



QUADRENNIAL PERIODIC REPORT REPUBLIC OF KOREA 2022

GENERAL INFORMATION

TECHNICAL INFORMATION

Name of Party:

Republic of Korea

Date of Ratification:

2010

Officially Designated Point of Contact of the Convention:

Ms.

Sungmi Yang

Ministry of Culture, Sports and Tourism

South Korea

Email: mymariah20@korea.kr

Describe the multi-stakeholder consultation process established for the preparation of this report, including consultations with relevant ministries, public institutions, local governments and civil society organizations.:

To prepare for the Quadrennial Periodic Report (QPR) of Korea, government ministries including the Ministry of Culture, Sports and Tourism and local governments, the Korean National Commission for UNESCO, Arts Council Korea, and civil society organizations (CSOs) have participated. It includes substantial amount of interviews and written consultations.

The draft of the QPR of Korea on the 2005 Convention was prepared by the Korea Culture & Tourism Institute (KCTI), a national cultural policy research institute. It conducted an extensive research to identify best policies, measures, initiatives, and data related to cultural statistic. Relevant statistical data included in the QPR of Korea were prepared based on nationally approved statistics provided by the Statistics Korea (KOSTAT), and the collected measures and policy cases were evaluated by the 'Cultural Diversity Committee'. From April to June 2022, ten workshops were held to

promote participation of CSOs in the preparation of the QPR of Korea, where they shared the purpose of the 2005 Convention and discussed the CSOs' measures and initiatives.

Based on this draft, the QPR of Korea was completed by the Ministry of Culture, Sports and Tourism.

Executive summary:

The Republic of Korea regards UNESCO's 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions as a major value in cultural policy, and specifies it in laws, institutions and cultural policy plans. Moreover, the Republic of Korea enacted the 'Act on the Protection and Promotion of Cultural Diversity' in 2014. Based on the Act, the '1st Basic Plan for the Protection and Promotion of Cultural Diversity (2021-2024)' was established in 2021. In the same year, Arts Council Korea was designated as an exclusive agency to effectively deliver cultural diversity policies throughout the society. With such agency, the Republic of Korea executes discourses and policies that focus on the protection and promotion of cultural diversity on a broader scale.

The main goal for the implementation of Korea's cultural policy and the 2005 Convention is to create a cultural ecosystem of diversity and inclusion. Particularly with the change in population composition and the growing awareness of social conflicts and discrimination in recent years, the Republic of Korea actively promotes policies to raise awareness of civil society for cultural coexistence. In addition, the Republic of Korea declares special provisions of artists' rights, such as stipulating penalties for infringement of freedom of expressions, under the 'Act on the Protection of Status and Rights of Artists' from the Constitution of the Republic of Korea. In the wake of the COVID-19 pandemic, the Republic of Korea is also taking the working conditions of artists and cultural professionals more seriously.

The Republic of Korea has important priorities for the following policies, which clearly align with the goals of the 2005 Convention.

1. (Governance system/Human rights and basic freedoms) For various cultures to coexist, reinforce policies on managing cultural diversity data, educating cultural diversity values, and ensuring accessibility (such as barrier-free and media literacy) of immigrants and minorities for cultural participation. Particularly through the enactment of the 'Act on the Support for Cultural and Artistic Activities of Artists With Disabilities' in 2020, the Ministry of Culture, Sports and Tourism actively supports artists with disabilities in numerous areas such as their creative activities, international exchanges, and standard performance theater.
2. (The mobility of artists and cultural professionals) In 2021, the 'Act on the Protection of Status and Rights of Artists' was enacted to legally protect the freedom of artistic expression, protect and promote professional rights, and create gender equality in art environment. Based on the 'Artist Welfare Act' in 2011, policies such as living stabilization fund loans and employment insurance for artists were promoted from 2019.
3. (Balance in production and distribution of cultural goods and services)
In response to changes in the production, consumption, and distribution of cultural goods and services in the digital environment, the 'Non-contact Cultural Strategy for a Warm and Connected Society' policy was promoted in 2020. This policy aims to reduce the gap in culture and art participation, and to alleviate social loneliness. Moreover, protection and supports for endangered or marginalized dialects, independent arts, and traditional culture were expanded.
4. (Sustainable development frameworks) the Ministry of Culture, Sports and Tourism continues to support international mobility of artists and cultural professionals, and fosters development of projects for cultural and creative industries (CCI) in developing countries. It also voluntarily contributes to trust funds, and expands cultural exchanges with third-world countries.

Contact details of the stakeholders involved in the preparation of the quadrennial periodic report (QPR). Please also include the contact details of the civil society organizations (CSOs) if they have contributed to the QPR drafting, including through the CSO form.:

Public Sector	Korea Culture & Tourism Institute	brj@kcti.re.kr	https://www.kcti.re.kr/
Public Sector	Korean National Commission for UNESCO	ybk@unesco.or.kr	https://www.unesco.or.kr/
Public Sector	Arts Council Korea	kcdm@arko.or.kr	https://www.arko.or.kr/
Public Sector	Seoul National University Diversity Council	diversity@snu.ac.kr	http://diversity.snu.ac.kr/
Public Sector	Gyeonggi Cultural Foundation	hwang2138@ggcf.or.kr	https://www.ggcf.kr/
Civil Society Organization (CSO)	International Association of Theatre for Children and Young People	assitej@assitejkorea.org	http://assitejkorea.org/
Civil Society Organization (CSO)	Center for Jeju Studies	kimmijin@jst.re.kr	http://www.jst.re.kr/
Civil Society Organization (CSO)	Producer Group DOT	jisunarts@yahoo.com	http://producergroupdot.kr/
Civil Society Organization (CSO)	Women Open Tech Lab	w.and.t.lab@gmail.com	http://womanopentechlab.kr/
Civil Society Organization (CSO)	The Federation of Disability Culture & Arts Associations of Korea	jangyechong@fdca.or.kr	http://www.fdca.or.kr/

GOAL 1 - SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE



CULTURAL AND CREATIVE SECTORS

A Ministry (or agency with ministerial status) is responsible for cultural and creative sectors: YES

Regional, provincial or local governments or administrations have decentralised responsibilities for policies and measures promoting the cultural and creative sectors:: YES

Regulatory frameworks and sector specific laws, policies and/or strategies supporting the cultural and creative industries have been revised or adopted during the last 4 years: YES

If YES, has at least one of them been designed through interministerial cooperation (involving different government departments responsible for policy areas, such as communication, education, ICT, trade, foreign affairs, labor, finance): YES

Specific education and training programmes in the arts and the cultural and creative sectors are established, including:

Digital literacy programmes for creation and experimentation

Technical and vocational education and training programmes in

Cinema/Audiovisual arts

Cultural management

Design

Digital cultural and creative sectors

Media arts

Music

Performing arts

Publishing

Visual arts

Tertiary and university education degrees in

Cinema/audiovisual arts

Cultural management

Design

Digital cultural and creative sectors

Media arts

Music

Performing arts

Publishing

Visual arts

Specific measures and programmes have been implemented over the last 4 years to:

Support job creation in the cultural and creative sectors

Encourage the formalization and growth of micro/small and medium-sized cultural enterprises

Statistical offices or research bodies have produced data during the last 4 years:

related to cultural and creative sectors

evaluating cultural policies

Share of cultural and creative sectors in Gross Domestic Product (GDP):

2.61%

2020

Please provide whenever possible disaggregated data by sector:

Publication 8,759 Billion Won Cartoon 562.7 Billion Won Music 1,982.9 Billion Won Film 1,015.5 Billion Won Game 8,320.9 Billion Won Animation 232.9 Billion Won Broadcasting 7,699.9 Billion Won Advertisement 5,874.6 Billion Won Character Industry 4,863.8 Billion Won Knowledge Information 8,686.3 Billion Won Content Solution 2,546.5 Billion Won Total 505,451 Billion Won (about 38.5 Billion Dollars)

Share of employment in the cultural and creative sectors:

1.70%

2021

Total public budget for culture (in USD):

6,400,000,000 USD

2021

Please provide whenever possible the share allocated by cultural sectors/domains (in %):

Budget ratio for culture and tourism sector (Out of 16 government finance allocated sectors): 1.5% (8,481.6 Billion Won, about 6.4 Billion Dollars) / As of 2021 - Culture and arts 3,722.6 Billion Won - Sports 1,759.4 Billion Won - Tourism 1,499.8 Billion Won - Cultural heritage 114.1 Billion Won - Culture and tourism in general 358.2 Billion Won

Relevant Policies and Measures:

Establishment of the 1st Basic Plan for the Protection and Promotion of Cultural Diversity

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture, Sports and Tourism, Korea Culture & Tourism Institute

Describe the main features of the policy/measure:

The Ministry of Culture, Sports and Tourism has to establish a basic policy plan to strategically implement the 2005 Convention in accordance with Article 6 of the Act on the Protection and Promotion of Cultural Diversity (enacted in 2014), and announce it after the approval and deliberation by the Cultural Diversity Committee under Article 7 of the Act. Although the Cultural Diversity Committee was stipulated to be under the jurisdiction of the Prime Minister at the time of enactment in 2014, the Act on the Protection and Promotion of Cultural Diversity was amended to organize the Cultural Diversity Committee under the Ministry of Culture, Sports and Tourism in 2020.

With the formation of the first Cultural Diversity Committee under the Ministry of Culture, Sports and Tourism in February 2021, it became possible to establish a basic plan. Accordingly, the Ministry of Culture, Sports and Tourism established the 1st Basic Plan for the Protection and Promotion of Cultural Diversity(2021-2024) in cooperation with 10 related ministries including the Ministry of Education, the Ministry of Gender Equality and Family, and the Ministry of Justice. It was officially announced in May 2021 after deliberation by the 1st Cultural Diversity Committee. As a result, Korea established a cross-ministerial cooperation policy plan for the implementation of the 2005 Convention for the first time. The 1st Basic Plan for the Protection and Promotion of Cultural Diversity presented 'a cultural nation of creativity and innovation through cultural diversity' as a policy vision, reflecting the social and cultural environment of the post COVID-19. There are four core values: correcting discrimination and raising awareness (respecting identity), cultural participation and accessibility (accessibility/inclusion), diversity of cultural expressions (creativity/antitrust), and mutual cultural exchange (openness/reciprocity). The plan presents three promotion strategies, seven core tasks, 18 promotion tasks, and 51 detailed tasks. This basic plan is particularly meaningful as it contains a wide range of policies to achieve the major objectives of the 2005 Convention. The policies have diverse measures including improving access to cultural facilities and media for the underprivileged residents with migrant background or with disabilities, realizing linguistic diversity by preserving dialects and expanding support for special languages (braille and sign language), revitalizing the traditional cultural industry ecosystem and expand cultural urban regeneration, promoting international exchange of contents with cultural professionals and support for the cultural sectors in developing countries, expanding cultural content diversity through support for minor genres such as independent arts and independent publishing, and educating and raising awareness of cultural diversity.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

In order to establish the 1st basic plan for cultural diversity, a private-sector advisory committee on major policy agendas was formed, and the direction of policy implementation tasks was set, reflecting the opinions of the advisors, to faithfully incorporate the opinions of private experts on the plan. In addition, in order to apply public-private governance, the basic plan was confirmed after deliberation by the Cultural Diversity Committee, which consisted of 10 vice-ministerial level officials from 10 related ministries and 10 private experts in each field such as culture, tradition, art, and media. For the faithful implementation of the basic plan, related ministries and all metropolitan and local governments (17) establish 'Cultural Diversity Protection and Promotion Implementation Plan' annually. The Ministry of Culture, Sports and Tourism is striving to promote inter-ministerial cooperation, and cooperation between the central government and local governments by overseeing the establishment and implementation of implementation plans of related institutions.

Financial resources allocated to the policy/measure in USD:

818,199 Million Won, 620 Million Dollars /As of 2021

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

To promote the basic plan, relevant ministries and local governments examine the main progress of the implementation plan, which is established every year, and submit the annual report to the National Assembly after deliberation by the Cultural Diversity Committee. The first analysis of the progress of the implementation plan in 2021 showed that 11 central ministries and local governments promoted a total of 732 projects (57 central

ministries, 675 local governments). The 'Protecting the Cultural Rights of Diverse Cultural Subjects Including the Underprivileged' project, the core task of the basic plan, had the highest proportion with 249 projects (13 central ministries, 236 local governments). (Ministry of Culture, Sports and Tourism, 2021 Cultural Diversity Policy Annual Report)

Partner(s) engaged in the implementation of the measure:

Ministry of Economy and Finance

Type of entity:

Public Sector

Ministry of Education

Type of entity:

Public Sector

Ministry of Science and ICT

Type of entity:

Public Sector

Ministry of Foreign Affairs

Type of entity:

Public Sector

Ministry of Justice

Type of entity:

Public Sector

Ministry of the Administration and Security

Type of entity:

Public Sector

Ministry of Health and Welfare

Type of entity:

Public Sector

Ministry of Employment and Labor

Type of entity:

Public Sector

Ministry of Gender Equality and Family

Type of entity:

Public Sector

Korea Communications Commission

Type of entity:

Public Sector

Cultural Heritage Administration

Type of entity:

Public Sector

243 local governments

Type of entity:

Public Sector

Cultural Impact Assessment

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture, Sports and Tourism, Korea Culture & Tourism Institute

Describe the main features of the policy/measure:

Cultural impact assessment is a policy assessment based on the Framework Act on Culture, which prescribes the rights of the citizens and the responsibilities of the State concerning culture. It is a system that evaluates the impact of public policies planned by the central and local governments on the quality of life of the citizens from a cultural perspective, and is promoted with the aim of 'spreading the social value of culture.' Cultural impact assessment began in earnest in 2014, the year after the introduction of the grounding clause in the [Framework Act on Culture]. After a pilot assessment, the main annual assessment has been carried out since 2016. The main purposes of the cultural impact assessment are social acceptability through the implementation of public policies that considers cultural influences, sustainable growth, spread of cultural values through 'policy culturalization', and improvement of people's cultural competence and quality of life. In order to evaluate the impact of public policy on the people from a cultural perspective, the evaluation area was divided into three categories: basic cultural rights, cultural identity, and cultural development. Each area consists of two evaluation indicators. One of the evaluation indicators for cultural development is the "impact of public policy on cultural diversity." This evaluates the influence relationship on whether the planned policy project affects the cultural uniformity of the region or the cultural activities of local minority groups, and whether the policy project leaves room for marginalized groups in cultural consumption. Based on its purpose, the cultural impact evaluation is divided into self-assessment and professional assessment. The self-assessment is divided into diagnostic evaluation and abbreviated evaluation, and the professional assessment is divided into basic evaluation, in-depth evaluation, and strategic evaluation. The self-evaluation is done by a central or local government official using a checklist to self-examine the impact of the planned public policy on culture. The professional evaluation is utilized to evaluate the cultural impact of public policy conducted by a third-party with expertise.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

In 2014 and 2015, nine public policy plans were assessed through pilot projects. The system began in earnest from 2016 to 2020, carrying out 146 evaluations, with a total of 155 evaluations of public policy. In each type of evaluation target, 74 cases for urban regeneration projects, 45 cases for cultural city and specialized projects, 13 cases for cultural heritage restoration and utilization projects, and 23 cases for other projects were carried out. So far, six government ministries and 142 local governments, including the Ministry of Culture, Sports and Tourism, Cultural Heritage Administration, the Ministry of Land, Infrastructure and Transport, the Ministry of Education, the Ministry of Agriculture, Food and Rural Affairs, and the Small and Medium Business Administration have participated. In order to conduct their own assessment, local governments including Seoul Special Metropolitan City, Gyeonggi province, Gyeongsangnam province, ChangWon-City, and Busan Metropolitan City have enacted related ordinances and conducted their own cultural impact assessments. The Seoul Special Metropolitan City conducted a self-evaluation of a total of four cases from 2018 to 2019, Gyeonggi Province a total of seven cases from 2018 to 2020, and ChangWon City conducted one case in 2020.

Financial resources allocated to the policy/measure in USD:

1,403 Million Won, 1.07 Million Dollars /As of 2021

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

With the start of the main assessment in 2016, the cultural impact assessment system achieved positive progress in pre-diagnosing, considering, and applying cultural influences, including cultural diversity, to major policies and projects of six ministries and 142 local governments. However, as the scale of the cultural impact assessment system and the types of public policies subject for evaluation are diversified, it is time to develop specialized indicators, refine and systematize evaluation methods, and improve the evaluation guidelines for each type.

Partner(s) engaged in the implementation of the measure:

142 local governments

Type of entity:

Public Sector

Ministry of Land, Infrastructure and Transport

Type of entity:

Public Sector

Ministry of Education

Type of entity:

Public Sector

Ministry of Agriculture, Food and Rural Affairs

Type of entity:

Public Sector

Cultural Heritage Administration

Type of entity:

Public Sector

Ministry of Culture, Sports and Tourism

Type of entity:

Public Sector

Ministry of SMEs and Startups

Type of entity:

Public Sector

MEDIA DIVERSITY

Public service media has a legal or statutory remit to promote a diversity of cultural expressions: YES

Policies and measures promote content diversity in programming by supporting:

Regional and/or local broadcasters

Community programming for marginalised groups (e.g. indigenous peoples, migrants and refugees, etc.)

Socio-cultural programming (e.g. children, youth, people with disabilities, etc.)

Domestic content regulations for audio-visual media exist (e.g. quotas for production or distribution requirements for national films, TV series or music on radio): YES

Regulatory authority(ies) monitoring media exist: YES

If YES, please provide the name and year of establishment of the regulatory authority(ies):

The Korea Communications Commission (Year of Establishment : 2008)

If YES, these regulatory authority(ies) monitor:

Public media

If YES, these regulatory authority(ies) are responsible for:

Monitoring diversity in media ownership (diversity of ownership structures, transparency of ownership rules, limits on ownership concentration, etc.)

Relevant Policies and Measures:

Media Diversity Promotion

Name of agency responsible for the implementation of the policy/measure:

The Korea Communications Commission, the Korea Broadcast Advertising Promotion Agency(KOBACO)

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Describe the main features of the policy/measure:

Based on the Broadcasting Act, the Korea Communications Commission manages media diversity by maintaining fairness, publicity, diversity, balance, and realism of channels and programs. Since 2009, the Media Diversity Committee has been established and operated to protect the diversity of public opinion in broadcasting (Article 35-4 of the Broadcasting Act), and since 2018, the committee has been providing broadcast statistics such as broadcasting media usage behavior survey and broadcasting market competition evaluation via the broadcasting statistics portal, Mediastat. The committee has been also providing current status of viewing share by broadcaster to enhance media diversity, but from 2021, it has been providing detailed TV viewing records and N-Screen (Smartphone, PC, VOD) viewing records for each broadcast program to increase the utilization of the industry and academia. The viewership share survey and calculation, which is the main project of media diversity promotion, is calculated by adding the viewer share of related parties to the viewer share of broadcasters every year. For daily newspapers, the subscription rate is converted into viewer share and added to the corresponding broadcaster. The calculated results are announced every year through the decision of the 'Media Diversity Committee' and the 'Korea Communications Commission'. The current viewership share has been calculated and announced up until 2020. After the development of index to use as a base factual data for media diversity in 2014 and 2015, The

Korea Communications Commission and its affiliated organization, the Korea Broadcast Advertising Promotion Agency, have been conducting the annual 「Media Diversity Survey」 since 2016. Since the index is modified by collecting the opinions of the Media Diversity Committee, it has propensity to change slightly from year to year. In the 「Media Diversity Survey」, media diversity is judged by the 'Herfindahl-Hirschman Index (HHI)' and the representation of media program content compared to reality. The 2016~2019 survey investigated the platforms, channels, and programs on the diversity of channel composition, diversity of the owners, diversity of supply sectors, diversity of organization and content, and the audience perception. Diversity in terms of supply, such as the ownership entity and organization, was examined through the Herfindahl-Hirschman Index (HHI), and diversity in regards to content was examined by comparing the degree of representation to reality on the distribution status of gender, age, occupation, and disability of the characters in dramas, news, entertainment shows, and investigative report programs. In 2020, the survey on the usage aspects(viewership) of media operators was intensified.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Since 2011, the viewership share of broadcasters has been surveyed and calculated every year. After surveying and calculating the viewing share of 425 channels of 294 broadcasting companies in 2020, it showed that they all satisfied the viewership share caps of less than 30%. According to the 2021 Media Diversity Survey, dramas had more male characters (57.2%) than female characters (42.8%), with 77.8% aged between 15-29 and 30-49, and 99.6% without disabilities. As for the sociocultural characteristics of news, there were more male (71.9%) cast members than that of females (28.1%), with 87.0% aged between 30-49 and 50-69, and 99.9% without disabilities. As a response to a survey of viewers' perception on fewer number of female cast members compared to the actual proportion of women in reality, 41.8% of TV viewers and 35.8% of TV news viewers perceived that 'There is not'(not appearing less).

Financial resources allocated to the policy/measure in USD:

3,491 Million Won, 265 Million Dollars /As of 2022

Has the implementation of the policy/measure been evaluated?: NO

The Community Radio Project Based on Local Community

Name of agency responsible for the implementation of the policy/measure:

The Korea Communications Commission

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Describe the main features of the policy/measure:

The Community Radio Project is a non-profit radio broadcasting targeting small areas such as cities, counties, and districts with a small power of less than 10W in the FM frequency band. As of 2021, 20 community radio broadcasting operators have been newly licensed and are operating in 27 regions nationwide. During the tenure of the 19th President (President Moon Jae-In), one of the 100 national projects presented was 'healthy development of media', and the expansion of community radio was included as a detailed task. Particularly with COVID-19, the importance of community radio broadcasting was reinforced. While it is difficult to deliver local community news in a timely manner on national public radio, community radio broadcasting is suitable for conveying local issues, events, and news as it is closely connected with the community. There are cases when community radio broadcasting transmitted emergency safety information effectively during COVID-19. Gwanak FM has sent out breaking news of the COVID-19 outbreak in Gwanak-gu. Daegu Seongseo FM effectively provided the current status of face mask inventory at local pharmacies in real time. Since community radio broadcasting is a non-profit that is operated based on the public interest of the local community, it is operated by local citizens to deal with diverse issues in the community. It also serves as a place for public discussion for residents' autonomy. For reference, 'broadcasting programs in regards to reporting' cannot be scheduled, and only broadcasting programs such as local information, culture, and music may be transmitted based on Article 50-2 of the Enforcement Decree of the Broadcasting Act. It is also effective in enhancing digital accessibility for the underprivileged because community radio broadcasting can easily provide community information to underprivileged groups such as the elderly, the disabled, and immigrants who are not familiar with new media such as social media. In addition, the participation rate of residents with various backgrounds is high because local residents can share stories about themselves or their neighborhood. Representatively, there is the 'Korean-Corporation (Koryoin Village)' in Gwangsan-gu, Gwangju City, which was newly approved in 2021. It organized a Russian language program because Koryoin compatriots and descendants who moved to Korea are participants of the program and are the main audience. 'Ansan Community', a division based in Ansan-City, Gyeonggi province, has a high proportion of residents with migrant backgrounds. They are also planning a program targeting migrants from various cultures.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Ever since it changed into a regular business in 2009, community radio broadcasting has been operating in seven regions nationwide up until 2020. In 2021, a total of 27 community radio broadcasts will be operated nationwide with additional permits from operators in 20 regions. Specifically, there are ten metropolitan areas such as Seoul and Gyeonggi province, two in Gangwon province, four in Chungcheong province, seven in Gyeongsang province, and four in Honam province. In addition, for the operation of community radio broadcasting, the 'Community Radio Broadcasting Support Group' was formed to establish a cooperative system with local

business operators. The support group consists of government ministries (Korea Communications Commission, Science and Technology Information and Communication Commission, Ministry of Public Administration and Security), public institutions (Viewer Media Foundation), and private organizations (six institutions including Korea Community Radio Broadcasting Association, Korea Broadcasting Engineers Association). At the national level, the Korea Communications Commission made an announcement to expand the policy of revitalizing community radio to strengthen media publicity and improve disaster broadcasting response systems. At the regional level, in order to revitalize the operation of community radio, programs that meet the needs of local residents are programmed and transmitted, and community radio broadcasting programs are posted on YouTube to promote close communication with local residents.

Financial resources allocated to the policy/measure in USD:

200 Million Won, 152,000 Dollars /As of 2021

Has the implementation of the policy/measure been evaluated?: NO

If yes, what are the main conclusions/recommendations?:

Partner(s) engaged in the implementation of the measure:

The Korea Communications Commission

Type of entity:

Public Sector

Community Radio Broadcasting Support Group

Type of entity:

Civil Society Organization (CSO)

community radio broadcasting operators in 27 regions

Type of entity:

Private Sector

DIGITAL ENVIRONMENT

Policies, measures or mechanisms are in place to support the digital transformation of cultural and creative industries and institutions (e.g. funding for digitization of analogue industries): YES

Policies or measures have been introduced to ensure vibrant domestic digital cultural and creative industries markets with a diversity of e-players of all sizes (e.g. fair remuneration rules; control market concentration; prevention of monopolies of digital content providers/distributors or their algorithms that potentially restrict the diversity of cultural expressions, etc.): YES

Policies and measures have been implemented to enhance access to and discoverability of domestically produced cultural content in the digital environment (e.g. action plans or policies for digital content pluralism, public support to cultural or artistic portals in specific languages, national or regional online distribution platforms for domestic content, etc.): YES

Measures and initiatives have been implemented to promote digital creativity and competencies of artists and other cultural professionals working with new technologies (e.g. spaces for experimentation, incubators, etc.): YES

Statistics or studies with recent data on access to digital media, including on the type of cultural content available through digital media, are available: YES

Percentage of the population with subscriptions to online cultural content providers (e.g. Netflix, Spotify, Amazon, etc.):

81.70%

2021

Relevant Policies and Measures:

Independent and Artistic Film Distribution Platform, Indieground

Name of agency responsible for the implementation of the policy/measure:

Korean Film Council, The Association of Korean Independent Film & Video

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Website of the policy/measure, if available:

<https://indieground.kr/indie/>

Describe the main features of the policy/measure:

Korean independent and artistic films are well received by audiences and critics for their cinematic quality. Nevertheless, there is a severe imbalance in promotion, marketing and distribution, with more than 25% of the annual production of independent and art films (about 1,000 films) excluded from screening opportunities. Especially with the COVID-19 pandemic, the movie consumption behavior has quickly shifted from movie theaters to online-based such as VOD and OTT. This raised the need to establish an online platform to improve the distribution environment, to support production costs for independent and art films, as well as to operate a dedicated theater. Accordingly, in 2019, the Ministry of Culture, Sports and Tourism announced a plan to build a public online platform through the [Korean Film Industry Development Plan] to respond to the issues of audience access to independent and art films (expanding audience's choice) and decreasing opportunities for creators to

perform. In addition, Korean Film Council newly organized a budget for 'Comprehensive Support for Distribution of Independent and Art Films' in 2020 and opened 'Indieground', a public distribution platform for independent and art films. Indieground, which is entrusted to The Association of Korean Independent Film & Video, improves the distribution environment of Korean independent and art films, and operates with the aim of spreading social value of independent and art films and establishing a network hub. Indieground creates an information database (DB) of independent and art films, and operates a Library which holds free community screenings 240 times a year. The films screened by community screening receive alternative screening opportunity to plan, promote, and screen in various local screening venues, including general theaters. Among the films stored in the Library, the ones with educational, cultural, and social values will be selected as 'independent films recommended for youth' to increase accessibility of independent and art films to young people. Indieground also promotes various support to revitalize independent and art films, focusing on public online platforms such as 'Curating' service that introduces customized films and 'Independent Film Matching Workshop' that serves as a business matching program to establish a network between emerging creators and distributors.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Indieground archives and curates various works to spread the social value of independent and art films. First, the independent and art film DB has information data on about 4,112 independent and art films produced in Korea between 1990 and 2022. It provides data of directors, actors, staff, production companies, distributors, release dates, genres, running times, synopsis, media channel information (Naver, Watcha, TVing, etc.). The Independent Film Library examines the films submitted through public contest, selects them as 'Independent Film Library Selection', then sequentially screens them on the online platform. For the distribution on other online platforms, Indieground supports the development of affiliated promotions, community screenings, and promotion on development of films. A total of 70 films in 2020 and 87 films in 2021 were selected. A community screening is a distribution program that provides selected films from Independent Film Library in theaters and other venues (neighborhood cafes, bookstores, village halls, galleries, etc.). It curates the films from 'Independent Film Library Selection' and holds an online screening. As of 2022, five curated films will be screened under the theme of 'Fun Against All Barriers in the World', and six online screenings will be held under the theme of 'Confession Diaries'. In order to support youth educational activities using independent films as a medium, 'Independent Films Recommended for Youth' are selected out of 'Independent Film Library Selection' based on educational, cultural, and social values. Then the selected films are categorized as family, inter-Korean relations, labor, villages, media, literature, gender equality, human rights, housing, youth, and the environment to support the screening and to provide educational materials. Additionally, a matching program between emerging creators and independent art film distributors, the 'Independent Film Matching Workshop: First Link' contest project, has been operating since 2021. It has supported 12 films in 2021, and 15 films in 2022.

Financial resources allocated to the policy/measure in USD:

2 Billion Won, 1.52 Million Dollars /As of 2021

Has the implementation of the policy/measure been evaluated?: NO

If yes, what are the main conclusions/recommendations?:

Partner(s) engaged in the implementation of the measure:

The Association of Korean Independent Film & Video

Type of entity:

Civil Society Organization (CSO)

Independent Artistic Film Production Company

Type of entity:

Private Sector

Digital Transformation of Performing Arts and Establishment of Distribution Platform

Name of agency responsible for the implementation of the policy/measure:

Seoul Arts Center, National Theater of Korea, National Theater Company of Korea

Cultural domains covered by the policy/measure:

Performing Arts

Website of the policy/measure, if available:

<https://www.sac.or.kr/site/main/sacOnScreen/sacOnScreen#non>

<https://on.ntck.or.kr/Main/Index>

Describe the main features of the policy/measure:

As the COVID-19 pandemic has added significant restrictions and difficulties to art activities such as face-to-face performances and exhibitions, the Ministry of Culture, Sports and Tourism has tried to expand support for new ways of non-face-to-face art by breaking away from fixed frames and inertia through the digital transformation and distribution platform of the performing arts. The Ministry of Culture, Sports and Tourism announced the 「Measures to support non-face-to-face arts in daily life of COVID-19」(Sep 2020) to respond to the crisis in the performing arts industry after the COVID-19 pandemic, investing 3.15 Billion Won in 2021 for a video recording and documentation project of the outstanding performances of Seoul Arts Center, National Theater of Korea, and The National Theater Company of Korea. Even before the outbreak of COVID-19, the Seoul Arts Center has launched SAC on Screen (hereinafter referred to as SoS) in 2013, which is a video recording and documentation project for performances and exhibition content of the Seoul Arts Center, under the slogan of 'Better than a VIP seat'. Through the Korea Culture and Arts Center Association and the Overseas Culture Promotion Agency, the project distributes videos of opera, ballet, classical music, music, theater, modern dance, musicals, and exhibitions free of charge domestically and abroad in order to expand cultural opportunities for residents, and to bridge the cultural gap between Seoul and other provinces. In Korea, the videos were distributed to art centers, cinemas, libraries, and schools nationwide. In overseas, the films are screened at Korean cultural centers in about 10 countries including Brazil, Spain, Argentina, Egypt, and Zimbabwe. The Seoul Arts Center has maintained free distribution as part of cultural welfare for the underprivileged. However after COVID-19, the video recording and documentation of performances have attracted attention as a new profit model. Around 2019, the Seoul Arts Center has been attempting paid screenings. Accordingly, the musical was screened in New York, the United States, and Tokyo, Japan. In Korea, it was screened 287 times in 18 Megabox theaters nationwide. Also, by selling performance content such as musical and through LGU+, video content was distributed through new platforms such as IPTV VOD service. In 2021, the Seoul Arts Center produced and screened a variety of convergence content for people to enjoy performing arts more closely. , which embodies soprano Sumi Jo's vocal performance through AR and 3D sound technology, had 158,287 audience at the Seoul Arts Center and Gwangju Design Biennale. , a concert hall stage of the Seoul Arts Center with VR, and , a combined exhibition of performing arts and media art, were also presented to the audience. Furthermore, the Seoul Arts Center contributed to the overseas expansion of Korean performing arts through the collaboration of King Sejong Institute and the existing performance content distributors to 234 locations in 82 countries. In response to the closure of national and public performance halls due to the spread of COVID-19 in 2020, the National Theater of Korea implemented the 'Nearest National Theater' project. Through the National Theater of Korea YouTube channel and NaverTV, the entire live performance of the representation repertoire was streamed online. Further, a

4K UHD high-quality live performance video of the National Theater of Korea was produced and distributed through the collaboration with OTT(Content Wave) and movie theaters(Lotte Cultureworks) in 2021. In addition, the rights to enjoy culture for people with disabilities were expanded by producing and distributing barrier-free performance videos with sign languages, subtitles, and audio commentary. Meanwhile, the National Theater Company of Korea recognized the necessity of video production of performance as a self-rescue measure for the reduced number of theater visitors due to the spread of COVID-19, and for the expansion of profits and eased accessibility of performing arts. Accordingly, the newly appointed art director in 2020 announced a new project to open the National Theater of Korea's OTT platform 'Online Theater', which officially became available in November 2021. In particular, some of the contents from the National Theater of Korea's Online Theater provide barrier-free options such as sign languages, descriptive video service, and subtitles for everyone to enjoy.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

In 2018, the Seoul Arts Center SoS distributed in 148 locations, screened 889 times, and had 147,349 audience. In 2019, it screened 1,359 times and had by 97,591 audience. In 2020, the number of offline visitors decreased by 90%, while the number of online screenings and real-time streaming users increased significantly, recording 737,621 views through a total of 21 online streams. In 2021, offline screenings resumed, with a total of 625 screenings and 33,978 audiences. The online screening recorded a total of 10,187 views domestically and abroad. In overseas, local-language subtitles were produced and screened in 10 countries in 2018, and 11 countries in 2019 including Brazil, Spain, Argentina, Egypt, and Zimbabwe. In 2020, the number of offline screenings was reduced to three countries due to the spread of COVID-19, but 16 artworks were screened in six countries using online platforms. As COVID-19 cases turned to a decline in 2021, the overseas offline screenings were expanded to eight countries with 52 screenings, and online screenings in ten countries with 29 screening. The private companies are also expanding distribution platforms such as cinemas and IPTV VOD services, and enhancing audience access to performance content. In 2019, a total of 278 screening and 13,083 people watched the musical through paid screenings at Megabox nationwide, and a total of 13,003 views in a month through LGU+ IPTV VOD service. The National Theater of Korea screened the entire six performances in 2020, including and , and distributed online performance video contents such as and . As a result, non-face-to-face and online performance contents were had a total of 316,000 views, and the total number of official YouTube subscribers increased by about 4.8 times in 2020. In 2021, the National Theater Company of Korea produced ten high-quality live performance videos, five barrier-free performance videos, and distributed them to Wavve and Lotte Cinema. In addition, and were filmed on SBS Cultural Relay. Consequently, Wavve recorded a total of 15,469 views and Lotte Cinema had a total of 1,148 total audiences. In addition, the National Theater Company of Korea's Online Theater produced a total of 14 works since its opening in November 2021. It accumulated 1,768 audiences in 2021 and 2,283 audiences in 2022 (as of Aug 26). From the second half of 2022, not only works produced by the National Theater Company of Korea, but also the live performances of excellent performances by other domestic theater groups will be planned and invited to the 'Online Theater' platform to promote video recording and documentation business of the theater industry. With the government's support for the video content production of performances (live filming and online streaming) in 2021, the Arco Online Theater was able to show 40 outstanding performances in the private sector to approximately 180,000 audiences. In order to continue the support for the production of high-quality video content of performances, the government completed the 'Performance Media Studio, Shilgam' at the Seoul Arts Center in 2021, which is scheduled to open in 2022.

Financial resources allocated to the policy/measure in USD:

3.15 Billion Won, 2.4 Million Dollars /As of 2020

Has the implementation of the policy/measure been evaluated?: NO

PARTNERING WITH CIVIL SOCIETY

Professional organizations and/or trade unions representing artists and/or cultural professionals in the following sectors exist in your country (i.e. federation of musicians, publishers unions, etc.):

Cinema/Audiovisual arts

Design

Media Arts

Music

Publishing

Visual Arts

Performing Arts

Public funding schemes supporting CSOs involvement in promoting the diversity of cultural expressions exist: YES

Training and mentoring opportunities were organized or supported by public authorities during the last 4 years to build skills on communication, advocacy and/or fundraising of civil society organizations involved in the promotion of the diversity of cultural expressions: YES

Dialogue mechanisms between public authorities and CSOs for cultural policy making and/or monitoring have been implemented during the last 4 years (meetings, working groups, etc.): YES

If YES, please provide up to 2 examples:

New Culture Policy Preparatory Group(January.2017.1~May.2018.5), participated in establishing 「Culture Vision 2030-Culture with People」

New Art Policy Establishment TF(January.2017.10~May.2018.4), participated in establishing 「New Art Policy」

Policies and measures promoting the diversity of cultural expressions have been elaborated in consultation with CSOs during the last 4 years: YES

Relevant Policies and Measures:

Establishment of Private-Led Mid-To-Long-Term Cultural Policy Plan

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture, Sports and Tourism

Describe the main features of the policy/measure:

The Culture and Arts Policy in 2018 established Culture Vision 2030 and the New Art Policy based on the governance of public-private cooperation in May 2018. These mid-to-long-term plans are of great significance in the fact that they have moved away from the traditional methods that have been led by the government and established under the advice of private advisors. The plans have been organized and operated by private experts centered on TF to manage the entire process, including the basic direction of the plan, the policy vision, the setting of strategic tasks, the detailed tasks, and the development of projects. For Culture Vision 2030, the public-private cooperation body of 'New Culture Policy Preparatory Group' and 'New Art Policy Establishment TF' were organized for the New Art Policy. The opinions of the people were actively reflected through regional discussions, forums, conferences, and online public proposals.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Composed of private experts, the New Culture Policy Preparatory Group went through 252 discussions on public opinions, 13 regional cultural policy forums, and six on-site discussions by division, website (Facebook), field discussions, and meetings. Based on these, they set autonomy, diversity, and creativity as three major values of 「Culture Vision 2030-Culture with People」, deriving nine agendas, 47 representative tasks, and 186 promotion tasks. To establish the 「New Art Policy」, a New Art Policy Establishment TF was formed with a total of 53 people, including 35 from the arts and academia, researchers from Korea Culture & Tourism Institute, and people in charge in institutions supporting arts. Then they were divided into 10 divisions by sector and genre. In addition, in order to gather the opinions of artists in the field, more than 100 discussions and conferences were held for each sector and genre, and the opinions of local residents were actively collected through 40 regional discussions. As a result, a new art policy was established and announced, consisting of eight strategic tasks, 25 implementation tasks, and 83 representative projects.

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

New Culture Policy Preparatory Group, New Art Policy Establishment TF

Type of entity:

Civil Society Organization (CSO)

Korea Culture & Tourism Institute

Type of entity:

Public Sector

Regional Cultural Foundation-Led Cultural Diversity Expansion Project (Formerly Rainbow Bridge Project)

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture, Sports and Tourism, Arts Council Korea, Regional Cultural Foundation

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<https://cda.or.kr/>

Describe the main features of the policy/measure:

The Ministry of Culture, Sports and Tourism has been promoting cultural diversity expansion project (formerly the Rainbow Bridge Project) since 2012 in order to raise awareness of cultural diversity in Korean society and create an environment for cultural diversity led by civil society organizations. The Cultural Diversity Expansion Project is to support the expansion of cultural expression opportunities, mutual communication, and exchanges of various cultural subjects according to nationality, generation, and gender in the local community. In particular, it aims to spread the value of cultural diversity by enhancing the cultural rights of minorities and the people's receptiveness to other cultures. The project promotion plan for the aforementioned project is established by the Ministry of Culture, Sports and Tourism. Arts Council Korea, the exclusive agency of the project, oversees the project operation and selects a lead organization from regional cultural public institutions across the country. The selected organizations are given project expenses based on the size of the project (awareness of cultural diversity and spread of values, provision of human resources and materials for cultural diversity, protection of cultural rights for minorities, mutual exchange between minorities or between minority and majority). It provides various educational programs necessary for planning and carrying out projects, and supports the establishment of networks between the lead organizations. Regional organizations promote projects by utilizing cultural resources such as cultural infrastructure, cultural and artistic groups, artists, and cultural professionals in the region. There are around 25 regions participating in every year. The organizers plan regional-specific projects through a council and working groups composed of various cultural subjects (citizens), and operate year-round projects based on a cooperative system with them. They are also taking the lead in spreading awareness of cultural diversity in the region by planning and operating a week-long 'Cultural Diversity Week' from the World Cultural Diversity Day (May 21), designated by the United Nations. Article 11 of the 'Act On The Protection And Promotion Of Cultural Diversity' designates the week from May 21 to May 27 as Cultural Diversity Week. Accordingly, during this period, the regional organizers of the cultural diversity expansion project, as well as relevant institutions such as the Ministry of Culture, Sports and Tourism, Arts Council Korea, will promote various cultural events such as forums, discussions, film festivals, and exhibitions to spread cultural diversity values.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

The cultural diversity expansion project contributes to the creation of a culture of coexistence by promoting communication and exchange between cultures, and enhancing the understanding and acceptability of other cultures through a civic consciousness and respect for cultural differences in nationality, generation, gender, and physical conditions. Representative programs are as follows. First, orchestras and choirs with various local residents project and cultural diversity festivals project provide opportunities to form consensus among residents of different cultural backgrounds. Second, there are projects for migrants, people with disabilities, and foreign nationals like migrant radio channels and publication of newsletter, and a theater festival organized and performed by families with disabilities. These provide opportunities for expression to the culturally underprivileged in the region. Third, there are projects that support policy activities such as holding a policy discussion forum for local residents to form a basis for promoting cultural diversity policies in the region, organizing a policy council in which local government officials, cultural activists, and citizens participate, and enacting local cultural diversity ordinances. The number of participants in the project increased from 249,918 in 2018 to 291,036 in 2021. Although it dropped to 83,324 people in 2020, right after the outbreak of COVID-19, the detailed program operation method of the project was switched to online, which served as an opportunity to expand access to more participants. More than 200 programs are carried out annually, and around 200,000 local citizens participate in the programs. As of 2021, the participants' awareness of cultural diversity increased by about 18% after participating in the program, their understanding of the concept and value of cultural diversity increased by 35.4%, and their will to practice the value of cultural diversity increased by 17.7%.

Financial resources allocated to the policy/measure in USD:

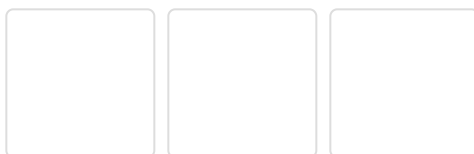
2,200 Million Won, 1.7 Million Dollars /As of 2021

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

Although the cultural diversity expansion project has shown achievements in expanding the cultural diversity policy foundation and raising cultural diversity awareness in the local community, there are still differences in the understanding of cultural diversity protection and promotion policies between local citizens and local government policy makers. Thus, it is necessary to examine the implementation methods to enhance the effectiveness of the project.

GOAL 2 - ACHIEVE A BALANCED FLOW OF CULTURAL GOODS AND SERVICES AND INCREASE THE MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS



MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS

Please indicate if the following policies and measures exist in your country:

Policies and measures supporting the outward mobility of artists and cultural professionals (e.g. export offices, support for participation in international cultural markets for cultural professionals, etc.)

Specific visa policies or other cross border measures supporting the inward mobility of foreign artists and cultural professionals in your country (e.g. simplified visa procedures, reduced fees for visas, visas for longer durations)

Please indicate if the following operational programmes have been developed or supported/funded by public authorities during the last 4 years:

Information resources or training services providing practical guidance to facilitate the mobility of cultural professionals (e.g. Internet platforms)

Infrastructure (e.g. arts residencies, cultural institutes, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries

Major cultural events (e.g. cultural seasons, festivals, cultural industries markets, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries

Please indicate if the following mobility funds (e.g. scholarships, travel grants, etc.) have been managed or supported by public authorities during the last 4 years:

Public funds supporting the outward mobility of national or resident artists and other cultural professionals

Public funds supporting the inward mobility of foreign artists and other cultural professionals, notably from developing countries

Relevant Policies and Measures:

International Cultural Exchange Comprehensive Information System 'K-Culture Road'

Name of agency responsible for the implementation of the policy/measure:

Korea Foundation for International Culture Exchange

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:<http://www.kcultureroad.kr/>**Describe the main features of the policy/measure:**

Although the mobility of artists and cultural professionals between countries and international cultural exchange was extremely important, it was difficult to obtain their information about international cultural exchanges. Accordingly, the Korea Foundation for International Culture Exchange, an institution in charge of international cultural exchange, established the 'K-Culture Road (Munhwa-ro)', which is a comprehensive information system for international cultural exchange in 2019. The 'K-Culture Road (Munhwa-ro)' is expected to contribute to the revitalization of international cultural exchanges by providing integrated information to cultural professionals, related organizations, and private organizations. The 'K-Culture Road' provides integrated information on the current status of international cultural exchange-related projects and various cultural trends promoted domestically and abroad. As such, there are 39 institutions under the Ministry of Culture, Sports and Tourism that link information on international cultural exchange projects with public data on the cultural portal. They also provide global cultural trend information through overseas correspondents in 42 countries. Various international cultural exchange information is classified by exchange status, exchange support, exchange knowledge, exchange institutions, exchange policies, and East Asian cultural cities. For convenience, the status of international cultural exchange projects is categorized by region, type, institution, and year. In addition, there are 478 public sector exchange groups registered in the system including governments and institutions, international organizations and NGOs, performance facilities, museums, and art galleries. There are also 1,577 domestic and overseas private sector exchange groups including associations, foundations, performance halls, museum, and art galleries. They contain the main results of the survey on the status of international cultural exchange conducted for domestic cultural exchange institutions and organizations, providing various status information such as major exchange countries, exchange purpose, exchange type, exchange genre, exchange method, and difficulties. The current status of the East Asian Cultural City project, a jointly promoted project by Korea, China, and Japan, is also available. For reference, in Korea, international cultural exchange policies are not only implemented by the Korea Foundation for International Culture Exchange, but also by various public institutions under the Ministry of Culture, Sports and Tourism including Arts Council Korea, Korea Arts Management Service, Korea Creative Content Agency, Korea Film Council, and King Sejong Institute Foundation by genre and field.

Does it specifically target young people?: NO**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO**What are the results achieved so far through the implementation of the policy/measure?:**

Information on international cultural exchange provided by 'K-Culture Road' can be divided into five categories: exchange status, exchange support, exchange knowledge, exchange institution, and exchange policy. (Exchange Status) Through the 'K-Culture Road', the comprehensive information system for international cultural exchange provides various domestic and international events and festivals from 2011, and the information on 142 festivals

in 2018, 424 in 2019, 15 in 2020, and 170 festivals in 2021. (Exchange Support) Information on events, exhibitions, announcements, education and jobs is collected and provided to support exchanges for various stakeholders such as domestic private exchange organizations, related workers, related organizations, and the general public. It provides information on 375 events and 103 exhibitions from 2018 to 2021, and provides information on education and forums collected from events held 5 times in 2018, 37 times in 2019, 10 times in 2020, and 98 times in 2021. (Exchange knowledge) The 'K-Culture Road' provides publications, cultural issues, and Hallyu live reports for subscription or download. Representative examples include and (each published up to 793, and 261 issues, as of 2022). In addition, it provides various research reports on culture, content, tourism, statistics and information from 2000. A total of 450 cases have been registered (as of 2022). (Exchange institution) The 'K-Culture Road' provides the location and information of domestic and overseas institutions, and the information on exchange institutions. The information on 109 home institutions, 46 overseas institutions, 478 public organizations and 1,577 private organizations are registered. (Exchange Policy) The 'K-Culture Road' provides information on the international cultural exchange policy vision, goals, and implementation tasks. At the same time, it provides the major results of 'Survey on the Status of International Cultural Exchange' in six areas. As of December 2021, the 'K-Culture Road' has linked and provided information from 39 cultural sector-related institutions, and has been gradually expanding the amount of information by accumulating 22,991 number of information(375 events, 103 exhibitions, 1,233 announcements, 170 education, 869 jobs, 20,241 exchanged knowledge).

Financial resources allocated to the policy/measure in USD:

150 Million Won, 114,000 Dollars /As of 2021

Has the implementation of the policy/measure been evaluated?: NO

Arts Council Korea, International Exchange Program

Name of agency responsible for the implementation of the policy/measure:

Arts Council Korea

Cultural domains covered by the policy/measure:

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<https://www.arko.or.kr/eng/international/support?lang=ko>

Describe the main features of the policy/measure:

The Arts Council Korea supports various international exchange activities to strengthen the creative capabilities of domestic artists through the Culture & Arts Promotion Fund. Representative projects include support for artists' participation in overseas residency programs, support for international exchange of Korean art, support for global expansion of young artists, cooperation with overseas cultural institutions, and the International Arts Joint Fund. After examination, the selected artists (or group) are subsidized a part of the expenses necessary for international exchange activities. In addition to various fees such as participation fee, visa issuance fee, and travel insurance premium, travel and project proceeding expenses such as airfare and accommodation are provided. Depending on the project, expenses occurred during working overseas may also be covered. 'International Artist-in-Residence' is a project that supports artists to participate in overseas residency programs. It supports seven fields of literature, visual art, theater, dance, music, and performing arts in general. There are 'non-designated (autonomous) type program' that artists contact and participate in overseas residency programs, and 'designated(planned) type program' where artists are dispatched to overseas arts institutions founded by Arts Council Korea. With the purpose of enhancing the international competitiveness of Korean art through international exchanges in non-governmental level, the 'ARKO International Exchange Program' supports international exchange projects such as joint cooperation of overseas artists, domestic and foreign invitation projects, and networking between artists. In addition to supporting artists' independent projects, the council has signed an agreement with the 'Maison des Cultures du Monde' and the 'European Broadcasting Union', platforms that are not easily accessible to individual artists, to provide various international exchange opportunities. In 2019, the 'International Networking for the Emerging Artists' was launched as a project to support young artists aged 39 or younger to strengthen their artistic capabilities and to build a foundation for cooperation networks through exchanges with overseas artists and institutions.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

The 'International Artist-in-Residence' program provided 472 Million Won for 102 projects in 2018, and 660 Million Won for 116 projects in 2019. After the spread of COVID-19 in 2020, major overseas platforms closed or reduced significantly in size due to national movement restrictions, providing 380 Million Won for 55 projects. In case timely assistance was difficult due to COVID-19, artists were to offered alternative methods such as adjusting

project period and postponing project to the following year. In addition, if the cancellation of the project was unavoidable, various fees related to the cancellation could also be enforced within the project cost to minimize damage to the artist. In 2019, the 'ARKO International Exchange Program' provided 2,083 Million Won to 121 projects announced domestically and abroad, including invitations of international artists to Korea, global expansion of domestic artists, joint collaborations with international artists, art groups, and institutions. In 2020, it provided 1,837 Million Won to 95 projects. The 'International Networking for the Emerging Artists' provided 698 Million Won for a total of 44 projects in 2019, and 518 Million Won for 27 projects in 2020. The 'International Arts Joint Fund Program' is a cooperative project that matches budgets based on MOUs with major international arts institutions. Through the creation of a joint fund, art exchanges and creative activities between the two countries are securely supported. Various exchange projects are prompted by establishing strategic networks with 2016~2018 UK (British Arts Council), 2017~2018 Germany (German Cultural Center in Korea), 2018~2019 Denmark (Denmark Palace), 2019~2021 Singapore (National Singapore Arts Council), and 2020~2022 Netherlands (Dutch Culture International Cultural Cooperation Center). Over the past three years, there was an expansion of international activities in domestic and abroad invitations, sales of copyrights, and awards after getting selected by ARKO international exchange programs, with a total number of 116 cases. In addition, Arts Council Korea, as a board member of the International Federation of Arts Councils and Culture Agencies (IFACCA), has established a network among culture and arts institutions in each country to share knowledge and information on culture and arts policies such as art support systems, creative promotions, audience developments, and cultural enjoyments.

Financial resources allocated to the policy/measure in USD:

6,230 Million Won, 4.74 Million Dollars /As of 2021

Has the implementation of the policy/measure been evaluated?: NO

If yes, what are the main conclusions/recommendations?:

FLOW OF CULTURAL GOODS AND SERVICES

Export strategies or measures to support the distribution of cultural goods and services outside your country exist for the following cultural domains:

Cinema/Audiovisual arts

Publishing

Performing Arts

Your country has granted or benefited from preferential treatment* to support a balanced exchange of cultural goods and services in the last 4 years:

YES, I have granted preferential treatment

If YES, please provide up to 2 examples:

UNESCO Trust Fund

Your country has provided or benefited in the last 4 years from Aid for Trade support, a form of Official Development Assistance (ODA), that helped to build capacities to formulate trade policies, participate in negotiating and implementing agreements that provide a special status to cultural goods and services:

YES, I have provided Aid for Trade support

If YES, please provide up to 2 examples:

Cultural Partnership Invitation Training Project

Value of direct foreign investment in creative and cultural industries (in USD):

59,900,000USD

2021

Relevant Policies and Measures:

Content Export Integrated Information System 'Welcon'

Name of agency responsible for the implementation of the policy/measure:

Korea Creative Content Agency

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Website of the policy/measure, if available:

<https://welcon.kocca.kr/>

Describe the main features of the policy/measure:

As the lack of information in global expansion raised concerns in the 2015 content industry survey, the Korea Creative Content Agency built a content export marketing platform, 'WelCon', in 2016. It is an integrated information system that allows users to understand content export information at a glance. The WelCon services can be broadly divided into event & business information, export information, and business. Each division consists of domestic and international content events, market information and business matching support, integrated information on local content market trends and buyers, and business consulting services for global

expansion. As the spread of COVID-19 made it difficult for domestic content companies to expand globally in 2020, the WelCon newly launched a marketplace service in 2022. WelCon is a service that provides various services and information for content companies wishing to advance overseas with export capability diagnosis, global expansion consultation, project supports, and events news. It provides information on global expansion of contents that are scattered in 14 related organizations, such as Korea Trade-Investment Promotion Agency (KOTRA) and Korea Culture and Tourism Institute, at once. WelCon also consults content's global expansion, and provides information on content market with high global influence in the genres like broadcasting, animation, character, game, cartoon, publication, and music. For companies that are planning to expand overseas, WelCon provides various services such as export capability diagnosis, overseas expansion consultation, and information on open calls or support offerings. The Marketplace, which launched in 2022, is an online marketing platform to support the business and marketing activities of content exporters, where online direct exchange and business matching between domestic content companies and overseas buyers occur. As a reference, the Korea Creative Content Agency is promoting about 11 international cooperation projects, including the WelCon service.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

The WelCon services can be broadly divided into event & business information, export information, and business. First, 'Event & Business Information' is classified according to content genre and target country, and is largely classified into events hosted by the Korea Creative Content Agency (KOCCA), and international markets supported by KOCCA or major content event information. The service provides support for application for participation, directory book, and biz matching. KOCCA-hosted events include K-Contents Expo and K-Contents Biz Week. For international markets supported by KOCCA, the service provides support for information on overseas market participation in various fields such as broadcasting, animation, games, immersive content, characters, music, and fashion. Secondly, the 'Export Information' program provides insights on domestic content and overseas market trends through K-content news, export support business, overseas market analysis by genre, international trend information, and customized curation service. As for the 'Business' program, it provides professional consulting by an advisory group by genre, field, and country in areas like law, intellectual property rights, taxation, finance (investment), marketing, and start-up. The business program is largely divided into consultation for overseas expansion and diagnosis of export capability, and supports the preparation process for domestic content companies' global expansion. From 2022, a newly launched marketplace provides services for domestic content companies and overseas buyers to interact directly through the platform. According to the Contents Industry White Paper, there were 1,522 cases of new information such as content industry trends, weekly global, in-depth analysis reports, global market reports, Hallyu trends, regulations and intellectual property information collected in 2020, with a cumulative of 5,091 cases of export information. It is confirmed that 2,851 database are stored in the domestic content pavilion, and 1,380 database in the corporate pavilion.

Financial resources allocated to the policy/measure in USD:

37,831 Million Won, 28.795 Million Dollars /As of 2021

Has the implementation of the policy/measure been evaluated?: NO

If yes, what are the main conclusions/recommendations?:

Production of Export Guide on Book Copyright and Export Support of Published Content

Name of agency responsible for the implementation of the policy/measure:

Publication Industry Promotion Agency of Korea

Cultural domains covered by the policy/measure:

Publishing

Website of the policy/measure, if available:

<https://www.kpipa.or.kr/>

<https://k-book.or.kr/>

Describe the main features of the policy/measure:

Since 2013, the Publication Industry Promotion Agency of Korea has produced the 「Rights Guide」, which contains an introduction to the overseas publishing market, practical export methods and strategies, and successful cases to help domestic books to export. The basics edition covers overall information about exporting book copyrights. There are country-specific editions reflecting the publishing market environment in China, Southeast Asia, US and UK, and Latin America for the domestic publishers planning to expand in those specific markets. They provide export strategies by country and genre, contract procedures and formats of contracts, the status of various international book fairs and world publishers, and the status of domestic agencies. The basic edition and revised edition of the guide for the Chinese market were updated and distributed in 2020 and 2021 in consideration of the changed publishing market environment after COVID-19. Furthermore, the need to support the export of domestic books and book copyrights was further emphasized as the publishing industry accounted for 16.8% of the total content industry sales as of 2020, with Han Rivers' "Vegetarian" winning the Man Booker Awards International Prize in 2016. Accordingly, the Publication Industry Promotion Agency of Korea is promoting 12 support projects as of 2021 by increasing the number of export support projects. Particularly, the agency has established and operated a publishing and export integrated platform, 'K-BOOK' that allows overseas buyers to check information on Korean books in English. In addition, the agency is pursuing various new projects to promote Korean book information abroad, including the operation of export coordinators.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

A total of eight volumes (including revised editions) of 「Rights Guide」 were produced and distributed from 2013 to 2021 for the overseas expansion of excellent Korean publications. The K-BOOK platform, an integrated publishing and export platform, was newly established in 2019 to provide English services for overseas buyers to search and check information about Korean books. At the end of 2021, there was a cumulative of 15,441 visitors. In conjunction with K-BOOK platform, the agency publishes a monthly English webzine, to promote domestic publishing trends, information, and the information about the content, writers, and publishers that are uploaded in K-BOOK platform. With the aim of global expansion from 2020, the Publication Industry Promotion Agency of Korea also established 'export coordinator' program to provide a local information network for publication export. The export coordinator is responsible for identifying local publishing market trends and issues, researching local publishing groups and building contacts and networks, exhibiting and promoting K-BOOK platform, participating in local and neighboring countries publishing and reading events, and writing observations.

Financial resources allocated to the policy/measure in USD:

1,801 Million Won, 1.37 Million Dollars /As of 2021

Has the implementation of the policy/measure been evaluated?: NO

If yes, what are the main conclusions/recommendations?:

TREATIES AND AGREEMENTS

Multilateral or bilateral trade and/or investment agreements providing a special status to cultural goods and/or services have been signed during the last 4 years or are under negotiation:

YES

Multilateral or bilateral agreements including specific provisions providing a special status to cultural goods and services and digital products in the field of e-commerce have been signed during the last 4 years or are under negotiation:

YES

Multilateral or bilateral agreements, declarations and/or strategies on relevant policy issues for the diversity of cultural expressions (e.g. education, digital, intellectual property, sustainable development, gender equality, etc.) signed or amended to take into account the objectives or principles of the Convention during the last 4 years: YES

Relevant Policies and Measures:

A Memorandum of Understanding (MOU) on Cultural Cooperation

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture, Sports and Tourism

Describe the main features of the policy/measure:

The South Korean government signed a memorandum of understanding (MOU) on cultural cooperation such as cultural and artistic and creative industries, cultural heritage, and language education between countries, forming a framework for cooperation on bilateral cultural products and services and expert exchange. The memorandum of understanding (MOU) is signed by two cultural ministries as representatives and is generally negotiated over a period of three to five years. Programs, signed as a memorandum of understanding (MOU), recognize the principles of the 2005 Convention and promotes exchange of information, expertise, and capacity building in the cultural arts and creative industries. In general, the MOU of understanding includes promoting cooperation between cultural, artistic, and heritage-related organizations, enhancing cultural activities such as literature, performing arts, and visual arts, archaeology, museology, archival materials exhibitions, and exchanging cultural-related publications and audiovisual materials. Countries that have signed bilateral MOUs on culture with the Korean government include Denmark in 2018, Saudi Arabia in 2019, and Malaysia, Colombia, Hungary, and Australia in 2021.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

The MOU strengthened the bilateral cooperation between the two countries, including cultural, artistic, and creative industries, and the exchange of cultural heritage materials. It also exchanged the cultural professionals between the two countries for cooperation in the cultural sector, and held seminars for the exchange of expertise and for capacity building. Research and development cooperation were carried out through exchange of

information such as cultural experiences and publications between the two countries. Education and training in cultural, artistic, and creative industries, exhibitions, and performance were also executed.

Financial resources allocated to the policy/measure in USD:

Has the implementation of the policy/measure been evaluated?: NO

If yes, what are the main conclusions/recommendations?:

GOAL 3 - INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS



NATIONAL SUSTAINABLE DEVELOPMENT POLICIES & PLANS

National sustainable development plans and strategies recognize the strategic role of:

Culture (in general)

Please rate from 1 to 4 the type of outcomes expected by the inclusion of culture in national sustainable development plans and strategies (1 most often expected outcome 4 least expected outcome):

Social (e.g. social cohesion and inclusion, inequality and poverty reduction, values and identity, vulnerable and minority groups, empowerment and human capital, education):

1

Cultural (e.g. cultural infrastructure, participation and access to culture, innovation, artists support):

3

Public cultural bodies and agencies responsible for culture or creative industries are involved in the design and implementation of sustainable development policies and plans (i.e. participate in coordination mechanisms such as joint planning committees): NO

Cultural industry-led regeneration initiatives and projects at the regional, urban and/or rural levels have been implemented in the last 4 years: YES

Policies and measures facilitate participation in cultural life and access to diverse cultural facilities and expressions, notably addressing the needs of disadvantaged or vulnerable groups (e.g. via reduced entrance

fees; audience development, arts education and audiences awareness-raising): YES

Latest data on cultural participation rates by socio demographic variables (sex/age groups/rural- urban/income levels/education levels):

Culture and Art Event Attendance Rate /As of 2021 (Gender) Male 33.6%, Women 33.6% (Age) Youth (15-19 years old) 57.4%, 20s 63.8%, 30s 42.2%, 40s 33.2%, 50s 27.7%, 60s 17.5%, 70s and older 5.6% (Urban/Region) Large cities 39.2%, small and medium cities 33.4%, Rural areas 21.7% (Income Level) Less than 1 Million Won 14.7%, 1 to 2 Million Won 14.4%, 2 to 3 Million Won 26.9%, 3 to 4 Million Won 30.2%, 4 to 5 Million Won 38.0%, 5 to 6 Million Won 44.2%, 6 Million Won or above 48.9% (Educational Level) Elementary school graduate or less 11.1%, middle school graduate 22.0%, high school graduate 31.3%, college graduate or higher 45.6%

Relevant Policies and Measures:

The Cultural City Development Project

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture, Sports and Tourism, Regional Culture & Development Agency, Local Government

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<http://www.rcda.or.kr/>

Describe the main features of the policy/measure:

The Ministry of Culture, Sports and Tourism has designated a statutory cultural city based on Article 15 of the [Regional Culture Promotion Act] in order to enhance cultural creativity by effectively utilizing cultural resources unique to each region since 2019. In 2014, the legal basis was prepared, and in 2018, a roadmap for promoting a cultural city was established. It was announced that 30 regions would be designated nationwide as cultural cities from 2019 to 2022. The policy vision of the cultural city is to 'sustainable regional development through culture and the spread of the cultural life of local citizens', and the main goals are revitalization of local communities, balanced regional development, sustainable growth through culture, and enhancement of social innovation. Based on the [Regional Culture Promotion Act], local governments applying for statutory cultural city can select themes by historical traditions, arts, cultural industries, social culture, and local autonomy. The theme is officially designated through a total of five steps. First, if it applies for a designation as a cultural city (step 1), the region undergoes review and approval by the Minister of Culture, Sports and Tourism (step 2), and promotes a preliminary project as a cultural city for one year (step 3). The Cultural City Deliberation Committee reviews the preliminary project operation (step 4), and the final statutory cultural city is designated (step 5). For the regions designated as cultural cities, up to 10 Billion Won of government expenditure and up to 10 Billion Won in local expenses are provided for five years. An important factor in promoting the cultural city project is a local citizen-centered governance. Accordingly, the central government supports local governments to establish a

'comprehensive plan for regional cultural development' from a cultural point of view, aiming to form regional and citizen-centered governance rather than top-down support centered on the central government. To this end, the central government establishes a cooperative system between the Ministry of Culture, Sports and Tourism, the Cultural City Review Committee, a public-private consultative body, and the Cultural City Support Center, a private organization. The local government will establish a cultural city promotion committee, a public-private partnership, a cultural city promotion organization system, and a citizen organization.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

In 2019, seven regions were designated as the first culture city. Consequently, five regions were designated as the second cultural city in January 2021 and six regions as the third cultural city in December 2021. 18 regions became statutory cultural cities. In order to designate the fourth cultural city in 2022, 16 regions are conducting preliminary cultural city projects for a year. Among the regions designated as cultural cities, Cheongju City of Chungbuk province and Pohang City of Gyeongbuk province in 2020, Seogwipo City of Jeju, Wonju City of Gangwon province, and Wanju County of Jeonbuk province in 2021 were rated as excellent cities in performance achievement. Representative examples and results are as follows. 1. Seogwipo City and Cheongju City contributed to the creation of urban brands such as 'noji culture' and 'record culture' respectively by utilizing the unique cultural resources of the region. For reference, noji culture is a word newly created for this cultural city project to show the village's culture as is. 2. Out of 12 Cultural Cities (1st,2nd), a total of 685 cultural spaces have been created since 2020, serving as a base for the cultural enjoyment of local citizens. 3. The cumulative number of participations in the Cultural City is 1,078,060, which has a great influence on the actual local citizens. The satisfaction level of participants for each city's representative projects is high, an average of 86.7%. 4. In the case of Wonju City and Wanju City, governance through culture was implemented by preparing various discussions centered on local citizens. 5. Pohang City collaborated with the Urban Regeneration New Deal Project by the Ministry of Land, Infrastructure and Transport to convert an idle space into a complex cultural space. Gangneung City promoted cultural exchange programs between regions in cooperation with Yeongdeungpo-gu. Those association projects have become the engine of the cultural city project.

Financial resources allocated to the policy/measure in USD:

18,400 Million Won, 14.005 Million Dollars /As of 2021

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

About 40% of the national local governments (96 local governments) participated in the statutory cultural city contest. Further, 82 regions enacted cultural city ordinances and expanded the local governments' cultural policy investment plans to implement cultural city projects. The major achievements of the cultural city development project are summarized in the establishment of an urban culture brand, expansion of cultural bases, enhancement of citizen satisfaction, establishment of cultural governance, creation of cultural jobs, and expansion of cultural values and cultural approaches.

Partner(s) engaged in the implementation of the measure:

Private Organizations

Type of entity:

Private Sector

18 Local Governments(Cultural City Center)

Type of entity:

Public Sector

Culture Voucher Project (Integrated Cultural Pass)

Name of agency responsible for the implementation of the policy/measure:

The Ministry of Culture, Sports and Tourism, Arts Council Korea

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<https://www.mnuri.kr/>

Describe the main features of the policy/measure:

The culture voucher (integrated cultural pass) is a project to provide cultural service exchange vouchers worth 110,000 Won per person per year (as of 2022) to financially underprivileged groups. The project has been expanding through increasing the range of uses of the culture voucher (culture, travel, and sports viewing), the amount of support per person in 2017–2021, and the number of beneficiaries in 2022 (100% beneficiary rate). In the meantime, the culture voucher program has been focusing on improving the convenience of use in 2015 (issued per household per person), improving the accessibility of issuance and use for minorities (the elderly, the disabled, etc.) in 2018, enhancing the convenience of recharging (ARS) in 2019, and launching the mobile app and start auto recharging in 2021. As the medium for cultural enjoyment has shifted from analog to digital after COVID-19, the project is working to discover and expand the use of culture vouchers online (OTT, music, and e-books). Currently, the culture voucher is issued through 'Culture Nuri Card', which can be used in about 25,000 franchises nationwide. It provides 110,000 Won per person to basic living recipients and the near-poverty groups aged 6 and above. As for the project promotion system, the Ministry of Culture, Sports and Tourism establishes the policy direction and basic plan, and Arts Council Korea oversees the project operation. The local governments and the designated offices for each city and province operate the project with project expenses, Culture Nuri Card issuance, and franchise management.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

The amount of support for culture voucher increased by 10,000 Won every year, with 60,000 Won in 2017 to 100,000 Won in 2021. The ratio of beneficiaries for basic living recipients and near-poverty groups gradually expanded from 61.2% (1.61 Million) in 2017, to 80% (1.97 Million) in 2021, and to 100% (2.63 Million) in 2022. The project budget also continued to increase, from 69,875 Million Won in 2017 to 140,154 Million Won in 2021. The result of the survey on the business effect on the culture voucher users illustrated that cultural vouchers led to positive changes in emotional, social and cultural aspects. In terms of emotional aspect, the level of happiness and life energy have increased. As for cultural aspect, the level of interest and participation in cultural leisure activities increased slightly in 2020 compared to 2019. In terms of social aspect, the enjoyment the pleasure of

interacting with others increase while and the burden of interaction showed a slight decrease 2021 compared to 2020.

Financial resources allocated to the policy/measure in USD:

140,154 Million Won, 106.68 Million Dollars /As of 2021

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

Cultural activities of the financially underprivileged have increased through the culture voucher project, which eased the cultural enjoyment gap based on incomes. As culture voucher recipients and budgets continue to expand, it is necessary to explore ways to provide targeted-use support for each individual to increase the use of voucher in the future.

INTERNATIONAL COOPERATION FOR SUSTAINABLE DEVELOPMENT

Your country has contributed to or benefited from the International Fund for Cultural Diversity (IFCD) during the last 4 years:

YES, my country has contributed to the IFCD

Development cooperation strategies, including South-South cooperation strategies, recognize the strategic role of creativity and diverse cultural expressions: YES

If YES, please provide the name(s) of the strategy and year(s) of adoption:

2nd Comprehensive Basic Plan for International Development Cooperation, Year of Adoption: 2015 3rd Comprehensive Basic Plan for International Development Cooperation, Year of Adoption: 2021

Your country manages multi- and/or bilateral technical assistance and capacity building cooperation programmes supporting:

Cultural policy development and implementation in developing countries

Artists and cultural professionals in developing countries

Value of the total national contribution to the International Fund for Cultural Diversity (in USD):

76,610.00

2021

Relevant Policies and Measures:

Cultural ODA Project

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture, Sports and Tourism, Korea Foundation for International Culture Exchange

Cultural domains covered by the policy/measure:

Design

Performing Arts

Publishing

Website of the policy/measure, if available:

<http://kofice.or.kr/>

Describe the main features of the policy/measure:

The Ministry of Culture, Sports and Tourism continues to make efforts to strengthen cultural capabilities based on its own culture and traditions through projects such as 'Enhancing Cultural Resource Capabilities in Developing Countries', 'Culture and Arts ODA', 'Cultivating Human Resources in Overseas Arts' and 'Creating Overseas Small Libraries'. Among them, the Cultural ODA is a program for training and capacity building centered on the Ministry of Culture, Sports and Tourism to strengthen cultural capabilities of developing countries through sharing experiences in Korea's cultural development. The Cultural ODA project aims ① to contribute to the implementation of cultural development and sustainable development goals in the recipient country by transferring Korea's cultural development experience, ② to diversify exchanges and strengthen two ways

international cooperation using culture. A representative project of the Cultural ODA is 'Cultural Partnership Invitation' project, a project to strengthen cultural resources in developing countries since 2005. Initially, it invited promising professionals in the fields of culture, arts, cultural industry, and media from developing countries to receive practical training, co-creation, and cultural experience at cultural specialized institutions for 3 to 5 months. From 2020, cultural administrator training was also conducted to strengthen the capacity of government officials in developing countries to promote their own cultural industries. In addition, the Cultural and Art Education (ODA) project was carried forward in 2013. The Korea Culture and Arts Education Service, a public institution under the Ministry of Culture, Sports and Tourism, provided cultural arts education planning and methodological lectures for local teachers and preliminary teachers in the partner countries. For local children and youth, art education was provided in various fields such as theatre, literature, and crafts. The Cultural Partnership project contributed to establishing sustainable partnership with the ODA recipient countries and enhancing national image based on two-way cultural exchanges instead of unilateral spread of Hallyu by conducting professional training and following-up projects to meet local needs. In addition, the Cultural and Art Education (ODA) project has been promoted in cooperation with Vietnam since 2013 and Indonesia since 2018, contributing to expanding the base of cultural and art education in the recipient countries.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

South Korea's Cultural ODA budget continued to expand from 2012, providing more cultural ODA compared to Japan in 2014 and 2015, and providing the third-largest cultural ODA after Japan and France in 2018. The ratio of the Ministry of Culture, Sports and Tourism's budget to the total ODA budget in Korea has continued to increase to 0.45% (11.97 Billion Won) in 2018, 0.49% (13.52 Billion Won) in 2019, and 0.46% (14.36 Billion Won) in 2020. However, due to the domestic situation including financial deterioration after COVID-19, the budget for 2021 slightly decreased to 0.23% (7.87 Billion Won). When looked at the ratio of the budget for cultural ODA into the fields of culture, sports, and tourism, it can be seen that the sports sector had the highest budget ratio for 2018-2020. However, the cultural sector had the highest ratio at 52.5% in 2021.

Financial resources allocated to the policy/measure in USD:

Cultural ODA(The Ministry of Culture, Sports and Tourism / 5.99 Million Dollars /As of 2021

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

The Cultural Partnership Project, a representative project of the Cultural ODA project, is positively evaluated for its contribution for continuously enhancing the cultural competence of artists and cultural professionals in developing countries at the government level, breaking away from the existing short-term international cultural exchange. However, a follow-up investigation is needed to determine the extent to which the academic performance of the participants in capacity building ultimately contributes to the commercialization of the local cultural and the creative sector.

GOAL 4 - PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS



GENDER EQUALITY

Ministries, governmental agencies and/or parliamentary bodies in charge of gender equality:

Exist and are relevant for artists and cultural professionals

Policies and measures to support the full participation of women in cultural life have been implemented during the last 4 years: YES

Policies and measures have been adopted to support the recognition and advancement of women as artists, cultural professionals and/or creative entrepreneurs, (e.g. ensure equal pay for equal work or equal access to funding, coaching or mentoring schemes, anti-discrimination measures, etc.): YES

Data is regularly collected and disseminated to monitor:

Gender equality in the culture and media sectors

Participation of women in cultural life

Percentage of women/men in decision-making /managerial positions in public and private cultural and media:

- Ministry of Culture, Sports and Tourism, Ratio of Women in Senior Management 15.5% /As of 2021 - Ministry of Culture, Sports and Tourism, Ratio of Women as Head of Office 49.1% /As of 2021 - Ministry of Culture, Sports and Tourism, Ratio of Women in Government committee over 40% 92.6% /As of 2021

Percentage of works from female/male artists displayed / projected in important festivals of the arts and cultural industries (film, book publishing, music industry etc.):

Ratio of Women Director's Film released in Korea : 21.5% /As of 2020

Percentage of women receiving art national prizes/awards:

17.60%

2021

Percentage of women participation in cultural activities:

33.60%

2021

Relevant Policies and Measures:

Promotion of Gender Equality Policy to Create and Raise Awareness of the Gender Equal Cultural Environment

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture, Sports and Tourism

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<http://www.mcst.go.kr>

Describe the main features of the policy/measure:

The Ministry of Culture, Sports and Tourism formed the Women's Culture Task Force in 2003, and continued to promote cultural policies for women. The revision of 「Framework Act on Women's Development」 (1995) to 「Framework Act on Gender Equality」 raised the need to implement substantial gender equality in the fields of culture, sports, and tourism. Therefore, the Gender Equality Policy Division was newly established in May 2019 under the Planning and Coordination Office within the Ministry of Culture, Sports and Tourism. They manage and coordinate the gender equality policies in the fields of culture, sports and tourism, create gender equal environment, improve awareness of the professionals in the forementioned fields, and actively promote policies to eliminate sexual harassment and violence. In 2020, a budget of 1 Billion Won for 'creating gender equal cultural environment' was secured and actively used to promote, research, study, respond, and develop a manual for spreading the culture of gender equality and prevention and elimination of sexual harassment and violence. The budget is increasing every year. To meet the gender balance in public policy process, the gender ratio within the Ministry of Culture, Sports and Tourism is regularly administered in senior officials, head of offices and government council members. The ratio of internal councils is also inspected with related departments to maintain gender balance. To establish policies needed in the field, the Ministry formed a 'gender equality policy committee', and 'gender equal council', which consists of officials in charge of the matters within private organization or public institutions. They also hold regional on-site forums to seek solutions to develop gender equality. Furthermore, to spread the culture of gender equality and raise awareness in the fields of art and culture, The Ministry of Culture, Sports and Tourism hold 'Gender Equal Culture Award', use the Bechdel test to select and promote excellent gender equal films and filmmakers, discover and develop contemporary women-figure projects, and create gender sensitivity education content that is customized by professions. Also, as an institutional basis for gender equality throughout the Ministry of Culture, Sports and Tourism, they conduct gender impact assessment over major policies and projects, and enhance gender balance by managing gender sensitive budgeted projects. Lastly, The Ministry of Culture, Sports and Tourism conduct a gender sensitivity statistics research to bridge the gender gap when making a policy.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Since the MeToo movement in the fields of art and culture in 2018, active measures were carried out to create gender equal environment. In December 2018, the 'Culture Vision 2030' announced a cultural policy tasks for gender equality society through forming a cultural ecosystem without gender discrimination or sexual violence, creating an administrative reform for a gender-equal cultural ecosystem, and building a women-friendly ecosystem and gender equality society. Since then, the Ministry of Culture, Sports and Tourism has promoted projects such as enhancing woman representation in the public sector, basis building for implementing gender equality policies, spreading, and raising awareness of the culture of gender equality. First, as a result of efforts to improve gender balance in the policy making process, the ratio of women in the senior management increased from 7.1% in 2018 to 15.5% in 2021, and the ratio of women as head of office level more than doubled from 22.2% in 2018 to 49.1% in 2021. The ratio of commissioned women members of the Government Committee with 40% or more were also increased by 20%, from 70.8% in 2018 to 92.6% in 2021. 106 internal committee revised and completed their directives, regulations, and notices to avoid specific gender from exceeding 60% when organizing external members. The public and private sector also formed the 'Gender Equality Policy Committee' in 2018, holding 24 discourses and receiving advices on gender equality policies and measures against sexual harassment and violence. The committee held three discussion sessions on gender equality issues in the fields of art and culture. The private organizations and public institutions of the committee operate 'Gender Equality Council' to spread the culture of gender equality and share the policies. Also, they hold regional on-site forums every year to spread the initiative to fields and regions, where field workers share the status of gender equality and seek development plans. In order to spread the culture of gender equality and raise awareness in the fields of art and culture, the Ministry of Culture, Sports and Tourism run Gender Equal Culture Awards by selecting people and content that contributed to the spread of culture of gender equality. They use Bechdel test to select and promote excellent gender equality films-series (20 works) and filmmakers (8 people). They also discovered and hosted a special exhibition of contemporary woman figures (December 2021), and created a customized gender-sensitivity education content (5 copies) for arts and culture planning and administration personnels. The gender impact assessment (55 out of 107 cases improved) was conducted for the major policies and projects, and the gender sensitivity budgeted project was expanded by 10% in 2021 to improve gender discrimination and to enhance the gender balance. In order to understand the current status of gender proportion and promote effective gender equality policies, three studies were carried out. An status analysis of gender sensitivity in the fields of culture, sports and tourism, a study on the development of gender equality index in the field of culture, sports and tourism, and a statistical analysis of gender sensitivity in the Ministry of Culture, Sports and Tourism. In order to enhance the gender equality competency of employees within the organization, the Ministry of Culture, Sports and Tourism provide gender sensitivity education four times a year, and distribute a gender equality administrative guide book for policy makers as to promote policies from gender equality perspective. Lastly, the Ministry of Culture, Sports and Tourism are promoting diverse methods such as issuing monthly updates with the major gender equality policies domestically and abroad and distributing card news on trending issues.

Financial resources allocated to the policy/measure in USD:

1,030 Million Won, 784,000 Dollars /As of 2021

Has the implementation of the policy/measure been evaluated?: NO

If yes, what are the main conclusions/recommendations?:

Partner(s) engaged in the implementation of the measure:

, Korea Culture & Tourism Institute, Korea Women's Development Institute

Type of entity:

Public Sector

Cultural and Artistic Organizations, Gender Equality Organizations

Type of entity:

Civil Society Organization (CSO)

Prevention and Eradication of Sexual Harassment and Violence of Artist

Name of agency responsible for the implementation of the policy/measure:

Korean Artists Welfare Foundation

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<http://www.kawf.kr/social/sub11.do>

<https://www.kocca.kr/bora/>

<http://solido.kr/>

Describe the main features of the policy/measure:

The Ministry of Culture, Sports and Tourism is implementing various institutional measures to eliminate gender discriminatory practices in the fields of art and culture and to support the safe creative environment for woman artists. There are a total of five organizations in charge of reporting and counseling sexual harassment and violence under the Ministry of Culture, Sports and Tourism. First, there are 'Sexual violence reporting and counseling center for artists' and 'Artist Sinmungo', a counseling center for reporting unfair acts that is operated by Korean Artists Welfare Foundation. Then there is 'Content Gender Equality Center BORA' of Korea Creative Content Agency, and 'DeunDeun', a center for gender equality in the Korean film industry, of Korean Film Council. Lastly, there is a 'Sport Ethics Center' for athletes. These institutions and centers support artists and contractor artists in the cultural services, content professionals, filmmakers, and sportsmen with handling cases of unfair acts, especially sexual violence. Each center supports sexual harassment and violence prevention education and gender equality education to ensure a safe working environment for the people in the fields of art and culture. Through the amendment of the [Promotion Of The Motion Pictures And Video Products Act] (August 2021), it is mandatory by the Article 3-7 (Preventive Measures Such as Sexual Violence Prevention Education) for them to take sexual harassment and violence prevention education before shooting, provided by 'DeunDeun', a center for gender equality in the Korean film industry. Since 2018, DeunDeun also runs a project to train and dispatch instructors for sexual violence prevention education in the film industry. In addition, in accordance with Article 13-1 of [Equal Employment Opportunity And Work-family Balance Assistance Act], stipulating that the employer should conduct annual sexual harassment prevention education in the workplace, Content Gender Equality Center BORA conducts on-site group trainings, non-face-to-face and online trainings by annual basis. In addition to this, they put diverse efforts such as publishing [DeunDeun Issue Brief], annual balance papers, and a guidebook to prevent sexual violence to create gender equal cultural environment in the film industry.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

The Ministry of Culture, Sports and Tourism established a sexual harassment and violence victim relief system to prevent and eradicate sexual harassment and violence in the fields of art and culture, and strengthened institutional improvement, sanctions against perpetrators, and education on prevention of sexual harassment and violence for field workers. In order to exclude public support for sexual harassment and violence perpetrators through the improvement of the system, the prohibition of sexual violence was stipulated in the standard contract. Moreover, the 'Ministry of Culture, Sports and Tourism Operation Guidelines for the State Subsidy Management' was amended, and sexual violence prevention education became compulsory. In 2019, a survey on sexual harassment and violence by art and culture field was conducted. In 2020, a common survey table to compare and analyze by field was developed which was utilized in the factual survey in the fields of culture, art and tourism in 2021. Regular investigations on sexual harassment and violence will be conducted based on case analysis of counseling centers by sector and damage support measures in 2020. In addition, prevention educational contents for workers were developed (47 types) to prevent sexual harassment and violence for workers in the field, and field-tailored education such as 'Visiting Prevention Education' was conducted (2019~2021, 85,847 persons). From 2018 to 2021, the cumulative number of reports of the victims from The Sexual Violence Reporting and Counseling Center for Artists was counted 122 cases, 167 cases from 'DeunDeun', and 28 cases from 'BORA'. In addition, The Sexual Violence Reporting and Counseling Center for Artists has appointed 15 advisors in each field to support the recovery of the victims of sexual violence through legal counseling, litigation support, medical expense support, and psychological counseling. The same services are provided via 'BORA' and 'DeunDeun'. From 2018 to 2021, 31 cases of medical and counseling support and 212 cases of legal support were provided via 'DeunDeun'. 'BORA' supported 1,280 cases with general counseling and 27 victims. Each organization is promoting various educational programs to prevent sexual violence as well. From 2018 to 2021, 8,630 people took the sexual violence prevention education conducted by The Sexual Violence Reporting and Counseling Center for Artists, and 14,056 people took BORA's gender equality prevention education. DeunDeun has run 95 (2018), 119 (2019), 112 (2020) and 164 trainings. (2021).

Financial resources allocated to the policy/measure in USD:

1,276 Million Won, 971,000 Dollars /As of 2021

Has the implementation of the policy/measure been evaluated?: NO

If yes, what are the main conclusions/recommendations?:

Partner(s) engaged in the implementation of the measure:

Korea Creative Content Agency

Type of entity:

Public Sector

Korean Film Council

Type of entity:

Public Sector

ARTISTIC FREEDOM

The constitution and/or national regulatory frameworks formally acknowledge:

The right of artists to create without censorship or intimidation

The right of artists to disseminate and/or perform their artistic works

The right for all citizens to freely enjoy artistic works both in public and in private

The right for all citizens to take part in cultural life without restrictions

Independent bodies are established to receive complaints and/or monitor violations and restrictions to artistic freedom: YES

Initiatives to protect artists at risk or in exile have been developed or supported by public authorities during the last 4 years (e.g. providing safe houses, guidance and training, etc.): NO

Measures and initiatives intended to ensure transparent decision-making on government funding/ state grants and awards for artists exist (e.g. through independent committees, etc.): YES

Social protection measures that take the professional status of artists into account have been adopted or revised in the last 4 years (e.g. health insurance, retirement schemes, unemployment benefits, etc.): YES

Economic measures that take the status of artists into account have been adopted or revised in the last 4 years (e.g. collective agreements, income tax and other regulatory frameworks, etc.): YES

Relevant Policies and Measures:

Enactment of Act on the Protection of Status and Rights of Artists, and relevant system

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture, Sports and Tourism, Korean Artists Welfare Foundation

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<http://www.kawf.kr/>

Describe the main features of the policy/measure:

The Korean government enacted the Artists Welfare Act in 2011 to legally protect the professional status and rights of artists, to promote the creative activities of artists, and to contribute to artistic development by providing artists with welfare support services. Also based on Article 10 of the same Act, 'Korean Artists Welfare Foundation' was established in 2012. The foundation has provided systematic and comprehensive support for the welfare of artists and improved the environment for the promotion of creative activities of artists. It was after the artist blacklist incident in 2016 that the higher demand was raised for securing the professional status and rights

of artists within the fields of art and culture. In the following year, the 19th President (Moon Jae-in government) responded to this and one of the 100 national projects reflected 'ensuring the creative rights of artists and creating a fair ecosystem for the cultural industry'. In order to protect the freedom of artistic expression and the professional status and rights of artists as stipulated in the Constitution of the Republic of Korea, and as a follow up measure to prevent the recurrence of exclusion from public support in the fields of art and culture, related discussion began in 2017 and the Act on the Protection of Status and Rights of Artists, (hereinafter referred to as the Act on the Status and Rights of Artists) was enacted in 2021. The main points of the Act are protecting the freedom of expression of artists, protecting and promoting the professional rights of artists, and creating a gender equal creative environment. The law also stipulates that artists can organize associations of artists in order to protect their own status and rights. The Korean Artists Welfare Foundation is promoting a project to build a creative safety net for artists based on the Artists Welfare Act and the Act on the Status and Rights of Artists. The main projects of the foundation are the creative empowerment project and the vocational empowerment project. In addition to basic creative activity support projects, they also operate a reporting and counseling center for unfair practices (2017), a sexual violence reporting and counseling center for artists (2018), and a reporting and counseling service for breach of written contract (2020). In addition, they introduced occupational health and safety insurance (2012) and employment insurance system (2020) for artists to protect the professional rights of artists. Currently, a loan support project (2019) is being promoted to stabilize the lives of artists.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

In order to participate in the projects run by Korean Artists Welfare Foundation, artists as professionals must obtain a certificate for artistic careers. Since COVID-19, the number of artists who have completed artistic career certification increased greatly from 57,417 in 2018 to 129,450 in 2021. The number of artists who have been issued with artist pass after completing artistic career certification also increased from 58,125 in 2018 to 114,667 in 2021. The Creative Fund Support Project has been running since 2015 and provides necessary funds (3 Million Won per person) for artists who are experiencing economic hardship. Since then, a total of 57,798 artists have received the fund support until 2021. The Artist Dispatch Support Project-Art Road is a project that supports collaboration between artists and local society so that artists can solve issues of companies, institutions, and villages through their artistic capabilities. So far, around 1,000 artists are being supported every year. Since 2020, a regional project is established, supporting local artists by building a cooperative system with eight regional cultural foundations (Busan, Daegu, Gwangju, Daejeon, Chungbuk, Jeonbuk, Jeonnam, and Gyeongnam). In supporting child care of artists, Daehak-ro Bandi Care Center (Jongno-gu) opened in 2014 and Artists Child Care Center (Mapo-gu) in 2017. The purpose of the centers is to reduce the burden of childcare of artists and to provide a stable creative environment. Those who proved professional status as an artist with the certificate can use the service. 3,340 artists have used the facilities in 2021. The occupational health and safety insurance for artists is a social insurance scheme for a freelance artist which allows them to sign up for a premium as an individual. The Korean Artists Welfare Foundation works as a proxy for administrative work in the insurance sign up, supporting 50-90% of the insurance payment. The artist employment insurance is promoted for the purpose of improving the mid- to long-term welfare treatment of cultural and artistic organizations (employer) and artists. Those artists who are under employment insurance can receive unemployment benefits of 120-270 days while seeking a job as well as 90 days of salary before or after giving birth. These social insurance schemes contribute to the establishment of a social safety net for freelance artists and the preparation of a stable foundation for

creative activities. Starting in June 2019, the artist life stabilization fund (loan) was introduced and started supporting 'living stabilization fund loan' and 'jeonse fundloan' for freelance artists who are financially vulnerable. Since COVID-19, a 'special loan' was newly established and supported artists in need with the budget of 7.1 Billion Won in 2020 and 2.9 Billion Won in 2021.

Financial resources allocated to the policy/measure in USD:

85,762 Million Won, 65.278 Million Dollars /As of 2021

Has the implementation of the policy/measure been evaluated?: NO

If yes, what are the main conclusions/recommendations?:

Enactment of Act On The Support For Cultural And Artistic Activities Of Artists With Disabilities, and relevant system

Name of agency responsible for the implementation of the policy/measure:

Korea Disability Arts & Culture Center

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<http://www.i-eum.or.kr/main/view>

Describe the main features of the policy/measure:

With Culture and Arts Promotion Act was amended to include 'the provision of support for cultural and artistic activities of the disabled' in 2008, the art and culture promotion policy for the disabled had been moved from welfare to cultural policy area. In 2015, a designated body of Korea Disability Arts & Culture Center was established and the Act On The Support For Cultural And Artistic Activities Of Artists With Disabilities(hereinafter referred to as the Disabled Artists Support Act) was enacted. The policy in supporting artists with disabilities began with the enactment of Act On The Protection And Promotion Of Cultural Diversity in 2014, as awareness was raised for the promotion of cultural and artistic activities for social minority groups. With the establishment of Korea Disability Arts & Culture Center in 2015, a systematic approach over policy, project, network implementation, development, and delivery were enabled. In 2017, the task of 'Enhancing cultural and leisure accessibility for the disabled' was included in the 100 national projects of the 19th president (Moon Jae-in government). The main contents of the 「Act On The Support For Cultural And Artistic Activities Of Artists With Disabilities」 enacted in 2020 are to investigate the status of cultural and artistic activities of artists with disabilities, establish support plans, support their creative activities, expand opportunities to present their artworks, support employment, and improve access to cultural facilities. Based on the forementioned Act, a basic plan to support cultural and artistic activities for the artists with disabilities should be established every five years. Accordingly, the basic research has been conducted to identify major issues and directions of the master plan (Feb-Oct 2021), and a subcommittee of artists with disabilities, experts, and governments was formed to conduct 24 conferences and advisory meetings (Apr-Nov 2021). With the collection of the opinions of the Cultural Activities Support Committee for Artists with Disabilities (Jul 2021 and May 2022), inquiry and consultation on opinions of related ministries and local governments (April 2022), online public hearing (17th May 2022), and the deliberation by the Arts and Cultural Activities Support Committee for Artists with Disabilities, the first basic plan (draft) was prepared to support cultural and artistic activities for artists with disabilities, and was announced through the Ministerial Meeting on State Affairs (8th September 2022).

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

With establishment of the Korea Disability Arts & Culture Center, which manages and operates cultural arts policies for the artists with disabilities, various researches, surveys, and forums were carried out to support the creative activities. It conducted [Basic research on cultural and artistic activities for the disabled] (2018), [Program development to activate creativity for artists with disabilities] (2018), [Basic research and survey for establishment of a dedicated performance hall for artists with disabilities] (2018), and [Feasibility survey on a dedicated performance hall for artists with disabilities and basic plan] (2019). Also, it held [Study on mid- to long-term development plans for the disabled in art and culture] (2020), and conducted [Survey on the cultural and artistic activities of artists with disabilities] in 2018 and 2021 to use as a base data to determine in the policy-making process. According to the results of the [Survey on the cultural and artistic activities of artists with disabilities] in 2021, 83.7% of artists with disabilities are classified as 'disabled with severe degree of disability'. The types of disability were include intellectual disability 34.3%, physical disability 26.0%, visual impairment 15.0%, Autistic disorder 13.0%, and hearing/language disorder 4.9%. Artists with disabilities were most active in Western music (27.2%), fine arts (26.8%), popular music (11.4%), and Korean traditional music (8.5%), with the average working period of 11 years. Supports artists with disabilities need the most were the expansion of creative work support and beneficiaries (70.5%), space support for cultural and artistic activities (8.0%), and public relations and marketing support (6.0%). With the Disabled Artists Support Act in 2020, the Ministry of Culture, Sports and Tourism is actively expanding the budget for supporting artists with disability. In 2021, the budget was 24.7 Billion Won, which was up 58% from the previous year. In 2022, the budget is 26 Billion Won. The increased budget will be used for the creative support projects, professional education, performing arts groups, international exchange projects such as International Disabled Arts Week, and job support for artists with disability. Additionally, the first dedicated performance hall for artists with disability with universal design is scheduled to open in 2023.

Financial resources allocated to the policy/measure in USD:

24.7 Billion Won, 18.80 Million Dollars /As of 2021

Has the implementation of the policy/measure been evaluated?: NO

If yes, what are the main conclusions/recommendations?:

MEASURES AND INITIATIVES REPORTED BY CIVIL SOCIETY ORGANIZATIONS

Describe how the CSO form has been used to promote collaboration with CSOs in the preparation of this report, including the distribution of the form and the modalities of collection and analysis of the information received. Please indicate the percentage of measures and initiatives received that have been considered as relevant by the Party and included in the QPR.:

The Ministry of Culture, Sports and Tourism and Korea Culture & Tourism Institute conducted policy case reviews and discussions (April to June 2022) to select examples of civil society activities for the QPR of Korea. Around ten workshops with civil society organizations were conducted and ten interviews were carried out to draw the final five civil society organizations that met the implementation goals of the 2005 Convention. For the selected organizations, the 'Civil Society Organizations Form' was distributed to be completed for a month before submission.

GOAL 1 - Support sustainable systems of governance for culture:

'Spreading the Value of Cultural Diversity for Better Culture and Art Education' Program

Name of CSO(s) responsible for the implementation of the measure/initiative:

Culture and Art Education team of Gyeonggi Cultural Foundation

Cultural domains covered by the measure/initiative:

Cinema/ Audiovisual Arts

Publishing

Visual Arts

Website of the measure/initiative, if available:

<https://www.ggcf.kr/>

Describe the main features of the measure/initiative:

Gyeonggi Cultural Foundation is the first public cultural foundation in Korea established by a local government. Since the establishment of Culture and Art Education team within the foundation in 2019, a number of activities have been promoted to spread the value of cultural diversity in the culture and art education programs. In 2021, the team produced a 'Guide book for Better Culture and Art Education', which presented step-by-step guidelines for planners, mediators, and artists participating in the culture and art education programs to realize the value of cultural diversity throughout the entire process in planning, creation, execution, promotion, and presentation. In order to spread the value of cultural diversity among the general public and artists, the Culture and Art Education team also produced an educational video called . It is a six-minute-long animated video on YouTube, and is based on an original book from overseas with the message that the majority and the minority should coexist. In 2020, a '3D Tactile Map' was produced as a part of a planning project under the theme of cultural diversity. A tactile map is a sculpture that provide spatial information to the visually impaired. While it offers spatial experience for disabled individuals, the tactile map provides an opportunity for non-disabled individuals to understand others. This project was carried out through several discussions of artists, planners, and researchers who are visually

impaired. The tactile maps are currently installed in Pyeonghwa square at Gyeonggi provincial government northern office as well as the entrance of Imjingak Pyeonghwa Nuri Park. As the world's first barrier-free guide maps in public facilities, they promote understanding between the disabled and non-disabled people, and contribute to the spread of cultural diversity.

Does it specifically target young people?: NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

The purpose of 「A guidebook for Better Culture and Art Education」 was to respond to the civil conflict (hate, discrimination, anxiety, and polarization) that has worsened after COVID-19. The guidebook presented guidelines throughout the entire process in planning, creation, execution, promotion, and presentation of the culture and art education program. In 2020, 12 expert workshops and 14 interviews with the people in the fields of art and culture were carried out to produce the guidebook. In 2021, two workshops were conducted with the selected organizations for the culture and art education project of Gyeonggi Cultural Foundation, as well as activists in the culture and art education field. The results from the workshops and the case studies were reflected to enhance the guidebook. Moreover, a 3-minute-long introductory video about the guidebook is uploaded on YouTube to improve user accessibility, and the final version of the guidebook is distributed to over 260 cultural and arts education-related institutions and organizations across the country. The original copy of the guidebook is posted on the Gyeonggi Cultural Foundation website for anyone to use. Further, the educational video is on YouTube and has about 14,000 views. The production and installation process of the tactile maps was also created as a video and posted on YouTube, where interviews with artists, planners, and researchers who are visually impaired can be watched. In addition, there were three cultural diversity projects from 2019 to 2022. These projects were executed through training, workshops, content production, and exhibitions as a culture and arts education project.

GOAL 2 - Achieve a balanced flow of cultural goods and services and increase the mobility of artists and cultural professionals:

International Exchange of Theatre for Children and Young People

Name of CSO(s) responsible for the implementation of the measure/initiative:

International Association of Theatre for Children and Young People (ASSITEJ KOREA)

Cultural domains covered by the measure/initiative:

Performing Arts

Website of the measure/initiative, if available:

<http://www.assitejkorea.org>

Describe the main features of the measure/initiative:

Founded in 1982, ASSITEJ Korea is one of 87 member countries of the ASSITEJ International Association of Theatre for Children and Young People (founded in Paris in 1965). In Korea, the organization strives to develop and spread the performing arts for infants and toddlers, children, and adolescents. ASSITEJ contributes to active exchanges between members (groups and individuals) and international exchanges. About 200 domestic performance groups specializing in children and youth, playwrights, critics, planners, and researchers work together to create a social environment where art and culture can be developed and opportunities for a wide range of high-quality art experiences for children and youth are given. The representative projects of ASSITEJ

Korea include the 'ASSITEJ International Summer Festival (hereinafter referred to as the Summer Festival)' and the 'Seoul ASSITEJ Winter Festival (hereinafter referred to as the Winter Festival)'. The festivals offer opportunities to meet excellent domestic and international performing arts for children and young people in one place. They also discover and provide performing arts that meet development levels of infants and toddlers, children, adolescents, and families. Started as 'Seoul Children Theater Festival' in 1993, the Summer Festival has been inviting children and youth plays from abroad since 1995 as an international performing art festival. In 1997, the name changed to 'Seoul International Children Performing Art Festival', and to 'Seoul Children and Young Performing Art Festival' in 2001. After 'The 17th ASSITEJ Summer Festival' in 2009, the Summer Festival has renamed itself as 'ASSITEJ International Summer Festival' for its 21st festival in 2013 to increase participation from abroad. Every year, the Summer Festival runs for ten days from the 3rd week of July. It invites domestic and international children and adolescent in performing arts. For the past 30 years, 170 works from 40 countries have been invited. In addition to the performances, there are workshops and conferences to promote exchanges among the domestic and international artists. The Winter Festival that started in 2005 is a performing arts festival that runs for ten days in the 1st week of January every year. It aims to establish a market that continues to develop and provide high quality performing artworks from children and youth. The Winter Festival serves as a platform where domestic and international artists can work on their creative works. To this end, not only does it present the best domestic performances of the year, the Winter Festival runs a separate section called K-PAP (Korea Performing Arts Platform for children and youth) in which domestic and international artists share their creative methods for exchange and collaboration. Through this platform, all the performances at the Winter Festival are introduced to domestic and international promoters, resulting in expanding into overseas markets.

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

The ASSITEJ International Summer Festival celebrated its 30th anniversary in 2022. Over the past 30 years, it has invited 170 artworks from 40 countries and met more than 300,000 domestic children and youth audience. Since 2014, the Summer Festival has been conducting one or two overseas works as regional performances to provide opportunities for local children and youth to enjoy art. In 2021, it created a partnership with four regions (Gwangju, Daegu, Incheon, Gimhae) to conduct performances and special programs with leading children and youth. In 2022, the increase in oil and gas prices due to the war in Ukraine and frequent changes in the quarantine situation have impacted the initial plan from five performances to two in Namyangju (Jeong Yak-Yong Library) and Gwangju (ACC). However, ASSITEJ was able to identify the regions with interest in accepting the works in the future, and planning to increase the number of regions for the performance in 2023. The ASSITEJ International Winter Festival celebrated its 18th anniversary in 2022. The 'Seoul ASSITEJ Winter Festival Awards' is held after the Winter Festival. It started as a 'Seoul Children's Theater Award', which was the only children's play award in Korea established in 1992. In 2022, the ASSITEJ Korea announced the winning works through its 30th Awards. The awards ceremony has greatly contributed to the qualitative growth of creative performances for children and youth in Korea. The winning works not only attract attention in Korea but also from the global market, receiving invitations to festivals around the world. K-PAP, the only children's and youth art market and platform business in Korea, is held during the Winter Festival. K-PAP has had 46 promoters from 29 countries for two years before the COVID-19 pandemic, selling three performance works to the global market, with 12 in the process (as of 2019).

GOAL 3 - Integrate culture in sustainable development frameworks:**Artist Residency Under the Theme of Climate Change****Name of CSO(s) responsible for the implementation of the measure/initiative:**

Producer Group DOT

Cultural domains covered by the measure/initiative:

Performing Arts

Website of the measure/initiative, if available:

<http://producergroupdot.kr>

<http://artstutbatclimatechange.com>

Describe the main features of the measure/initiative:

The Producer Group DOT is a collective group of independent performing arts producers formed in August 2014. Currently, four performing arts producers are leading the planning and operation of diverse projects in the fields of theater, dance, and interdisciplinary arts, such as creation of performing arts, international co-production, international exchange, and international residency research. With the main topic of contemporary art, DOT explores topics such as Asian solidarity, cities, borders, refugees, disabilities, and climate change. It creates and plans art projects through creative collaboration with artists in the fields of theater, dance, and interdisciplinary arts. For the past four years (2019-2022), based on themes around city and art, disability and art, technology society and art, and climate change and art, DOT planned projects such as climate change residency, technology lab, and connected city. Asia Producer Platform (APP) and Artists' Residency at Arts Farm Tutbat – Climate Change are some of the major projects of DOT. The Asia Producer Platform (APP) was established in 2013 by individual producers from Korea, Taiwan, Japan, and Australia. The Producer Group DOT is the founding and planning member of APP in Korea. About 100 independent producers from Korea, Japan, Australia, Taiwan, Hong Kong, Macau, China, Indonesia, New Zealand, Thailand, Singapore, and Malaysia are participating. Each year, APP operates camp and online programs where about 50 Asian performing arts producers participate. As such, DOT introduces contemporary Korean artworks abroad, and continues to promote international tours, international cooperation projects as well as co-productions. Artists' Residency at Arts Farm Tutbat – Climate Change is a thematic residency that started in 2020. Diverse artists, planners and researchers participate from the fields such as theater, visual arts, films, videos, literature, and interdisciplinary arts gather to study climate change, one of the most important topics in current times. The 2020 and 2021 residency programs were operated with a big theme of 'The Change of Perception and Perspective on Climate Change', and 2022 set the sub-theme of 'Energy' under the theme of 'The Change of Perspective'. There are 4 types of residency program. First, the 'Common Workshop' is formed through workshops and lectures where all the resident artists participate in. Second, the 'Individual Research' is a research or work activity conducted independently by each participating artist. Third, the 'Online Residency' is where all the participating artists communicate online. Lastly, the 'Arts Farm Tutbat' is where the participating artists share their results of residency activities in various forms such as exhibitions and performances. In particular, the Arts Farm Tutbat program ran local research exhibitions and environmental filming programs which gained great sympathy from local citizens on climate change. There will be more opportunities where local citizens participate in art projects directly or indirectly through diverse opportunities with local communities who are interested in climate change. In addition, DOT has carried out production and distribution projects with the themes of disability, art, and refugees. Under the theme of disability and art, DOT held a workshop for development of inclusive arts creation (2019), a research and workshop for

audience development (2019), and an audio description workshop of dance performance for the visually impaired (2020-2021). In 2022, DOT proceeded with a workshop for performance arts creation and development.

Does it specifically target young people?: NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

Starting with Korea in 2014, Asia Producer Platform (APP) selected a specific country to conduct an APP camp each year. By 2022, a total of six camps have been organized. Artists' Residency at Arts Farm Tutbat – Climate Change has been running for three years since 2020. It runs Climate Change Residency every six months and holds three workshops to proceed individual and group research to share the results with the local citizens. There are smaller themes within the residency of [Talking about Environment in Hwacheon 2020] , [The Change of the Perspective, The Viewpoints over the World] , [Climate Change and Energy] . Artists participating in the residency has the opportunity to share their residency works by participating in various forums, lectures, and webzine domestically or abroad. In addition, the works presented at the residency are invited to festivals, theaters, and galleries, expanding the concept of 'art and climate change' within the fields of art. This, in turn, naturally builds a network of climate change artists.

GOAL 4 - Promote human rights and fundamental freedoms:

Art Tech Education for Women Creators

Name of CSO(s) responsible for the implementation of the measure/initiative:

Women Open Tech Lab

Cultural domains covered by the measure/initiative:

Media Arts

Publishing

Visual Arts

Website of the measure/initiative, if available:

<http://womanopentechlab.kr/>

Describe the main features of the measure/initiative:

Formed in 2017, Woman Open Tech Lab (hereafter referred to as Woman Tech Lab) is based in Euljiro, where the urban manufacturing industry has grown spontaneously. It combines not only the physical space of Euljiro but also the keywords of 'woman' and 'technology' to challenge the gender biased and hierarchical culture that is prevalent within the technology utilizing fields such as makers' culture and media art. Woman Tech Lab is trying to implement "technology from gender perspective – technological practice of feminism." Through diverse activities such as workshops, exhibitions, seminars, lectures, and research groups, Woman Tech Lab nurtures women's literacy in technology, and helps develop women to implement independent thinking and practice over technology from a feminist perspective. Main programs include technology research group, The Resisters, and technology education content development. From 2017, the technology research group has been running on a long-term basis (at least six months) with about ten woman artists or creators every year. Each group meeting selects a keyword topic, and participating members select a detailed research topic of their own interest that meets their bigger theme for their research and action. Based on the keyword, a forum is held where they discuss how technology combined with art is defined, mapped, filtered, and instrumentalized as a device. 'The 'Technology

that resists, The Resisters' is a program participating members can experience several technologies that are useful for art creation such as installation, sculpture, and media arts. It also fosters members to create new arts using their own interpretation of artistic expressions. In 2021, ten young (under the age of 29) woman artists were recruited. The goal was to induce technical independence of woman creators, to increase interest in technology, and to build a network among woman creators. The Woman Tech Lab also develops technology education content, and provides technology workshops and education for those with difficulty in accessing technology and for those with intention of enhancing technological literacy. The Woman Tech Lab developed an introductory kit, specifically designed for women, to offer comprehensive and basic skills of technology (E-Textile, physical computing, coding, DIY crafting, technical hacking, etc.) in creative ways.

Does it specifically target young people?: NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

The first technology research group conducted a research on the theme of 'basic electronic technology' in 2017, and the second research group conducted a study on the 'E-Textile' in 2018. In October 2019, the third research group recruited new members with the theme of 'something for women made by women using technology' and held an online exhibition in April 2020. The fourth research group, which started in June 2020, kept with the theme of Circuit Bending, and launched a website called 'Kick-it Circuit' to announce the research results in January 2021. The fifth research group held meetings to design and manufacture their own circuits (PCBs) under the name 'Circuit Breakers' in 2021. In June 2022, the sixth research group pursuing research in the theme of 'Reading Technology Critically'. The Resisters was selected as Seoul Foundation of Arts and Culture LAB [Out: of School/Genre] project. Targeting young woman creators, The Resisters ran nine education programs and an online exhibition. As companions living in the same era and colleagues with the same problematic mindset, young woman creators met and experienced technologies together such as electricity, welding, hacking, and 3D modeling during the project. It was a place to set independent thinking, explore new culture in technology, and break down the hierarchy. The works of 10 artists who participated in the project were presented at an online exhibition. The Woman Tech Lab also developed an E-textile introductory kit and MOM (body) kit as a technology education content. is a DIY kit to experience e-textile that combines electronic technology with textiles. It consists of BUL (LED) and BAB (battery socket), specifically designed for E-textile, a conductive thread that connects electricity, a needle, and a button. Participants can complete a circuit that turns on the LED by sewing. Anyone can purchase the kit and produce a circuit with the enclosed manual without even attending the workshop. The MOM (body) kit is a microcontroller board that can be connected to other electronic components such as sensors and speakers. For easy understanding, it uses a concept of a microcontroller that is represented by Arduino, in a human-shaped MOM (body) board along with materials such as conductive tape and conductive thread. With MOM (body) board, participants can compose a simple circuit, and can enjoy electronics and programming in a fun and interesting way through the making process. The MOM (body) kit includes components such as BUL (LED), BAB (battery socket), and TOOL (tools, open circuit) that can be connected to the MOM (body) board. In addition, the Woman Tech Lab developed a 'Euljiro style multitarb making workshop', and 'Physical interface design workshop that connects your body and senses'.

Support for the Activities of the Disability Arts Association by region and genre

Name of CSO(s) responsible for the implementation of the measure/initiative:

Corporation The Federation of Disability Culture & Arts Associations of Korea

Cultural domains covered by the measure/initiative:

Design

Music

Performing Arts

Publishing

Visual Arts

Website of the measure/initiative, if available:

<http://www.fdca.or.kr>

Describe the main features of the measure/initiative:

The Federation of Disability Culture & Arts Associations of Korea (hereinafter referred to as Jang Ye Chong) is a corporation under the Ministry of Culture, Sports and Tourism, established by the alliance of eleven cultural and artistic organizations for disabled people across the country. Jang Ye Chong carries out various activities to ensure the people with disabilities secure their cultural rights as creators and enjoyers. First, it supports artists with disabilities so they become the main body of artistic creation, spreading the artistic value that can only be created by artists with disabilities. Furthermore, Jang Ye Chong aims to support disabled people to continue their artistic activities as a profession, ultimately encouraging employment and independent living for disabled artists. By guaranteeing the right to enjoy culture, Jang Ye Chong encourages disabled people to participate in society, to improve quality of life, and pursuing happiness through arts. Therefore, Jang Ye Chong promotes diverse projects including culture and art festivals by nurturing artists with disabilities, preparing spaces for artistic activities, international exchange projects for artists with disabilities, and improving social awareness for disability arts, and policy research projects to improve related laws and institutions. Representative projects include A+Festival, the cultural arts festival for the disabled, Special K, the cultural arts contest for the disabled, and The National Literacy Awards and Art Exhibition of the Disabled. 'A+Festival' is a culture and art festival that started in 2009. With the motto of Ability, Accessibility, and Activity for the disabled people, 'A+Festival' aims that the disabled and non-disabled people all together through arts. It encourages people with disabilities to participate as the main body of their artistic creation, not as passive spectators. 'Special K', which celebrated its 10th anniversary in 2022, is a cultural arts contest for the artists with disabilities to serve as social and artistic stepping stones for their active artistic activities. The contest categories include traditional music, practical music, classical music, dance, and theater/musical. 'The National Literacy Awards and Art Exhibition of the Disabled' selects excellent works and awards prizes. The literacy awards have two divisions of verse (poem, children's poem) and prose (short novel, intermediate novel, essay, tale). The art exhibition has Korean painting, Western painting, crafts, sculpture, calligraphy, literary painting, engraving and embossing calligraphy.

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

From 2009 to 2022, there were a total of 14 A+Festivals with around 1.4 million visitors and 20,000 artists with disabilities. Celebrating its 10th anniversary in 2022, Special K discovers diverse artists with disabilities in the areas of practical music, classical music, dance, Korean traditional music, and theater/musical. As of 2022, Special K discovered around 3,000 artists with disabilities in the performing arts area, who are actively performing

at home and abroad. 'The National Literacy Awards and Art Exhibition of the Disabled' celebrated its 32th anniversary in 2022. In addition to this, Jang Ye Chong promotes social participation and artistic activities of disabled people through various initiatives. Through the 'Able Access Art Fair', approximately 60 artists and 3,000 visitors participate every year and more than 20 Million Won of artworks are sold so far. Through the 'International Art Exchange for People with Disabilities', about 600 artworks are received, reviewed and finally selected each year, with a special exhibition held in the participating countries. Through the 'FDCA Academy', practitioners of cultural and artistic organizations and institutions for disabled people participated and identified the status of disability arts, discussed development plans, and received practice training for planning, funding, and publicity. With the 'Job Development Project for Artists with Disabilities' initiative, a new job titled 'Curator of Emotional Support' was developed which combines art and nursing care, with proper training and job manuals. In addition, Jang Ye Chong conducted a 'Study on the application of universal design to cultural gathering facilities' to build convenient and accessible facilities for artists with disabilities. Based on the results of the study, Jang Ye Chong inspected whether facilities are compliant with accessibility regulations, and suggested improvements by the types of facilities (main entrance, parking facility for the disabled, door, etc.) and types of disability (visual, hearing, intellectual, physical development). Lastly, 'AND Webzine' are published every year since 2020. 'AND Webzine', an abbreviation of Art & Disability, was designed as an online forum for people with or without disabilities to communicate and integrate through art and culture.

On the basis of the analysis of the responses provided through the CSO form, present up to ten main priorities of CSOs to implement the Convention over the next four years.:

-

EMERGING TRANSVERSAL ISSUES

Relevant Policies and Measures:

Activities in response to the climate crisis in the fields of art and culture

Name of agency responsible for the implementation of the policy/measure:

Korea Culture & Tourism Institute, Publication Industry Promotion Agency of Korea , the National Theater Company of Korea, Korea Craft & Design Foundation , Asia Culture Center Museum of Contemporary Art, Busan

Cultural domains covered by the policy/measure:

Performing Arts

Describe the main features of the policy/measure:

With the 2015 Paris Agreement, the Korean government recognizes and responds to the national responsibility for reducing greenhouse gas emissions. The Korean government is discussing measures in all areas of economy, society, and culture by organizing the 2050 Carbon Neutrality and Green Growth Commission under the direct control of the President and enacting the 'Framework Act On Carbon Neutrality And Green Growth For Coping With Climate Crisis' (effective from 2022). From around 2021, the cultural field has recognized and responded to climate crisis. Starting with public institutions under the Ministry of Culture, Sports and Tourism, the Korean government is promoting research, forums, and artistic activities to respond to the climate crisis as a form of

cultural expression. Korea Culture & Tourism Institute, a national policy research institute, conducted a basic research to establish cultural and tourism policies to cope with the climate crisis in 2021 such as 「A study to Introduce Environment Friendly Perspective in Cultural Arts」 and 「The Tourism Policy Direction to Respond 2050 Carbon Neutrality」. Publication Industry Promotion Agency of Korea held the 9th under the theme of 'How to improve our environment - Things we needed for a sustainable global environment' in 2021. Furthermore, by the National Theater Company of Korea not only reminded the audience of the importance of carbon neutrality, but also measured the carbon footprint generated in the entire process of production, publicity, and showing of the performance. It was an attempt to establish standards for carbon footprint reduction for the future performing arts. Korea Craft & Design Foundation held an exhibition in Culture Station Seoul 284, which reflected the essence of human beings through the climate crisis. Asia Culture Center held , reflecting the themes of climate change and environmental crisis. Museum of Contemporary Art, Busan also presented special exhibitions on environmental issues such as and . In July 2021, The Ministers of Culture of the G20 group had a meeting in Italy and agreed on a declaration that firmly positions culture as a major engine for sustainable socio-economic recovery in the wake of the COVID-19 pandemic. It particularly mentioned culture having a very important role in responding to the climate crisis issue. In this context, Korea's cultural activities in response to the climate crisis in the public areas led by the Ministry of Culture, Sports and Tourism partly contribute to implementation of the global agenda.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

There is diverse research, forums, art activities happening in response to the climate crisis using culture as a median. Performances and exhibitions with the themes of climate crisis and environment issues stand out among those. In the field of performing arts, by the National Theater Company of Korea is a representative example. The creators shared the carbon emissions generated during the production process and tried to reduce them in the areas of stage setting, costume, lighting, sound and video, and makeup. In the stage setting, the creators tried to cut back the production of new sets and minimized post-performance waste by using existing props owned by the theater company. Instead of making new costumes, they used existing clothes and used vegetable detergent for washing. In the lighting installation, they used LED lighting instead of incandescent lamps for electricity efficiency, and chose a sound delivery method that uses less power. Makeup artists used vegan cosmetics on actors, and produced promotional posters and program books using eco-friendly paper and soybean oil ink. In the field of visual art, Museum of Contemporary Art, Busan is a good example. In its 2021 exhibition of , the creators tried to reduce waste and carbon emissions generated during transportation and installation of the artworks. To do this, they transported six artworks from New York via sea, not by air transport, resulting in reduction of carbon emissions by 1/40. In , which was about a marine pollution in the era of climate change, the creators made and sold eco bags out of the waste materials from the exhibition. They also produced and distributed an upcycling experience kit, 'Dreaming Sea in my bag'.

Financial resources allocated to the policy/measure in USD:

Has the implementation of the policy/measure been evaluated?: NO

If yes, what are the main conclusions/recommendations?:

Conduct research and events to spread a culture that respects diversity in universities

Name of agency responsible for the implementation of the policy/measure:

Seoul National University Diversity Council

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<https://diversity.snu.ac.kr/page/provision.php>

Describe the main features of the policy/measure:

In March 2016, Seoul National University became the first Korean university that established a diversity council. The purpose of the council was to create a creative academic community and a healthy university culture where they understand and respect diversity. The SNU Diversity Council publishes 「The Diversity Report」 every year, and runs a contest for diversity books and films, a forum for public discussion on diversity, and a student internship program. 「The Diversity Report」 identifies the status of diversity of all members of SNU by yearly basis in the areas of institutions, gender, nationality, job titles, prior school, contract type, and disability. The report also looks for ways to support school life as well as work-and-life balance for diverse members. The Diversity Book and Film Contest is held annually from March to April for all members, and invites the members to write recommendations to refresh interest in diversity. As follow-up events, the Council runs a diversity book concert and a dialogue with audience while watching films of diversity. In addition, there is a forum for public discussion on diversity issues through a policy forum and diversity dialogues, where the results of the SNU Diversity Council research projects are shared. The Council also support students by operating a Diversity Internship Program where students directly participate in creating a community culture that respects and cares about diversity.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

In commemoration of The World Day for Cultural Diversity for Dialogue and Development (May 21), the Council held a Diversity Book Recommendation Contest, a Diversity Book Fair, and a Book Concert to have an opportunity to reflect on the culture of respect and consideration in the school. The 'Diversity Book Recommendation Contest' was held as a pre-event before the book fair. The Diversity Book Fair was jointly hosted with the Central Library, displaying the books that are selected through the screening process. The selected books in the recommendation contest have been exhibited for a month in the Book Cafe on the 2nd floor of the Central Library with their promotional materials and souvenirs since 2009. Lastly, the Council invited the authors of the books for a Book Concert as a follow-up event. From 2022, the Council extended the media to include a variety of books/films for recommendation. Also, in 2021, as a joint project with Arts Council Korea, it

researched on 'Development and pilot operation of an online curriculum for nurturing cultural diversity professionals' and a basic course is now open at K-MOOC from December 2021.

Financial resources allocated to the policy/measure in USD:

Has the implementation of the policy/measure been evaluated?: NO

If yes, what are the main conclusions/recommendations?:

CHALLENGES AND ACHIEVEMENTS

Describe the main results achieved to implement the Convention (at least one major achievement in one of the four goals):

The Republic of Korea protects and promotes diversity in cultural expression in its policies, measures, and programs across the nation. As such, the 2005 Convention has become an effective tool for spreading the value of cultural diversity between governments, and between public and private sectors. Spreading cultural diversity and increasing policies are important achievements not only at international level, but also at national and regional levels. The Republic of Korea has developed and maintained diverse cultural policies and programs that reflect the basic principles of the 2005 Convention, and is continuing its efforts to contribute to the implementation of the 2030 Sustainable Development Goals (SDGs). Although the QPR of Korea faced challenges and difficulties due to COVID-19 pandemic, the Republic of Korea implemented a number of measures to continuously develop an environment in which diverse cultures get together and coexist. Key achievements are as follows.

(Governance System) In order to promote diversity in cultural expression throughout the entire cycle of creation, production, distribution, and enjoyment of culture, the Republic of Korea expanded the range of collection and analysis of data on cultural diversity such as cultural diversity status surveys, public perception surveys, and public institution surveys. Furthermore, the Republic of Korea formalized the governance system by establishing basic planning for cultural diversity and designating an exclusive agency.

(Mobility of artists and cultural professionals) During COVID-19 pandemic, the Republic of Korea developed policies and programs to support art in a non-contact environment to secure artists' rights and mobility. It also promotes innovation in cultural products and services to solve problems in a digital environment. Under the Constitution, the Republic of Korea guarantees the rights of artists, and has been actively implementing policies for artists such as life stabilization fund load and employment insurance due to COVID-19.

(Sustainable Development Framework) The Republic of Korea supported in developing a framework that promotes cultural diversity policies within local communities, and formed a consistent relationship with civil society organizations. Currently, 17 local governments and two regional education offices have enacted and implemented cultural diversity ordinances. Additionally, 12 regions have conducted factual surveys to discovered issues on cultural diversity within the regions.

(Human Right and Basic Freedom) The Republic of Korea developed an indicator and performed data analysis to foster gender quality in art environment. In 2022, it established the 'Basic Plan to Support Cultural and Artistic Activities for the Artists With Disabilities (2022~2026)' to guarantee active supports for artists with disabilities' creative activities. Such supports include creative support, professional education and manpower training, international exchange, and development of standard performance theater.

Describe the main challenges encountered to implement the Convention and the main solutions found or envisaged to overcome them:

The implementation of the 2005 Convention is the outcome of cooperation with its member countries, and other domestic institutions, local governments, and civil society organizations. Many of its policies (such as awareness improvement and capacity building) need great effort and are process-oriented. Therefore, it is difficult to produce tangible results in short term. Despite efforts with laws, institutions, and governance systemization, cooperation and performance monitoring with policies are still challenging. Furthermore, many policies and measures include research, survey, planning, and data management which are not financially funded. Active discourses and spread of value in private economy (industrial) are important for cultural products and services. Unfortunately, there is a lack of

cooperation with private economies due to profit-driven nature of their activities. Therefore, continuous attention and efforts are needed to ensure that cultural diversity policies and measures not only occur within the government, but also in local community and private economy.


Describe the steps planned in the next four years to further implement the Convention and the priority areas identified for future policy action based on the conclusions of the current reporting process:

From 2021 to 2024, the Republic of Korea will carry out a policy program to implement the '1st Basic Plan for the Protection and Promotion of Cultural Diversity' led by the Ministry of Culture, Sports and Tourism. Other ministries include the Ministry of Economy and Finance, the Ministry of Education, the Ministry of Science and ICT, the Ministry of Foreign Affairs, the Ministry of Justice, the Ministry of Administration and Security, the Ministry of Health and Welfare, the Ministry of Employment and Labor, and the Ministry of Gender Equality and Family. The main strategies of this plan are 1) protection and expansion of cultural diversity, 2) ensuring cultural participation and accessibility of minorities, 3) spreading the value of cultural diversity and forming a foundation for coexistence. The aim is to create a cultural ecosystem of diversity and inclusion in the process of production, distribution, and enjoyment of culture. In particular, the Republic of Korea plans to continuously review new challenges and measures through the expansion of cultural diversity awareness projects, development of cultural diversity monitoring and evaluation initiatives, and consultation with government authorities and civil society organizations. During the period of writing the QPR of Korea in 2022, the Yoon Seok-yeol government was newly inaugurated. The new government's national policy principles align with that of the 2005 Convention, which are national interest, practicality, fairness, and common knowledge. Thus, future policies will implement programs that emphasize cultural diversity and inclusion.

ANNEXES

Please upload relevant documents (law, policy, agreement, regulation, strategy, etc.), studies and statistics in PDF format related to the implementation of the 4 goals and the 11 areas of monitoring of the Convention in your country. The documents should have been produced during the reporting period covered by this periodic report. Please provide the title and a description of the main content of the document in English or French.:

Attachment

 1st_basic_plan_for_the_protection_and_promotion_of_cultural_diversity.pdf

SUBMISSION

Designated official signing the report:

Title:

Ms.

First name:

Sungmi

Family name:

Yang

Organization:

Ministry of Culture, Sports and Tourism

Position:

Deputy Director

Date of submission:

2022

Electronic Signature:

