

QUADRENNIAL PERIODIC REPORT

**ON MEASURES TO PROTECT AND PROMOTE THE DIVERSITY
OF CULTURAL EXPRESSIONS IN THE FRAMEWORK OF THE
2005 UNESCO CONVENTION**

Republic of KOREA

OCT 2014

1. Executive Summary of the Report

Cultural diversity and cultural expressions as defined by the Act on the Protection and Promotion of Cultural Diversity in the Republic of Korea are as follows: “Cultural diversity refers to the manifold ways in which the cultures of groups and societies find expression. These expressions are passed on within and among groups and societies. Cultural diversity is made manifest not only through the varied ways in which the cultural heritage of humanity is expressed, augmented and transmitted through the variety of cultural expressions, but also through diverse modes of artistic creation, production, dissemination, distribution and enjoyment, whatever the means and technologies.” This is the same as Article 4 of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. The same act also stipulates, “Cultural expressions are those expressions that result from the creativity of individuals, groups and societies and refer to the symbolic meaning, artistic dimension and cultural values that originate from or express cultural identities.” This definition is the same in meaning as the UNESCO Convention.

Since Korea ratified the Convention in April 2010, the central government, local governments, and civic organizations have played various roles in order to protect and promote the diversity of cultural expressions. As a result of their support for continuous policies, the Act on the Protection and Promotion of Cultural Diversity was passed by parliament on May 2, 2014. Based on this act, the government has been able to implement policies on cultural diversity in more organized and systematic ways. When the Convention was first ratified, there was a need for the creation of national policies on the diversity of cultural expressions, which responded to social changes such as the increase in migrants (the number of migrants through marriage, recognition, and naturalization was 281,295 in 2013) and migrant workers. Later, a more comprehensive and fundamental approach was made regarding diverse ways in which the cultures of groups and societies are expressed. With regard to multicultural issues, the Act on the Treatment of Foreigners in Korea and the Multicultural Families Support Act were enacted in 2012 and 2013, respectively, and related policies have been implemented. In addition, as a way to expand cultural expressions by marginalized groups, ministries, local governments, and civic organizations carry out various policies.

The qualitative and quantitative expansion of the cultural industry such as the Korean Wave has also become a new platform to enhance the diversity of cultural expressions. The development of the content industry has gone beyond a simple economic effect to create the basis on which various voices of society, such as diversity films and indie music, can be reflected.

As for international roles, the Framework Act on International Development Cooperation was enacted on January 25,

2010, to ensure the legal security of Official Development Assistance policies, promote their consistency, and enhance the effectiveness of assistance. More systematic international development projects have been implemented since the act took effect on July 26, 2010. In such an environment, partial cooperation and support efforts through culture have been made to promote international cultural diversity.

Despite the government's policy implementation, there is still much to be desired in reality when it comes to a national consensus and awareness regarding diversity of cultural expressions. While acceptance of diverse cultures is still low, the domestic and international environment is changing dramatically. Therefore, the government and civic organizations have attempted to expand comprehensive and general policies by building governance through the implementation of the Convention and the establishment of new laws.

2.1. Overview of Cultural Diversity Policies

The Roles of Ministries Implementing the Convention on Cultural Diversity

The Ministry of Culture, Sports, and Tourism is officially responsible for carrying out the enactment and administration of the Act on the Protection and Promotion of Cultural Diversity. Its Culture and Leisure Policy Division implements and manages the Convention on Cultural Diversity.

On the other hand, the implementation of the Convention is also carried out by various other ministries through a number of projects. The Ministry of Gender Equality and Family implements projects related to the Convention including women, youth, and multicultural family support policies. Under the Multicultural Families Support Act, ministries have cooperated to establish the "Basic Plan for Multicultural Families Policy." According to the second Basic Plan for Multicultural Families Policy (2013-2017), the expansion of bilateral cultural exchange and the creation of an environment for social support, and the promotion of understanding of others' culture and system will be promoted under the policy task to "Realize Multicultural Families with Diverse Cultures." Under the policy task to "Prevent Discrimination and Respect Cultural Diversity," the Ministry of Justice carries out projects to increase social tolerance regarding diverse cultures and promotes "Together Day" with local residents.

As part of the policy task to "Support Cultural and Leisure Activities," the Ministry of Employment and Labor attempts to develop and support various weekend programmes in connection with reducing working time, and to encourage workers in special employment, overseas dispatched workers, and foreign workers to participate in the

Worker's Song Festival (May) and the Worker's Culture Festival (October). The Ministry of Education implements the UNESCO Convention by adding new paragraphs in the Enforcement Decree of the Elementary and Secondary Education Act: the establishment of multicultural special classes at elementary and secondary schools and the simplification of admission procedures for children of multicultural families according to the Multicultural Families Support Act. Under the policy task to "Strengthen Life-Cycle Education and Expand the Enjoyment of Culture and Sports for the Disabled," the Ministry of Health and Welfare carries out projects to protect the rights and raise awareness of students with disabilities, expand opportunities for the disabled to enjoy arts and culture activities, and strengthen sports activities for the disabled.

The Ministry of Culture, Sports and Tourism and Cultural Diversity Policies

The policy goal of the Ministry of Culture, Sports and Tourism, which is in charge of cultural diversity policies, is "Happy Korea with a Vibrant Cultural Life." In 2014, four strategies related to culture and arts include: "Expanding Cultural Experiences for Citizens," "Rediscovering the Humanities and Tradition," "Promoting the Culture-based Service Industry," and "Spreading the Value of Culture."

Major Policy Projects

National projects on cultural diversity policies include: the Rainbow Bridge Project (participation and sharing); arts and culture education projects for schools, communities, and the marginalized arts and culture education ; the Cultural Sharing Project and the Culture and Arts Enjoyment Support Project for the Disabled (cultural enjoyment); the Diversity Film Support Project and the Indie Music Support Project (creation and production); and the projects to bridge the knowledge and digital divide (utilization of knowledge and information). International culture assistance projects include the Mutual Cultural Exchange Project, "Thank You Small Library," an ODA project in the field of culture, etc.

Legal Framework

As for legal frameworks related to cultural diversity, the Act on the Protection and Promotion of Cultural Diversity (enacted in 2014), the Framework Act on Culture (enacted in 2013), and the Local Culture Promotion Act (enacted in 2014) were recently enacted. In addition, the Culture and Arts Promotion Act, the Artists Welfare Act, the Support for Arts and Culture Education Act, the Promotion of the Motion Pictures and Video Products Act, the Promotion of Cartoons Act, and the Music Industry Promotion Act serve to promote cultural diversity policies.

Related Main Organizations

The main institutions and organizations that carry out cultural policies to expand the diversity of cultural expressions

are Arts Council Korea and the Korea Arts and Culture Education Service. Arts Council Korea (ARKO) is an important public funding agency for the arts. It is a state-funded, nonprofit organization. The main aim of the Council is to make the arts more central to the lives of Korean citizens by supporting arts organizations and artists in Korea and abroad through providing grants services and programmes. Established as the Korea Culture and Arts Foundation in 1973, it was restructured as the Arts Council Korea in 2005 following the reenactment of the Culture and Arts Promotion Act. Since then, ARKO has taken a leadership role in formulating and implementing arts and cultural policies.

After the Support for Arts and Culture Education Act was enacted in December 2005, the Korea Arts and Culture Education Service (KACES) was founded in August 2006 as a special corporation. It was designated as an educational institution that develops human resources specializing in arts and culture education. Current activities run by KACES are as follows. In 2013, KACES led 4,485 teaching artists from eight different areas to meet 2.2 million students in 7,254 schools in Korea through its Teaching Artists Support programme. In the social arena, its social education efforts gave fruit to 6,794 jobs for both independent artists and teaching artists. Professional manpower has also been cultivated through 121 training programmes. In addition, it has employed 3,469 artists for the expansion of arts and culture education in Korea. Its efforts to provide arts and culture education for everyone, regardless of race, age, class, and cultural background has recently begun to garner attention from abroad as well.

2.1.1 Cultural Diversity Policies: Participation and Sharing

Main projects that share the philosophy of the Convention with citizens and increase cultural participation in order to promote the diversity of cultural expressions include those that spread the culture of gender equality as implemented by the Ministry of Gender Equality and Family and the “Rainbow Bridge” Project, which is the leading project on cultural diversity, initiated by the Ministry of Culture, Sports and Tourism.

Expanding Awareness and the Culture of Gender Equality

a) What are the main objective(s) of the policy or measure?

The policies and projects for expanding the culture of gender equality are implemented with the objective of “Gender Equal Society Sharing Together.” They are led by the Ministry of Gender Equality and Family in cooperation with the Ministry of Education, the Korea Communications Commission, the Ministry of Culture, Sports, and Tourism, the Ministry of Security and Public Administration, the Ministry of Agriculture, Food and Rural Affairs, and the Ministry of Health and Welfare. The policy task, which takes women’s special circumstances and demands into consideration, is to “Create an Equal and Women-Friendly Environment in the Media, Culture, and the Arts.” Based on Article 7 (Development of Basic Plan for Women’s Policies) of the Framework Act on

Women's Development, the fourth Basic Plan for Women's Policies (2013-2017) suggested projects on gender equality as the main task related to cultural diversity.

b) How has it been implemented?

The Ministry of Gender Quality and Family plans to “establish a media monitoring and feedback system of gender perspectives with civic participation” in cooperation with the Korea Communications Commission and “support media which contributes to the spread of gender equality” with the Ministry of Culture, Sports and Tourism.

Cooperation projects between the Ministry of Gender Equality and Family and the Ministry of Culture, Sports, and Tourism include the establishment of an organization specializing in the gender-equal culture and arts policy, promotion of increased human resources, and support of women in culture and arts.

There are also many projects which are jointly carried out by the Ministry of Gender Equality and Family, the Ministry of Culture, Sports, and Tourism, and local governments. Projects to preserve and develop women's cultural heritage include the expansion of the National Women's History Exhibition Hall to preserve and substantially develop Korean women's historical cultural heritage and the establishment of the local women's cultural heritage discovery network which consists of local women cultural experts and activists from women's cultural movement organizations. In addition, the projects to develop women resources in culture and arts and to support women's cultural activities include those to foster female human resources in culture and arts and to support their creative activities, solve the issues of career-interrupted women artists including measures to reduce women performing artists' childcare burdens, and develop women leaders in tourism and sports.

Rainbow Bridge Project

a) What are the main objective(s) of the policy or measure?

The Rainbow Bridge Project, which aims to contribute to the dissemination of cultural diversity, supports culture and arts activities and cultural exchanges so that people from various cultures can demonstrate their cultural capacities as the main agents of culture and share with the local communities.

b) How has it been implemented?

The Rainbow Bridge Project began with the Project to Create the Cultural Environment for a Multicultural Society which was implemented in 2009 as a way to promote and stimulate mutual exchange and communication between cultures before ratifying the Convention on Cultural Diversity. After the Convention was ratified, it expanded its target, aim, and method and was launched as a pilot project in 2012 in six regions: Busan, Daegu, Gwangju, Gyeonggi-do, Chungcheongbuk-do, and Jeollanamdo. Twelve regions were included in 2013 and 17 cultural

foundations all over the country led over 100 distinct projects related to cultural diversity by using the unique local cultural resources of each region.

The project targeted marriage migrants, migrant laborers, and multicultural families in 2013, and extended to focus on cultural diversity in Korea such as local cultures, generations, the disabled, and the sexual minority in 2014. It has since been expanded even further to target all people in Korea.

2.1.2 Cultural Diversity Policies: Arts and Culture Education

2.1.2.1 Inter-Ministerial Arts and Culture Education Projects

Imagination School: Arts and Culture Education Support Project for Marginalized Youth

a) What are the main objective(s) of the policy or measure?

The objective of this project, led by the Ministry of Gender Equality and Families, is for youths to work together to learn, create, and stage performing arts as well as to share solidarity and achievement through these stage experiences. The project's main target group is youths who have been alienated from arts and culture education.

b) How has it been implemented?

In 2009, the project was jointly carried out by the Ministry of Health and Welfare, the Ministry of Culture, Sports and Tourism, Korea Youth Work Agency, and Korea Arts and Culture Education Service to promote arts and culture education for marginalized children and youths. A total of 1,253 youths from 92 organizations in 16 cities and provinces took part in this project. The youths, who had been marginalized from the arts, were able to increase their cultural creativity to enjoy arts in everyday life.

Creating a Happy School through Arts and Culture Education

a) What are the main objective(s) of the policy or measure?

Led by the Ministry of Education, this project aims to spread opportunities for the arts in public education and seeks to encourage student creativity and character-building.

b) How has it been implemented?

The target groups are elementary, middle, and high schools (including special schools). Among these, applications for "host schools for arts and culture education" are submitted to metropolitan and provincial offices of education for review before they are selected by the Ministry of Education. Currently, 130 schools have been selected and operated as student musical schools. Student orchestra schools have been expanded to include 400 schools.

In 2013, 100 schools including 51 elementary schools, 28 middle schools, 19 high schools, and 2 special schools were selected as new host schools for student orchestras. In particular, one special school is a school for mentally disabled children and youths.

2.1.2.2 International Arts Education Week and Arts and Culture Education Policies by the Ministry of Culture, Sports and Tourism

The 2nd World Conference on Arts Education, co-organized by UNESCO and the Ministry of Culture, Sports and Tourism, was held in Korea in 2010. The objective of the conference was to raise awareness of the importance of arts education and to promote cultural diversity through arts education.

Held between May 25 and 28, 2010, the conference aimed to reinforce the socio-cultural dimensions of arts education and to highlight the value of arts education in the promotion of cultural diversity and social cohesion. It was a successful event with 700 foreign and 1,300 domestic participants. Following a recommendation by the Korean government (4 November), the 36th session of UNESCO's General Conference in 2011 proclaimed the fourth week of May as the International Arts Education Week.

Arts and Culture education projects by the Ministry of Culture, Sports and Tourism are largely classified into "in-school arts and culture education" and "non-school arts and culture education." The former provides various programmes such as the "Teaching Artists in School" and the "Arts Flower Seed School." The latter includes arts and culture education support programmes for the marginalized (including children and youths in child care facilities, seniors, and disabled people) and the inter-ministerial cooperation arts and culture education programmes, which are implemented by the Ministry of National Defense, the Ministry of Justice, the Ministry of Gender Equality and Family, the Ministry of Health and Welfare, the Ministry of Unification, and the Korean National Police Agency.

In-School Arts and Culture Education Project

a) What are the main objective(s) of the policy or measure?

The aim of the in-school arts and culture education project is to cultivate cultural and creative talents. Its target group includes elementary, middle, and high school students and is implemented by the Ministry of Culture, Sports and Tourism and the Korea Arts and Culture Education Service.

b) How has it been implemented?

The Teaching Artists in School programme, which sends teaching artists to elementary, middle, and high schools, began in 2000 in the field of traditional Korean music and provided 56% of total support for elementary, middle, and high schools until 2012. In 2014, 4,735 artists in eight fields including traditional music, theater, film, dance, cartoon animation, crafts, photography, and design are teaching at 7,809 elementary, middle, and high schools. This programme offers students opportunities to enjoy culture and arts from their childhood and makes it possible to acquire a cultural capital, which forms the basis of creative thinking.

The Arts Flower Seed School programme designates elementary schools with a strong will to run arts and culture education as “arts flower seed schools” and develops them into schools specializing in arts and culture education. It designated 10 schools when it first began in 2008. Among them, three schools, which successfully carried out the programme, were designated as “arts flower sprout schools” and received additional support from businesses. In the second round (2011-2014) of the programme, 1,998 students at 16 schools are receiving support and 1,457 students at 10 schools and 674 students at four schools will receive support in the third round (2012-2015) and the fourth round (late 2013-2016), respectively.

This project is implemented based on Article of the Support for Arts and Culture Education Act.

Non-School Arts and Culture Education Project

a) What are the main objective(s) of the policy or measure?

The purpose of this project is to build a cultural environment in which arts and culture policies are spread by establishing an inter-ministerial cooperation support system as well as to heal individuals and help them recover their confidence by making multilateral approaches to include the socially marginalized. It also aims to provide opportunities to rebuild relationships and cultivate independence as members of the society.

b) How has it been implemented?

This project is based on cooperation between ministries with participation from the Ministry of National Defense, the Ministry of Justice, the Ministry of Gender Equality & Family, the Ministry of Health & Welfare, the Ministry of Unification, and the Korean National Police Agency. At its initial stage, the project targets were the military (2006) and correctional facilities as well as juvenile detention centers (2007). This was later expanded to include industrial complexes and youth facilities. So far, this project has offered support to the army, navy, and air force bases, prisons, vocational training prisons, juvenile detention centers, youth delinquency prevention centers, medical treatment and custody facilities, probation offices, industrial complexes (laborers), youth training facilities, youth counseling and welfare centers, youth shelters, unauthorized alternative schools, community child centers, alternative schools for North Korean defector youths, and auxiliary police units.

Among these, 1) the arts and culture education support project for the military selects arts and culture education

programmes based on a demand survey of military bases through cooperation with the Ministry of National Defense; 2) the arts and culture education support project for correctional facilities and juvenile detention centers gives young people a chance for self-reflection through arts and culture education, and offers them as part of a process from correction to autonomous edification; 3) the arts and culture education support project for youth delinquency prevention centers, medical treatment and custody facilities, and probation offices provides arts and culture education to youths and prisoners with mental illnesses so that they can increase sensitivity, develop social skills, and cultivate proper character-building; 4) the arts and culture education support project for laborers, which is run in cooperation with the Korea Industrial Complex Corporation, offers continuous culture and arts activities support by providing spaces and equipment for club activities in industrial complexes; and 5) extracurricular youth arts and culture education aims to heal individuals and recover their confidence so that they have an opportunity to recover broken relationships as members of society.

Examples of related programmes are as follows: 1) As an example of the arts and culture education support project for the military, the “Documentary and Feature Films Production Education Programme” offers a two-month short-term course and helps participants to produce videos; and 2) examples of the arts and culture education support project for correctional facilities and juvenile detention centers include the “Drama Education Programme” which aims to increase creativity, self-reflection and understanding of others as well as stimulation of imagination and sensibility, and the “Arts and Culture Education Programme” which aims to cultivate sociality in inmates at correctional facilities and help them reflect on their inner self as well as plan a positive future through individual and group activities.

2.1.3 Cultural Diversity Policies: Cultural Enjoyment

The main cultural enjoyment projects related to the implementation of the Cultural Diversity Convention include the Culture Sharing Project and the Culture and Arts Enjoyment Support Project for the Disabled.

Cultural Sharing Project

The Culture Sharing Project is a leading cultural enjoyment project which targets the culturally marginalized such as those living in rural or remote areas with weak cultural infrastructure, the disabled and the elderly with low accessibility, and multicultural families facing social barriers.

a) What are the main objective(s) of the policy or measure?

With the objective of enhancing people’s cultural enjoyment, this project is a representative cultural welfare project for the economically, socially, and geographically marginalized.

b) How has it been implemented?

The Culture Sharing Project began in 2004 for culturally marginalized people with funding from the lottery. It is divided into three projects: “Culture Vouchers,” “Cultural Tours for the Marginalized,” and “Create a Living Culture Community.” “Culture Vouchers” (Munhwa Nuri Card) offers opportunities for beneficiaries, who find it difficult to enjoy culture and arts in daily life due to economic, social, and geographical difficulties, to enjoy performances, exhibitions, and films, purchase music albums and books, travel within Korea, and go to professional sports games. “Cultural Tours for the Marginalized” aims to provide various culture and arts enjoyment and participation programmes in culturally alienated areas. In 2014, the project will be concentrated on cities and counties where the use of cultural vouchers was not carried out smoothly. A special tour programme will also be provided to remote or isolated areas such as shantytowns and island villages. The pilot project contest for the “Create a Living Culture Community” was hosted in July 2009 and seven groups in seven areas were selected in August 2009 to implement the project. The target groups include culturally alienated areas throughout the country such as lease apartment complexes, areas concentrated with detached houses for low-income earners, and agricultural, mountain, and fishing villages. The project helps people communicate with neighbors and creatively solve problems of the community through diverse culture and arts activities.

Culture and Arts Enjoyment Support Project for the Disabled

a) What are the main objective(s) of the policy or measure?

This project is implemented to expand more active and positive culture and arts enjoyment rights for the disabled. It usually targets amateur culture and arts groups for the disabled. Its objective is to build capacities in artistic creation, resolve cultural and artistic disparity between the disabled and the non-disabled, and promote the cultural enjoyment rights of the disabled by supporting artistic creation and expression activities of disabled artists or groups.

b) How has it been implemented?

This project began in 2007 as the Support Project for the Expansion of Cultural Accessibility for the Disabled within the “Cultural Tours for the Marginalized” project. Detailed projects include: Support of Culture and Arts Enjoyment for the Disabled; Construction of Culture and Arts Center for the Disabled (planned to open in April 2015); Able, Access-Art Fair; Completion of the Construction of Convenience Facilities for the Disabled at Public Sports Facilities (17,157 facilities by 2018); Construction of the National Sports Center for the Disabled (5 centers by 2014), which will facilitate communication between the disabled and the non-disabled; Allocation of Sports for All Instructors for the Disabled (230 instructors); and Increased Support for Sports for All Classes and Associations for the Disabled (over 384 locations).

2.1.4 Cultural Diversity Policies: Creation and Production

Pursuing Cultural Diversity of Cultural Expressions through Content Creation

The development of the content industry such as the Korean Wave became an important base on which to diversify

cultural expressions through new technology. Independent production and diverse content creation have been made in various fields such as films, music, publishing, and cartoons. In this context, the Popular Culture and Arts Industry Development Act was enacted on December 31, 2013. Leading projects include Diversity Film Support Project and the Indie Music Project.

Diversity Film Support Project

a) What are the main objective(s) of the policy or measure?

The objective of the Diversity Film Support Project is to develop the film industry with a focus on fostering film creativity, strengthening the right to enjoy culture through films, and promoting film culture with the creation of a fair competition environment.

b) How has it been implemented?

As Korean films advanced actively into overseas markets between 2002 and 2005, active support for diversity films also began in this period. Representative support projects include the Independent Film Production Support Project and the Art Film Production Support Project. The separation of independent films and art films enabled them to pursue their specialties. In addition, there are also related projects: the Independent Film Support Stabilization Project which creates a base for free production so that anyone can make films freely; and the Expansion of Diversity Film Distribution and Screening Project which supports the release of diversity films and independent film marketing and PR and specializes in local theaters for art films outside the metropolitan area. As a result of these projects, the number of recognized art films has increased from 97 in 2007 to 365 in 2012.

Related legal frameworks are Article 11 of the Framework Act on the Promotion of Cultural Industries (Support for Production by Independent Producers), Article 9 of the Content Industry Promotion Act (Facilitation of Content Production), and Article 38 of the Promotion of the Motion Pictures and Video Products Act (Assistance to Exclusive Movie Theaters).

Indie Music Support Project

a) What are the main objective(s) of the policy or measure?

The Indie Music Support Project has been implemented to expand the music content creation of diverse genres, provide opportunities to discover a variety of musicians, and strengthen the creative ecology and the foundation of the music industry. The project is led by the Cultural Industry Policy Division of the Ministry of Culture, Sports and Tourism and the Korea Creative Content Agency. Its policy targets indie musicians and the general public in Korea.

b) How has it been implemented?

The Mid-Term Plan for Promotion of Music Industry (2009-2013) was established at the government level. At the same time, the Support Plan for Promotion Policy of Indie Music (2009-2013) was established and implemented. Major projects include those that support diverse new talents such as indie or non-mainstream musicians, popular music concerts and festivals, and the hosting of the Korean Music Awards and the Golden Disc Awards.

2.1.5 Cultural Diversity Policies: Utilization of Knowledge and Information

Projects to Bridge the Knowledge and Digital Divide

a) What are the main objective(s) of the policy or measure?

The projects target a wide-ranging culturally marginalized class such as the disabled and the elderly, who have little accessibility in rural and remote areas lacking in cultural infrastructure. They also target welfare facilities and multicultural families facing social barriers. The projects aim to reduce a gap in the sharing, enjoyment, and acquisition of knowledge and information as a right of the culturally marginalized class.

While various projects are being implemented to bridge the knowledge and digital divide, what is most noticeable is that some of these projects utilize the digital technology of Korea and that the enjoyment of knowledge is viewed as an important theme in expanding cultural diversity and pursuing cultural rights. Related projects include support for knowledge and information activities for low-income areas and the revitalization of programmes such as Small Library, Library in My Hand, and Audio Book Sharing.

b) How has it been implemented?

1) The Knowledge and Information Activity Support Project for Low-Income Areas aims to disseminate academic and literary books to small libraries and local children's centers in rural and remote areas with little access to information and culture.

2) The Small Library Revitalization project creates resident-oriented, cultural spaces for daily life, which replace library services in areas where public library service is not available. It aims to expand small libraries, which are set up in existing spaces such as community centers, welfare centers, religious facilities, and underused spaces within apartment complexes.

3) The Library in My Hand project allows people to use the library wherever they are by using digital technology. Its mobile web service (<http://m.nl.go.kr>) was piloted in May 2010 followed by full service on July 1, 2010. It consists of menu bar that can be accessed easily by any smart phone user. The "Search" button at the top of each page enables users to access any book in possession from their smart phones.

4) The Audio Book Sharing project encourages publishers and authors to donate text files in order to convert them into braille and audio versions and posts them on a website so that people with disabilities can read and listen to

them freely. These digital contents will be provided through the Dibrary Portal (www.dibrary.net).

2.2 Preferential Treatment for Cultural Exchanges with Developing Countries

Korea is making efforts to promote and disseminate cultural diversity through diverse international cooperation projects based on culture. The two major international cooperation projects led by the Ministry of Foreign Affairs are the Mutual Cultural Exchange Project and the Dream Project. There are also inter-ministerial cultural Official Development Assistance (ODA) projects, most of which are carried out by the Korea International Cooperation Agency (KOICA). Leading projects are the “Thank You Small Library,” the “Cultural Partnership Initiative,” and the “Residencies for Exchanges between Artists.” A special visa system for international exchange between artists is under consideration as a way to stimulate international culture and arts exchange.

2.2.1 National Exchange Support Policies: Cultural Partnerships and Exchanges between Professionals in Culture and Arts

Cultural Partnership Initiative

a) What are the main objective(s) of the policy or measure?

The objective of the Cultural Partnership Initiative is to respect the cultures of other countries through cultural exchange, increase mutual understanding, and seek successful cooperative relationships. The Ministry of Culture, Sport and Tourism, local governments, and various culture and arts organizations are cooperating to implement the project, which invites professionals in culture and arts, tourism, and sports from Asia, South America, Africa, and Eastern Europe to Korea for six months and offers them a chance to experience Korean culture and exchange their cultures with Korean people.

b) How has it been implemented?

It began in 2005 as the Asia Cultural Partnership Project which invited Asia’s culture and arts professionals to Korea. It later expanded its scope to include artists from South America and Africa and changed its name to the Cultural Partnership Initiative. It expanded further to include Eastern Europe in 2010. The outcome of this project is that young talents in related fields such as culture and arts and the cultural industry have been taking part in building a reciprocal cooperative model based on culture since 2005. Between 2005 and 2013, 776 experts from 75 countries in Asia, Africa, South America, and Eastern Europe have participated in the project.

Institutional Support for International Exchanges between Artists

a) What are the main objective(s) of the policy or measure?

This policy was led by the Korea Immigration Service to expand cooperation and exchange in culture and arts for the promotion of cultural diversity. In particular, this policy was implemented to stimulate exchanges between foreign artists in performing arts. This has thus set the stage for exchanges in culture and arts to be conducted more

freely.

b) How has it been implemented?

Previously, legislation required advance permission for foreign artists to stay in Korea for extended periods of time. However, this policy changed this law to allow for a follow-up report in the case of change and addition of a workplace to facilitate foreigners' stays in Korea, which consequently improved the system of certificates for confirmation of visa issuance for international exchanges between artists. Such a varied visa system has expanded exchanges between artists and is building the basis for increased cooperation in international culture and arts.

Art Creation Residence

The creation residence for professional artists in Korea first began as a public facility run by the state and local governments. Recently, however, it has been actively taking place in the private sector (NGOs and commercial galleries). Artist-in-residence programmes today are no longer simple spatial supports; their aim has changed to include creation by individual artists or groups as well as international exchange. In turn, the programmes strengthen the trend of promoting the diversity of cultural expressions.

Examples of few distinct residences are as follows:

- Seoul Art Space, Jamsil Creative Studio (Public): It provides creative spaces for disabled artists. It has also implemented art fairs for the disabled, support of art activities for children with developmental disabilities, and the planning and operation of culture and arts enjoyment for citizens.
- Old Downtown Creative Space, Totatoga (Public): Creative activities, exhibitions, performances, publications, screenings, and presentations as well as community activities and cooperative works between artists and citizens and between citizens are actively taking place in old downtown spaces.
- Supplement Space, Stone & Water (Private): It aims to create an art space in daily life. Its main activities include discovering, developing, and supporting artists and providing solutions to problems in local communities through art.
- Litmus (Private): This is a community space operated by artists, critics, exhibition planners, social activists, workers, and migrants who want to experience art and a new life. It carries out Asian artist-in-residence programmes, culture camps, and arts and culture education programmes. It also develops and conducts diverse programmes to create and exchange culture in the Ansan area (Borderless Village) where Asian migrant communities are concentrated.

2.2.2 International Cultural Assistance Project: Cultural Diplomacy

Mutual Cultural Exchange Project

a) What are the main objective(s) of the policy or measure?

Led by the Cultural Affairs Bureau at the Ministry of Foreign Affairs and Korea Foundation, the Mutual Cultural

Exchange Project began as a way to promote mutual understanding by building cultural consensus and raising awareness of cultural diversity in Korea. The project is significant in the sense that it increases awareness of diverse cultural expressions by introducing culture and arts of countries with which Korea has had limited exchange.

b) How has it been implemented?

The Mutual Cultural Exchange Project began as East Asia Week in September 2006 when the culture and arts of 10 ASEAN countries, China, Japan, and Korea were introduced to the Korean people. The event has since been held two or three times every year. The main achievements of the project include East Asia Week (September 2006), Africa Culture Festival (December 2007), Arab Culture Festival (June 2008), Silk Road (Central Asia) Culture Festival (November 2008), Central and South America Culture Festival (July-August 2009), Black Sea Culture Festival (August 2010), etc.

The *Cultural Diplomacy Manual* published by the Ministry of Foreign Affairs in 2010 selected “Mutual Cultural Exchange” as a major task which has maintained and expanded the project and consequently stimulated contact and communication between cultures. The 2014 Caucasus Culture Festival (July 4-6, 2014) was held through cooperation between Korea and two countries from the Caucasus (Georgia and Armenia). This project expands cultural diversity by promoting exchange and cooperation with diverse cultures of the Caucasus.

Dream Project in Developing Countries

a) What are the main objective(s) of the policy or measure?

The Dream Project in Developing Countries aims to promote cultural enrichment of expression through cultural cooperation and seeks various ways to disseminate cultural diversity while increasing the number of target countries and volunteers. Target countries for the project are as follows:

- (2013) India, Bangladesh, and Sri Lanka
- (2014) India, Bangladesh, Sri Lanka, Laos, and Myanmar

b) How has it been implemented?

The Dream Project in Developing Countries first took place in 2013. Its objective is to expand cultural diversity by sending professionals in culture and arts to developing countries to conduct arts and culture education for youths in these countries. Thirty-two people were sent to India, Bangladesh, and Sri Lanka in 2013.

2.2.3 International Culture Assistance Project: International Cultural Cooperation

Cultural ODA Project, “Thank You Small Library”

a) What are the main objective(s) of the policy or measure?

The “Thank You Small Library” project is a representative cultural ODA project implemented by the Korean

government and the private sector. This project aims to contribute to cultural diversity by improving people's reading environment in target countries and thus increasing accessibility. The target countries include underdeveloped countries in Africa such as Ethiopia, Ghana, Tanzania, and Mozambique. This project is carried out in cooperation with the Ministry of Culture, Sports and Tourism, the Munhwa Broadcasting Corporation, and the UNWTO ST-EP Foundation, etc.

b) How has it been implemented?

The pilot project began in two locations in Ghana in 2007 and expanded to build and support 17 locations in Ghana, Tanzania, and Mozambique in 2010. Between 2011 and 2012, seven small libraries were built in Ethiopia. Fifty-eight small libraries were built in nine countries as of the end of 2013. This has laid the foundation to promote the diversity of cultural expressions.

Other ODA Cultural Projects

Other cultural ODA projects include the Arts and Culture Education ODA Project which was jointly conducted by KOICA and the Korea Arts and Culture Education Service in 2013. This was a project targeted at middle and high school students in Lao Cai, a province of the mountainous northwest region of Vietnam. The project also provided arts and culture education programme planning and methodology to students at the Lao Cai Teachers' Training College in 2013 and 2014.

2.3. Integration of Culture in Sustainable Development Policies

International Forum on Culture and Development

a) What are the main objective(s) of the policy or measure?

The discussion on the role of culture in sustainable development policies in Korea is carried out through the International Forum on Culture and Development co-hosted by the Ministry of Culture, Sports and Tourism and the Korean National Commission for UNESCO. This forum disseminates issues regarding culture and development which have been discussed in international society since the 1960s, reflects on the significance of development from a cultural perspective, and discusses the close relationship between culture and development. The Resolution on Culture and Development adopted at the 65th, 66th, and 68th UN General Assembly in 2010, 2011, and 2013, respectively, recognized culture as an important driver for sustainable development. Since culture and development are also considered one of the main agenda at UNESCO, the government, the private sector, and the academic circle in Korea also came together to discuss sharing of information, development of policies, and strengthening of cooperation at a national level.

b) How has it been implemented?

In 2012 when this forum began full-scale discussions, it hosted a research project and a roundtable in order to introduce the agenda of culture and development to Korea and form its discourse. While discussing the role of culture and Korea's post-MDG strategies in preparation for the final deadline of Millennium Development Goals in 2015, three roundtables were held to discuss sustainable development from the perspective of cultural diversity, culture and arts and local development, Korea's international development cooperation in terms of cultural perspective, and contribution of culture in the post-MDG era. In 2013, the issues of culture and development considered from various points of view: the current state and challenges of promoting sustainable development through culture; strategies for promoting cultural diversity through international development cooperation; and the role of immigrants and the private sector in promoting cultural diversity.

In 2014, these discussions on culture and development have formed a consensus on the need for development cooperation, which respects the culture of developing countries. Consequently, an international forum to discuss the direction of international development cooperation in the culture sector will be held in Korea in this October. The ministries are seeking development cooperation to promote substantial sustainable development in developing countries while taking environment, social situation, and culture of recipient countries into consideration.

Current State of UNESCO Creative Cities Project in Korea

a) What are the main objective(s) of the policy or measure?

Launched in 2004, the UNESCO Creative Cities Network programme seeks sustainable development of cities based on culture and creative industry and promotes cultural diversity based on local culture. Following these basic values of the creative cities programme, three cities in Korea—Seoul (2010, Creative City of Design), Icheon (2010, Creative City of Crafts and Folk Arts), and Jeonju (2012, Creative City of Gastronomy)—have joined the network. The cities are implementing related policies with the objective of building a model of sustainable urban development by combining each field with an urban development plan and promoting cultural enjoyment for their citizens.

b) How has it been implemented?

Seoul, Creative City of Design

In order to rethink urban policy, which has focused on indiscriminate development, and to overcome the problems of rapid urbanization, Seoul, under the vision of "Design Caring for Citizens," is carrying out various policies in order to present a model of sustainable urban development through design.

In particular, Seoul leads the creative industry by supporting small and medium design companies and new generation designers to secure sustainability in the design industry. It also operates a cultural complex where design seminars, fashion shows, and exhibitions as well as various community participation programmes are possible. This

complex will offer opportunities for exchange and communication between diverse creative industries including design.

Icheon, Creative City of Crafts and Folk Art

Icheon City has set local cultural assets and creative capacities as the core agenda for its future urban development strategy and selected “culture” as the keyword for its urban development strategy, based on which a detailed implementation strategy including sustainable development of creative cultural content, reorganization of cultural infrastructure and software, and the improvement of citizens’ cultural awareness has been established.

Following this strategy, Icheon is promoting exchange and cooperation with other international cities, sharing experiences in the field of crafts to widen its capacities and perspectives, and encouraging civic participation in sustainable urban development policy by hosting related research, forums, and festivals. In particular, the designation of Icheon as a creative city has instilled a sense of pride about local cultural assets in Icheon’s citizens and artists. Thus, the city is continuing its efforts to establish a small but strong world-class city of culture. In addition, it is notable that the city has accelerated its creative attempts to combine various fields such as urban planning, architecture, culture, and education with crafts.

Jeonju, Creative City of Gastronomy

The vision of the project is to preserve and develop local traditional culture within a modern context. The Han Style project, which aims to modernize traditional culture, integrates food, crafts, traditional music, and traditional housing styles. More specifically, the city of Jeonju attempts to raise the quality of tourism, the cultural industry, and daily life through industries based on tradition. It also attempts to spread the construction of a new creative city based on traditional culture by sharing these experiences and strategies with the world’s other creative cities of gastronomy. This is greatly significant for the promotion of cultural diversity in Korea and for the international community in the sense that it preserves the disappearing traditional culture.

2.4. Protection of Cultural Expressions under Threat

Projects to Preserve the Jeju Language

a) What are the main objective(s) of the policy or measure?

Language is considered as the most basic tool of cultural expression. The existence and usage of diverse languages forms the foundation on which the enjoyment of various cultures, experiences, education, and creation are built. Therefore, the preservation and dissemination of linguistic diversity can be regarded as an important factor in the expression of diverse cultures.

The Jeju language is currently listed as a “critically endangered language” which is level 4 in the scale of language endangerment established by UNESCO. This project thus aims to both protect an endangered culture and raise awareness and understanding about the Jeju language in order to establish it as a living language and culture.

Various agents are participating in this project: the Jeju Language Center at the Center for Korean Language and Culture, Jeju National University, the Jeju Special Self-Governing Provincial Office of Education, the Jeju Language Preservation Association (private sector), etc. The Center for Korean Language and Culture is a professional consultation and research institution recognized by Article 24 of the Framework Act on Korean Language.

b) How has it been implemented (regulatory and legislative)

Since it was approved as a Korean language center by the Ministry of Culture, Sports and Tourism on January 4, 2007, the Jeju Language Center at the Center for Korean Language and Culture at Jeju National University has made particular efforts to preserve and disseminate the Jeju language. Its initial project was the establishment of the Basic Plan for the Development of the Jeju Language in February 2008. In January 2010, an expert in charge of African languages at UNESCO took interest in the Jeju language and began e-mail correspondence with the Center for Korean Language and Culture and visited Jeju Island in March of the same year. Subsequently, the center submitted materials on the Jeju language such as the Ordinance for the Preservation and Promotion of Jeju Language, Research Report on the Ecological Index of Jeju Local Language, and the Jeju language dictionary. As a result, the Jeju language was recognized and categorized as a critically endangered language by UNESCO in December 2010. Since then, the Oral Materials of Jeju Language series was published in February 2011 and the Jeju Language Center was opened at the Center for Korean Language and Culture at Jeju National University in August 2011 while the *Dictionary on the Postposition and Ending of Jeju Language* was published in December 2011, and the Oral Materials of Jeju Language series (No. 5) was published in February 2012. The Jeju Language Center currently conducts various programmes such as consultations on Korean and the Jeju language (throughout the year), Jeju Language Speech Contest (June every year), Korean and Culture School in Jeju (October-November every year), a survey on the current condition of the Jeju language, and the recording and publication of the Jeju language (on occasion).

Projects to Preserve Other Local Dialects

Besides the Center for Korean Language and Culture at Jeju National University, other local governments are carrying out (1) surveys and research on dialects and dissemination of their results, (2) events for research and dissemination of dialects, (3) publication of bulletins and books, and (4) other projects in order to preserve their local dialects. For example, the Gyeongnam Dialect Research and Preservation Society and the Korean Language and Culture Center at Kyungpook National University hold events to preserve local dialects while the Korean Language and Culture Center at Kangwon National University, the Korean Language and Culture Center at

Kyungpook National University, and the Korean and Culture Center at Chungbuk National University carry out research on local dialects. The Association of Korean Dialectology also carries out surveys, research, and publication.

3. Awareness-Raising and Participation of Civil Society

The central government, local governments, private corporations, civic organizations, artists, and citizens are taking part in various policies and projects in the process of enhancing and increasing the diversity of cultural expressions. In the case of the Rainbow Bridge Project by the Ministry of Culture, Sports and Tourism, foundations and culture-related organizations in 17 areas are carrying out the project in 2014 while detailed projects are being implemented by various NGOs and experts in education and culture. In the field of cultural policy, organizations related to culture and arts such as Arts Council Korea and the Korea Arts and Culture Education Service are managing government projects and cooperating with local communities and the private sector.

A representative project among many intended to increase civic participation in cultural diversity is the Sejong Culture Award. This influential award has been recognized by the Presidential Decree. The category of cultural diversity has been included since the 31st award in 2012. The winner of the 31st Sejong Culture Award for Cultural Diversity was Bangladesh actor and director Mahbub Alam Pollob. The Daum Foundation won the 32nd Cultural Diversity Award in 2013 while EBS Space Gonggam was the recipient in 2014. In 2014, the CEO of the Korea-China Culture Association was selected for the first time as the recipient of the award in international cooperation and volunteer service. This shows that the important role of a foreign organization in stimulating international exchange and cooperation in culture and arts has officially been recognized. The Sejong Culture Award is encouraging efforts to expand the diversity of cultural expressions in civil society. Contributions made in cultural expressions by the recipients are as follows:

- The 32nd recipient Daum Foundation is a non-profit organization, which was established in September 2001 with voluntary donations of shareholders, executives, and employees of the Korean web portal Daum Communications Corp. The foundation's mission is to create a new generation which can live together in creative and diverse ways through the wiser use of media. Its major project, Ollybolly, seeks to "create a culture of respect and mutual understanding of differences and a society in which communication between various persons is available and valuable individuals live together in creative and diverse ways." In addition, the foundation provides opportunities for children to read books from cultures they cannot easily experience and supports theses or dissertations on cultural diversity.

- The 33rd recipient EBS Space Gonggam is a TV programme that aims to discover various music artists from

Korea and abroad. One can listen to music by both top musicians and talented newcomers. Its objective is to offer good music to viewers and create understanding regardless of the genre of music. It has broadcasted more than 2,000 free concerts and more than 1,000 videos since 2004, offering viewers diverse popular music concerts by musicians from Korea and abroad. It has also been discovering new musicians and has supported 109 competent new music groups since 2007. In particular, this programme was awarded for its continued efforts to spread the diversity of Korean popular culture and increase understanding among people by introducing music of various genres.

4. Future Plans

In 2005 when the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions was adopted, the number of migrants and migrant workers began to rise in Korea. Overcoming prejudice against migrants and multiculturalism was a social issue in Korea and policies on cultural diversity were focused mostly on multicultural integration. In this context, awareness on the diversity of cultural expressions began to increase in Korea due to multicultural policies based on civic activities. In turn, this created a situation in which understanding of the concept, policy, and projects on cultural diversity was very restricted. The task is to overcome such limited awareness in order to increase the diversity of cultural expressions and implement the Convention.

The Act on the Protection and Promotion of Cultural Diversity in the Republic of Korea was thus enacted in May 2014 in order to actively promote the rights and responsibilities demanded by the UNESCO Convention. This will be an important mechanism in creating an opportunity for Korea's cultural diversity policy to transcend multicultural policy by establishing an all-embracing issue, policy, and consensus throughout society. In particular, this act suggests the same definition of cultural diversity and other related concepts as the UNESCO Convention in order to increase awareness and understanding on the concept of cultural diversity in Korea, which is required to carry out the Convention effectively.

In order to implement the Convention and understand the diversity of cultural expressions in Korea in the future, it is necessary to 1) provide an institutional base on which comprehensive policies can be promoted, 2) secure related funding, 3) conduct investigation and research to define the current state of the diversity of cultural expressions, and 4) organize educational programmes and foster experts. This act stipulates that "The State and local governments shall devise policy measures to protect and promote cultural diversity, and encourage, protect and foster culture and arts activities based on cultural diversity, and positively create financial resources required therefor." The state must reestablish the Basic Plan for the Protection and Promotion of Cultural Diversity every four years. Policy projects include the "Survey on the Actual Condition of Cultural Diversity" and the "Preparation of the Annual Report" on

the current state of policy implementation and assessment results of detailed implementation. A new policy was enacted to establish the week beginning on May 21—the World Day for Cultural Diversity for Dialogue and Development proclaimed by UNESCO—as Cultural Diversity Week in order to increase awareness of cultural diversity. A policy to train experts in cultural diversity will be promoted by this act, which also states a need for education, publicity, cooperation with international organizations, and publication and dissemination of materials. This will enable Korea to prepare for new development beyond the existing limits of cultural diversity.

The current government has prioritized the establishment of a creative economy that promotes the diversity of cultural expressions as a sector contributing to the development of cities and society as an administrative keynote. Based on this, all the ministries are cooperating to implement related policies as an agenda for the entire nation. Therefore, more in-depth discussions on how Korea will promote cultural diversity through creative economy are required, and policies on creating a creative economy and cultural diversity must be implemented in connection with each other.