1.4	0.9	0.7
Percentage of population who visit traditional arts	5.7	4.4	4.4

(All figure based on one or more visits a year)

Source: Ministry of Culture/ Korea Culture and Tourism Institute (2011)

8.2.2. Policies and programs

There are two government initiatives to stimulate cultural consumption among most disadvantaged group in society. One is issuing 'Culture Card (cultural voucher card)' to the lowest and second lowest income group. Eligible households are disbursed a fixed amount per person (50,000Won/year 2011) in a checking account card. Some types of cultural voucher project support travel costs and personal assistance to the handicapped, the elderly, and residents from geographically remote areas.

8.3. Arts and cultural education

8.3.1. Institutional overview

Arts and cultural education has been part of the formal policy agenda from 2004 when an independent law was passed. Arts and cultural education policy is being steered by a separate bureau in the Ministry of culture paired and executed by 'Korea Culture and Arts Education Service'. The main characteristic of its program is to support the artist and provide educational assistance (skills and curriculum) to the arts educators. It manages the placement process of arts educators to schools. This organization also funds various artists and artist group to provide arts education in cultural facilities and other community spaces. From the 2006 survey, an index to track arts education has been included as below. This well reflects the rising priority given to arts education in cultural policy field.

<Table > Percentage of people having arts education experience

Areas of education	2010	2008	2006
Literature	1.9%	1.9%	1.5%

Fine arts	4.0%	2.9%	2.8%
Classical music	2.9%	1.3%	1.2%
Traditional music	1.1%	0.9%	0.8%
Dance	0.8%	1.2%	0.6%
Theater	0.2%	0.3%	0.3%
Cinema	0.6%	0.5%	0.6%
popular arts	0.9%	1.6%	1.5%
cultural heritage	0.7%	0.7%	1.0%

8.3.2. Arts in schools

Arts subjects are taught by school teachers who have graduated educational collage of her/his discipline. Although arts subjects are a mandate un to secondary education period, recent curricular change has given junior schools and high schools the discretion to choose among specific art forms (either from music or fine arts). This has cast worries that students may be deprived off opportunity for balanced arts education. Due to the very competitive nature of entering universities in Korea, such discretion might foster avoidance for arts education.

8.3.3. Intercultural education

See multicultural education section

8.3.4. Higher arts education and professional training

There are about 407 universities and colleges with 2.74 million students in Korea (2010) where 12% of the enrolled are in the arts major (college of arts). It is notable that Korea does not have a national conservatory system for professional education in the arts.

8.3.5. Basic out-of-school arts and cultural education

Out-of-school arts education is provided in Korea by various private music academy and arts studios. However, those kind of educational service targets children up to elementary level, because after those children enter junior school the curriculum gives more emphasis to core academic subjects such as mathematics and language.

9. Sources and links

9.1. Key documents on cultural policy

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Korea Culture and Tourism Institute (2007), Redesigning the legal system in arts and culture

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Ministry of Culture, Sports, and Tourism (2010), Yearbook of culture and the arts

Ministry of Culture, Sports, and Tourism (2011), Survey of national cultural infrastructure

9.2. Key organizations and portals

Korea Ministry of Culture, Sports, and Tourism <http://www.wcst.go.kr>
Arts Council Korea <http://www.arko.or.kr>
National Center for Traditional Music <http://www.gugak.go.kr/eng/>
National Institute of Korean Language <http://www.korean.go.kr/eng/>
National Theater of Korea <http://www.ntok.go.kr/english/>
The National Folk Museum of Korea <http://www.nfm.go.kr:8080/english/>
The National Library of Korea <http://www.nl.go.kr/english/>
National Museum of Korea <http://www.museum.go.kr>
National Museum of Contemporary Art <http://www.moca.go.kr>
The National Academy of Arts <http://www.naa.go.kr/eng/>
Korea National University of Arts <http://eng.karts.ac.kr>
Korean Culture and Information Service <http://www.kocis.go.kr/en/>
Korea Literature Translation Institute <http://www.klti.or.kr>
Korea Culture & Tourism Institute <http://www.kcti.re.kr>
Korea Arts & Culture Education Service http://eng.arte.or.kr/arte_eng/
Arts Council Korea <http://test.arko.or.kr/english/>
Korean Film Archive <http://www.koreafilm.org>
Korea Copyright Commission <http://eng.copyright.or.kr>
Korea Creative Content Agency <http://www.kocca.kr/eng/>