



# SOUTH KOREA COUNTRY REPORT

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## EXECUTIVE SUMMARY

South Korea has a plethora of organisations and mechanisms involved in cultural diplomacy and international exchange. This is partly the result of bureaucratic fragmentation and inter-departmental competition in central government and it has contributed to an absence of cohesive strategic goals. Recent research proposals have recommended new policies and structures to enhance and develop new ways to engage in cultural exchange.

The Ministry of Culture, Sport & Tourism has a lead role in cultural diplomacy and exchange both directly and via its support of the international presence of 25 Korean Cultural Centres and more than 90 Sejong Centres for the Korean language. There are plans to double their numbers internationally. The Ministry also supports the Korea Arts Management Service (which provides mobility grants, partnership with international festivals and cultural organisations, and associated international services for performing arts) and Arts Council Korea, (which funds Korean input to international cultural events, as well as arts residency opportunities). The Ministry of Foreign Affairs promotes public and cultural diplomacy initiatives and is responsible for its chief instrument for academic, cultural and intellectual exchange, the Korea Foundation.

Several Korean cities are networked internationally through culture, as are cultural organisations from both public and private sectors.

Key drivers of cultural diplomacy and exchange policy are the pursuit of greater international recognition of a Korea 'brand' through the international exposure of its culture and its cultural industries; and the desire to take advantage of the global interest in, and sustain the export income generated by, the international impact of the Korean 'Wave' – Korean TV dramas, pop music, films and video games.

South Korea appears open to international engagement with a wide range of countries, though the focus is increasingly on its immediate neighbours and other countries in the Asia-Pacific region.

The European Union (EU) Delegation in Seoul is small and does not have a cultural dimension to its work. Nevertheless, possible avenues are suggested that would give it a presence. Cultural institutes/embassies of Member States are active in Korea, though EUNIC is not.

The recently launched EU/South Korea Protocol on Cultural Co-operation could provide some impetus for co-productions in the audio-visual sector and cultural exchange and dialogue between cultural practitioners.

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## INTRODUCTION

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The Korean peninsula had a troubled history for much of the twentieth century. Korea was colonised by Japan from 1910-1945. This was followed by the catastrophic Korean War between 1950-1953, which led to conflict stalemate and the partition of North and South Korea (with continuing tensions to this day). In South Korea<sup>1</sup> the War was followed by three decades of dictatorship, years of poverty and then rapid economic development and urbanisation, that transformed the country from an aid recipient to an aid donor. Today more than 80 per cent of South Koreans live in cities compared with 28 per cent in the early 1960s, with 22 million of the total 49 million population living in the capital Seoul and its environs. The populace is relatively homogenous in ethnic terms, though there are a growing number of migrant workers, especially from elsewhere in Asia.

In common with China, South Korea has a delicate relationship with neighbour Japan, as a result of the years of occupation and ill-treatment and is unsettled by incidents such as the controversial visit in December 2013 of Japanese Prime Minister Abe to the Yasukuni Shrine (where about 2.5 million war dead and others are enshrined, including the instigators and leaders of Japan's colonial expansion and World War II aggression). Sensitivities extend to the cultural sector, e.g. the retention by the Tokyo National Museum of more than 1,000 heritage artefacts from the last years of Korea's Joseon Dynasty, that were allegedly looted by a wealthy Japanese businessman during Japan's occupation of Korea. Yet, the considerable success in Japan of Korean TV dramas, film and pop music has helped bridge the gulf in understanding between the two countries, especially among younger generations.

The expansion of South Korean TV, music, film, games and fashion, etc. are key manifestations of the Hallyu (Korean Wave) that has swept across East and South East Asia and beyond. It has also helped change perceptions of South Korean goods more generally. A decade or so ago, products of the Samsung and LG conglomerates were prepared (though not happy) to be mistaken as Japanese in Europe, as this was an indicator of quality in consumer electronics/communications hardware. This was sometimes referred to as the Korean discount. Today, these global brands have no need to hide their Korean origins. However, the government is concerned that South Korea's economic strength (it is Asia's third largest economy after China and Japan, and the world's 13<sup>th</sup> largest economy) is not sufficiently reflected in its international image and seeks to address this in its international relations.

In September 2013, South Korea, together with Mexico, Indonesia, Turkey and Australia, launched themselves as a new consultative international body of middle-power countries that seek to act as a bridge between developed and developing countries. Through MIKTA (the acronym these

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<sup>1</sup> In this paper both 'South Korea' and 'Korea' are used when referring to the Republic of Korea.

countries have adopted) the current South Korean administration seeks to deploy 'middle-power diplomacy' as part of a new international order.<sup>2</sup>

'Cultural diplomacy', 'cultural exchange' and 'public diplomacy' are terms in common use in government policy. The Ministry of Foreign Affairs uses all three terms, increasingly emphasising 'public diplomacy', while the Ministry of Culture, Sport & Tourism tends to emphasise 'cultural exchange', but also refers to the other terms. However, the tools employed by South Korea for cultural diplomacy and cultural exchange are very similar.

In her inaugural address on 25 February 2013, President Park Geun-Hye indicated that her new government's three priorities would be economic renewal, the happiness of the people and a cultural renaissance. The focus of the latter was to be the Hallyu, cultural heritage and cultural life. Her goal was for the value of culture to permeate every facet of society. These policy aims, while laudable, appeared to be rather short on specifics about how they were to be delivered.<sup>3</sup> Nevertheless, the Government intended to increase expenditure on culture and sport from about 1.2 to 2 per cent of government spending over the lifetime of this administration, and it is anticipated that this will benefit cultural and public diplomacy programmes.

South Korea has been an active player in UNESCO and hosts a number of centres for international co-operation in the Asia-Pacific region, including the UNESCO Asia Pacific Centre of Education for International Understanding (APCEIU), whose interests include the promotion of greater cultural understanding and dialogue, and the Intangible Cultural Heritage Centre for Asia Pacific (ICHCAP), a new agency to facilitate information exchange and networking in this area.

The country is also active in the Asia-Europe Foundation (ASEF) and has hosted conferences, symposia and workshops on culture, lifelong learning, intercultural dialogue, etc. It is involved in a number of network spin-offs from ASEF, such as the Asia-Europe Museums (ASEMUS) network and hosted the ASEMUS conference on Museum Education in 2012. Korean practitioners also participate in a number of other regional networks such as the Asian Art Museums Directors' Forum.

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<sup>2</sup> Not to be confused with MINT, the acronym Jim O'Neill (former Goldman Sachs economist who coined the BRIC acronym) has recently given Mexico, Indonesia, Nigeria and Turkey as the next group of emerging economies.

<sup>3</sup> During the consultation phase, the researcher attended a major conference in Seoul on 24 May 2013 on 'The Future of the Arts in the Era of Cultural Flourishing', at which the Government strategy was unveiled.

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## EXTERNAL CULTURAL RELATIONS IN THE POLICY CONTEXT

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### Government departments and agencies

Although there have been a number of organisational changes, policy objectives on culture in South Korea's external relations have not significantly changed in recent years. Key factors driving international cultural relations have been concerns to improve the country's international image through branding and a desire to take advantage of, and sustain, the Hallyu phenomena that has spread Korean TV dramas, popular music, film, etc. internationally.

There are a number of international 'players' involved in support of cultural diplomacy and exchange. Chief among these are the Ministry of Culture, Sports & Tourism (MCST) and the Ministry of Foreign Affairs (MOFA) and the distinction between them in the division of labour on international cultural relations is blurred. Generally, the MCST devises its international cultural diplomacy/cultural exchange plans annually. Its mid-term cultural exchange plans for 2013-2015 were published (in Korean) in 2013. These give a particular emphasis to the creative industries sector and government support is intended to lay the foundations for their growth.

Since 2010 the Korea Cultural Information Service (KOCIS) has overseen international cultural exchange within the MCST, who took over responsibility for KOCIS from the Bureau of Public Information in 2008. KOCIS has been responsible, since 2009, for Korean Cultural Centres, which disseminate information on, and promote engagement with, Korean culture and life. In 2013 there were 25 Korean Cultural Centres overseas, including seven in the EU: Paris (the oldest with the largest budget and considered the most important), Berlin, Brussels, Budapest, London, Madrid and Warsaw. New centres are planned, including in Rome; and the network will expand to 48 by 2017.

MCST also supports Korean language education overseas through the Sejong Institutes (formerly called Korean Language Centres). In 2013 there were more than 90 of these and their number is planned to grow to 200 by 2016. The Sejong Institutes establish partnerships with universities overseas that offer Korean language tuition and they provide the education institutions with qualified teachers, publications and other tools. Some are also located in Korean Cultural Centres.

MCST thinks of its role primarily to enhance bilateral understanding through international cultural exchanges. It appears to give almost equal weight to a range of objectives considered to be 'important' or 'very important'. Interestingly enough these include supporting foreign policy objectives. MCST also attaches importance to increasing cultural exchanges; attracting tourism; promoting dialogue and building trust with foreign publics; promoting a favourable image of Korea; branding; supporting the cultural sector to expand its activities internationally; improving exports and business in the creative industries; supporting cultural diversity; fostering people-to-people contacts; strengthening civil society; promoting national languages and translations; and promoting intellectual exchange. Support for diaspora communities is assuming greater importance to the extent that some Korean Cultural Centres appear to be focussing more on them than on foreign publics. The fact that overseas nationals with Korean passports were expecting to be given the right

in 2013 to vote in future Korean elections may have been one factor in this. The level of importance attached by MCST to the cultural sectors being promoted in international exchange varies over time. Currently, the heritage, libraries, performing arts, visual arts, music and sport are deemed to be 'very important'. Intellectual exchange, museums/exhibitions, literature and literary translations, film, press/book publishing, design, fashion and architecture are all considered 'important'. Video games and diversity were 'less important'.

The Korea Culture & Tourism Institute (KCTI) is responsible to the MCST and is used by the Ministry as an instrument to conduct research into specific policy issues and recommend strategies for dealing with them. It acts as a policy incubator and has conducted research on cultural exchange, which is referred to later in this paper. Unfortunately its publications are only in Korean.<sup>4</sup>

A budget of KRW 273 billion (188.3 million euros) was earmarked by the MCST for international cultural exchange projects, including the Korean Cultural Centres, in 2013. This represents an increase on previous years, especially in the area of sport.

MOFA states that it does not have an explicit official strategy for culture in external relations, but its policy is implicit through its principles of interactive communication and engagement and encouraging civil initiatives. This implies less state intervention and that cultural exchange is led by the offer available and the demand of the partners.

MOFA's chief agent for cultural exchange is the Korea Foundation and its network of offices internationally that promote greater understanding of South Korea via cultural, educational and intellectual exchange (see below). MOFA is also responsible for South Korean embassies overseas, which may have cultural attaches. A project, 'Promoting the uniqueness and Ingenuity of Korean Art through Various Permanent Exhibitions in Embassies and Consulates Abroad', ran from 2003-2010, and sought to strengthen the image of the country and its rich heritage.<sup>5</sup>

The principal department within MOFA responsible for cultural relations is the Cultural Diplomacy Bureau, which is changing its name to Public Diplomacy Bureau. MOFA is pressing for the political portfolio for public diplomacy to be elevated to at least Vice/Deputy Minister level.

Surprisingly, MOFA indicated that supporting foreign policy aims, improving diplomatic relations, and promoting dialogue and trust with foreign publics were not principal objectives. When clarification was sought at the consultation stage, it was acknowledged that fulfilling these aims were important, but not priorities for the Cultural Diplomacy Bureau. Promoting a favourable image of South Korea abroad, increasing cultural exchanges, promoting the national language and aid to developing countries were considered to be 'very important' (though responsibility for the latter is situated in the Prime Minister's office). Branding, supporting the cultural sector to expand activities internationally, improving exports in the creative & cultural industries, supporting cultural diversity,

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<sup>4</sup> English abstracts are very short and do not usually summarise conclusions.

<sup>5</sup> According to a Ministry of Foreign Affairs & Trade White Paper quoted in Shin, Seung Jin, *Strategic Directions for the Activation of Cultural Diplomacy to Enhance the Country Image of the Republic of Korea*, paper, 2008, p.52.

fostering people-to-people contacts and contributing to conflict prevention and security are considered 'important'. Museums, exhibitions, heritage, libraries, performing and visual arts, literature and literary translations, music, film and audio-visual, press and book publishing, design, fashion and sport were all considered important sectors in external relations by MOFA; intellectual exchange, games, TV & video, advertising and architecture were not.

In 2008 as part of its public and cultural diplomacy efforts, the Ministry of Foreign Affairs & Trade, as it was then called, initiated a series of global issue culture-based events designed to heighten awareness, both of the Korean and international communities, of the eradication of poverty, climate change and environmental concerns. They were undertaken in conjunction with the Korea Foundation. In 2012, for example, the Foundation staged a 'K-pop Nature' concert in Korea in conjunction with the International Union for the Conservation of Nature, and a 'Beautiful Concert, Beautiful World' music event in London to celebrate the ParaOlympic Games.

MOFA secured a budget of KW 6.7 billion (4.6 million euros) in 2013 to pursue the new government's drive for the deployment of soft power. It allocated some of these resources to launch, in July 2013, the first civilian diplomatic corps, comprising people from diverse backgrounds as part of its policy to strengthen public diplomacy and improve the international image and influence of the country. The civilian diplomatic corps includes 30 adolescents, 20 senior citizens and three overseas students (including one from the Netherlands) studying in South Korea. A group of musicians, led by Korean composer Don Spike, is also part of the corps. They plan to hold auditions in Kenya to boost people-to-people exchanges. A Public Diplomacy Co-operation Centre has been established in Seoul by the Cultural Diplomacy Bureau to support diplomatic efforts undertaken by private entities and civilians.

The Korea Foundation was established in 1991 and supports academic, cultural and intellectual co-operation exchange programmes, promotes public diplomacy initiatives and publishes journals to increase a better understanding about South Korea in the world. It provides support to about 150 universities in 50 countries to advance Korean studies and assists international museums to establish or renovate Korean gallery spaces. The Foundation has seven overseas offices, only one of which (Berlin) is in the EU; others are in China, Japan, Russia, Vietnam and the USA (Washington, DC, and Los Angeles).

The Foundation also has its own Cultural Centre in Seoul, where it programmes exhibitions, music performances in a wide range of genres, and mounts festivals to introduce Koreans to different aspects of global culture. Exhibitions cover visual arts, crafts, design, architecture and photography, and may be curated by the Foundation or jointly with national and international organisations. On occasions, the Centre will simply host exhibitions curated elsewhere and determined on the basis of applications from organisations, embassies and foreign cultural institutes. On average 10-15 exhibitions are presented every year.

Although its funds are channelled through MOFA, the Foundation obtains its financial resources via an ingenious tax on passport income collected by the Ministry. In addition, the Foundation has an endowment fund provided by government and the income generated from this

increased significantly in 2012. Nevertheless, it has also been drawing funds from its capital to supplement income.

Much of the focus of the Foundation's overseas programme is on museums. In 2012, five museums (four in the USA and one in Sweden) opened new Korean galleries with Foundation support. By 2013, 27 Korean galleries in 10 countries had been established or renovated with financial assistance. Programme assistance was made in 2012 to enable eight museums abroad to hold exhibitions and associated events on Korean art. The Foundation has established a Global Museum Internship Programme to enable promising Korean students in museum-related fields and junior level curators to gain work experience at world renowned museums (in 2012 all were located in the USA). There is also a Foundation Think Tank Fellowship/Internship designed to train the next generation of Korean leaders, facilitate intellectual exchange and expand international connections by arranging internships at world renowned research institutes, such as the Stockholm International Peace Research Institute.

Annually, the Foundation organises a Korean Festival to introduce overseas audiences to Korean culture. It took place in four major Brazilian cities in 2012, and in 2013 was presented in six ASEAN countries. Cultural events are also organised in co-operation with Korean embassies to introduce local publics to Korean culture (e.g. in 2012 ballet performances were arranged to mark the 20<sup>th</sup> anniversary of relations with South Africa and the 50<sup>th</sup> anniversary of relations with Israel). Its budget for cultural exchange in 2011 was KRW 5.5 billion (3.6 million euros). Other activities supported are aligned with MOFA's diplomatic initiatives, as was the case with the Korea-Japan Festival. Cultural events are also organised by the Korea Foundation's overseas offices.

It was to be expected that the objectives of promoting cultural exchanges and fostering people-to-people contact would be considered 'very important' by the Foundation. Objectives described as 'important' were: supporting foreign policy objectives; improving diplomatic relations; promoting dialogue and building trust with foreign publics; promoting a favourable image and branding South Korea abroad; supporting the cultural sector to expand activities internationally; improving investments and exports in the cultural and creative industries; supporting cultural diversity; promoting the use of the national language; promoting translations, higher education and, perhaps less obviously, promoting tourism. In the main, these were in line with MOFA and MCST priorities.

When it comes to cultural interventions, the Foundation considered intellectual exchange in humanities; museums/touring exhibitions; performing arts; visual arts; and film and audio-visual services to be 'very important'; while heritage; libraries/archives; literature/literary translations; music; press and book publishing; TV/Radio; design; fashion; and architecture were all deemed to be 'important'. Only games, advertising and sport were said to be 'less important'.

The Korea Arts Management Service (KAMS) is funded by the MCST to provide assistance to Korean contemporary and traditional arts organisations and practitioners to make the performing arts sector in particular more competitive and managerially competent. Its staff of about 50 do this through training, information, research, consultation, international exchange and showcasing programmes. Key activities are strategic advice for international market development, the provision

of information about international exchange opportunities in the performing and visual arts, as well as the organisation and management of the Performing Arts Market, Seoul (PAMS) and Centre Stage Korea. KAMS provides mobility, 'go and see' and touring grants to support the presentation of both traditional Korean performing arts and contemporary theatre, music, dance and multidisciplinary arts. In conjunction with the Korea Foundation, travel grants are available for selected performances from the Performing Arts Market. The KAMS Connection programme is an interesting initiative that forges partnerships with overseas festivals, theatres and co-operation in the performing arts. To date the Connection programme has been developed with Finland, the UK and USA.

Arts Council Korea (ARKO) is an adjunct of the MCST, although it operates on a quasi-independent basis. Its role is to support Korean artists and organisations domestically, but it also supports some international engagement, including Korean participation in the Venice Biennale and artist-in-residence programmes in South Korea and abroad. Its budget for cultural exchange in 2011 was KRW 5.5 billion (3.4 million euros). It is an active member of the International Federation of Arts Council & Cultural Agencies (IFACCA).

Arts education practitioners can be supported through the Korea International Co-operation Agency to visit and lecture in developing countries.

Developing countries are also a feature of the international work of the Cultural Heritage Administration, which provides technical and other support for the protection, restoration and presentation of the tangible and intangible heritage in countries that lack the resources to maintain their cultural assets.

The Korean Film Council supports film production and, in this connection, is involved in international work, as is the Film Promotion Board.

Decisions on the geographical priorities of cultural diplomacy, etc. are taken by MOFA and MCST and are in accordance with national government priorities. For example, the Cultural Affairs Bureau at MOFA determines the countries it wishes to engage based on where it wants to tie diplomatic relations. However, in practice, the priority territories are generally those countries with whom Korea has forged close economic and cultural relations and/or are due to historical factors. Hence the interest in China, the USA and Japan. Europe, especially France, Germany, Spain and the UK and, increasingly, Eastern Europe, is also on the radar; so is Russia and the Middle East. Increased attention though is being devoted to the Asia-Pacific region as evidenced, for example, by Korea's and Indonesia's high-level announcement in 2013 to boost cultural co-operation and strengthen economic links through their respective creative industries.<sup>6</sup> Nevertheless, MCST plans to boost cultural exchange with a wide variety of countries, utilizing special occasions such as anniversaries of diplomatic relations. In the main, the geographical activities of organisations such as the Korea Foundation or Arts Council Korea are not determined by government priorities.

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<sup>6</sup> See for example, 'Korea, Indonesia to co-operate in creative industries', *korea.net*, 15 October 2013. Online. Available at: <http://www.korea.net.NewsFocus/Policies?view?articleId+113705>.

## Cultural branding and international engagement at local level

Following government decentralisation in 1995, metropolitan cities and provincial capitals became actively engaged in international exchange with other cities and local activities internationally. Some of these initiatives were also part of city branding exercises.

The South western city of Gwangju is being promoted as a 'hub city of Asian Culture' under an initiative being fostered by the MCST. It is South Korea's most ambitious cultural infrastructure development to date and will feature a large culture venue, the Asian Cultural Complex, comprising an Asian Arts Theatre, and agencies for Cultural Promotion, Asian Culture, Culture for Children, Cultural Exchange and for Asian Culture Information. The latter will comprise an Asian Cultural Research Institute, Cultural Resource Centre and an Academy. Scheduled to partially open in 2015, the Asian Cultural Complex is discussing a joint production with Chinese artist Ai Wei Wei as part of the launch.<sup>7</sup> In addition, Gwangju is host to a major art biennale. The city has also been nominated as one of the three Asian Cities of Culture in a new initiative launched by the governments of China, Japan and South Korea to promote cultural co-operation and understanding.

Seoul, Incheon and Jeonju are members of the UNESCO Creative Cities Network and their international exchanges are undertaken at a distance from broader MCST and MOFA cultural diplomacy policies. The capital, Seoul, has ambitions to become one of the 10 most important global cities of the future. In the past it benchmarked other cities, but today the paradigm has shifted. Seoul has been associated with design in particular and was nominated UNESCO City of Design in 2010. The Seoul Design Foundation, funded by the City Government, has built relations with design centres in London, Paris, Tokyo, Germany and the USA. The capital city is also becoming known for the Seoul Media City Biennale, which attracts artists working in new media from across the world. In 2013, Seoul celebrated the 20<sup>th</sup> anniversary of its sister city relationship with Beijing, and events with another sister city, Moscow, are being planned for 2014. Incheon has been named World Book Capital 2015 by UNESCO and the international organisations representing the book industry. Another city associated with books is Paju, a significant area of which is almost entirely devoted to all aspects of the publishing industry. The origins were a private sector initiative that benefited from acquisitions of inexpensive land, as well as government support.<sup>8</sup> Meanwhile, the Cheongju Craft Biennale attracts artists/crafts people from many countries.

Busan, which hosts possibly the most important International Film Festival in Asia, is now described as City of Film and the Korea Film Council will re-locate to the city. Busan has also been co-operating in performing arts exchanges with Jakarta in Indonesia.

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<sup>7</sup> "Asia's Cultural Window to the World..." Asia Cultural Complex Discloses Outline for Its Contents', *Digital Journal*, 2013. Online. Available at: <http://www.digitaljournal.com/pr/1577346> (accessed 4/12/13).

<sup>8</sup> Pajubookcity, Bookcity Culture Foundation website: <http://www.pajubookcity.org>.

## Proposals to overcome administrative confusion and advance cultural exchange policy

It is difficult to escape the impression that there is overlap between the institutional players involved in cultural diplomacy and exchange. The Ministry of Culture, Sport & Tourism has an International Cultural Affairs Division and an in-house Korea Cultural Information Service that oversee international cultural exchanges. It is also responsible for Korean Cultural Centres internationally and for the Sejong (language) Institutes abroad. MCST also financially supports the Korea Arts Management Service, which provides mobility funds and other international services and Arts Council Korea, whose work includes an international dimension. The Ministry of Foreign Affairs has a Cultural Diplomacy Bureau, with oversight of the Korea Foundation and Korean embassies. The perception of a territorial overlap is further illustrated by the fact that the budget for Korean Cultural Centre activities comes from the MCST, which proposes KCC personnel. However, such personnel become employees of MOFA, which pays their salaries.

In the past there have been differences of opinion between the Ministries, e.g. over the type of Korean movies to be shown abroad. MOFA has favoured films that show South Korea in a good light, whereas the MCST has been principally interested in the quality of the movie. Other differences of opinion reflect, for example, MOFA's interest in government support for international exchange being more in line with foreign policy objectives (though the objectives of both Ministries are broadly similar).

Despite the numbers of different organisational instruments employed in cultural exchange, in general those working for them are primarily concerned with delivering the best for Korean culture and Korean foreign publics. Nevertheless, some interviewees wondered whether civil servants at MOFA and MCST really wanted to co-operate; it was, they suggested, a question of ownership. However, MOFA and MCST signed a Memo of Understanding on 5 June 2013 to strengthen co-operation in promoting the Nation's diplomacy and culture overseas. If there is a 'turf war' between the Korean Ministries, it is evident that the MCST is winning. In any case, it is expected that the current confusion will be resolved in the next year or so through legislation.

A possible blueprint for policy and organisational change has been suggested in research conducted by the Korea Culture & Tourism Institute.<sup>9</sup> This study refers to the failure to undertake assessments of cultural exchange outcomes and examines perceptions of, and demand for, cultural exchange as well as looking at the way it is executed. It calls for a new vision and strategy to meet new global circumstances and digitization, etc. It suggests that Korea's cultural diplomacy/cultural exchange approach should strive to establish an international image of a country that communicates through culture and promotes cultural diversity.

The report proposes a new policy agenda that would balance 'inbound' and 'outbound' cultural exchange. To encourage 'inbound' exchange it recommends increasing the number of Korean cities involved and for them to maintain regular cultural exchange with cities overseas. The

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<sup>9</sup> Chung, Jeonsook, *A Study on the promotion of international exchange in cultural area* (sic), Seoul: KCTI, 2012 (in Korean).

promotion of 'outbound' exchange would be enabled, the report asserts, by the creation of a Special Forum for Studies of Foreign Culture and a programme to educate specialists for international cultural exchange.

To ensure open and democratic cultural exchange the report recommends a mentoring programme for young artists, as well as opportunities both for foreigners living in Korea and immigrants to experience Korean culture and thus enhance understanding. The use of social media is also recommended to increase demand for Korean culture.

New structures are recommended. It is not entirely surprising, given that the KCTI is an instrument of the Ministry of Culture, Sport and Tourism, that the report considers that MCST should handle all cultural exchange for government and support the international activities of arts organisations. Korean Cultural Centres would be the basis for MCST actions. Cultural exchange, including cultural events with other countries, should be the responsibility of governmental and public bodies in Korea. Private bodies should be supported to be creative in programming the contents of cultural co-operation and building a sustainable network.

New initiatives are proposed, in particular an Information Service Centre for International Exchange, which would divide information by international region and cultural genre. The Service Centre would be responsible to a new body within Government, the Institute for the Promotion of International Cultural Exchange, which would distribute resources, etc. A Committee for Studies of Foreign Culture should also be established comprising specialists who could assess demand for exchange from countries abroad. Structural change would be needed within MCST.

A separate study analyses the operating status of the Korean Cultural Centre and its overseas offices and alternatives for the transition of their legal status.<sup>10</sup> It considers the advantages and disadvantages of maintaining the Centre and its international offices as a governmental organisation and reorganising it as a private organisation funded indirectly by government. However, the research preference is to transform it into a quasi-non-governmental public organisation (e.g. on the lines of the British Council). Such a body would be a hub and supporter of international exchange, connecting domestic and foreign organisations, establishing networks (e.g. with the Korean Cultural Centres abroad) and providing content for international exchange.

### **Hallyu and its impact on South Korea's image and policies**

The international success of the Hallyu (Korean Wave) – Korean TV dramas, popular music, films, video games, fashion, etc. – has had a significant impact on perceptions of, and interest in, South Korea. Rapper Psy's performance of 'Gangnam Style', which became a global sensation on YouTube in 2012, was one of the more recent manifestations of the phenomenon (though, ironically, Psy is atypical of most exported 'K' pop, which generally features girl or boy bands).

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<sup>10</sup> Ko, Jeong-min, *A Study on Redefining the Legal Status of the Korea Council for the Revitalisation of Cultural Exchanges*, Seoul: KCTI, 2012 (in Korean).

The term 'Korean Wave' was first coined by the Chinese media more than a decade ago following the huge popularity in that country of Korean pop music and especially TV dramas.<sup>11</sup> Hallyu was also a considerable success in South Korea's other neighbour, Japan, initially due to the popularity of the Korean TV drama series 'Winter Sonata', first shown there in 2003. It is generally agreed that this and other Korean TV productions such as 'Dae Jang Geum' (Jewel in the Palace), as well as 'K' pop, have done more to improve understanding between the public of both countries than any government cultural diplomacy initiatives hitherto.

Exports of Korean TV dramas and popular music grew very rapidly in the first decade of the twenty-first century as what was, initially, a market confined to East and South East Asia, reached new audiences in Europe, the Middle East and the Americas stimulated by the internet and social media. Organisations in France, for example, charter flights from Paris to Seoul for groups of young French people who want to see where the TV dramas and films are shot.<sup>12</sup>

TV dramas accounted for 81.9 per cent of Korean broadcast content exported in 2011.<sup>13</sup> However, although TV 'Soap' operas and 'K' pop may be at the forefront of the impact on foreign publics and impressions of South Korea, both were exceeded by Korean exports of games (animation and cartoons) at 9.1 per cent and publishing at 6.6 per cent, compared with broadcasting exports of 5.5 per cent (of which TV dramas represented 4.4 per cent) and popular music at 4.6 per cent.<sup>14</sup> The economic value of Hallyu products in 2013 was expected to amount to about KRW 12 trillion (8.1 billion euros) according to research reported in *Korean Times*.<sup>15</sup>

Of course the metaphor of a 'Wave' may imply a transitory phenomenon. Thus, after some hesitation, the government began to consider what steps it might take to capitalise on the Hallyu effect and harness its output to enhance South Korea's exports, international presence and diplomatic leverage. This was one of the factors that led former President Lee Myung-bak to establish a Presidential Council on Nation Branding in 2009. The Council comprised 47 individuals, mostly from the private sector, but including government ministers and officials. There was much domestic and international scepticism about the Council's declared ambition to raise South Korea's ranking of 33<sup>rd</sup> in the 2008 Anholt-GfK Roper Nation Brands Index (which measures the global image of a country) by a massive 18 positions over four years. Sceptics included Simon Anholt himself.<sup>16</sup> There were mixed opinions about the work and achievements of the Presidential Council, which has been disbanded now.

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<sup>11</sup> Jong, Gunjuo & Park, Won K., 'Korean Wave as a Tool for Korea's New Cultural Diplomacy', in *Advances on Applied Sociology*, 2012, 2, 3, p.196.

<sup>12</sup> Information supplied by the Director of the Institut français, South Korea.

<sup>13</sup> Kim Su-jeong, 'A Second "Dae Jang Geum" unlikely with Export Strategies Alone', *Korea Focus*, Seoul, December 2013. Online. Available at: [http://www.koreafocus.or.kr/design2/layout/content\\_print.asp?group\\_id=105050](http://www.koreafocus.or.kr/design2/layout/content_print.asp?group_id=105050).

<sup>14</sup> Ibid.

<sup>15</sup> *The Korea Times* website: <http://www.koreatimes.co.kr/>.

<sup>16</sup> Interviewed by the *Korea Times*, Anholt observed that no country has ever moved by more than a few positions in the Nation Brands Index (mentioned in Kim, Regine, 2011, 'South Korean Cultural Diplomacy and Efforts to Promote the ROK's Brand Image in the United States and Around the World', *Korea*, Summer 2011, p.125. Online. Available at: <http://www.sjeaa.stanford.edu/journal111/korea2.pdf>.

Perhaps a more significant development was setting up the Korea Creative Content Agency (KOCCA) to support more effectively the growth of the creative industries sector by bringing together five bodies: the Korea Culture and Content Agency, the Korea Broadcasting Institute, the Korea Game Industry Agency, the Cultural Contents Centre and the Digital Contents Business Group of Korea IT Industry Promotion Agency. Government policy has sought to extract full value from creative content.

Government measures to sustain the Hallyu in the face of reductions in output included subsidising production costs of some films and TV dramas, as well as facilitating the broadcast of Korean TV drama series in Latin America and Africa. According to the Korea Communications Commission, the Middle East and Eastern Europe are seen as the long term markets for Korean cultural content. Korean TV has been showcased in Bulgaria, Hungary, Poland and Romania, as well as Jordan and Turkey.<sup>17</sup>

The MCST established a KRW 12 billion fund (7.9 million euros) in 2012 to support the creation of original South Korean musicals and an art academy. Stage musicals are big business in South Korea generating more than KRW 290 billion (equivalent to 185.4 million euros) in 2012 according to the Korea Culture & Tourism Institute.<sup>18</sup> Much of the income generated is from musicals licensed from EU States or the USA (e.g. 'Phantom of the Opera' from the UK). Although Korean produced musicals can achieve popular success and are exported to Japan, for example, critics suggest this is largely due to the popularity of the TV/music stars that appear in them. Subsequently, the government indicated a further KRW 54.4 billion (36.1 million euros) would be made available to boost Hallyu production. Laudable as these initiatives may have been, it is difficult to escape the impression that government policy has been playing 'catch up' with developments that have occurred in the commercially driven creative industries.

The penetration of Hallyu in markets in Asia led to some anti-Korean backlash in Japan, China and South East Asia. Initially, research analysing the extent of this perceived hostility to South Korea indicated that, in the main, this did not reflect a rejection of Korean popular culture; rather the criticisms were primarily of other aspects of Korean social and cultural life revealed as a result of greater media attention and awareness of the country.<sup>19</sup> The research suggested the growing need for Korean Cultural Centres to engage in two way dialogue. However, subsequently, in Vietnam and several other countries in the region there were demonstrations against South Korea on the grounds it was flooding countries with its cultural content without reciprocity.<sup>20</sup>

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<sup>17</sup> 'Korea eyes Mideast, E. Europe for hallyu sales', *Korea Herald*, 15/11/12.

<sup>18</sup> Cited in 'Marquee time for musicals', *Korea Joongang Daily*, 30/1/13. Online. Available at: <http://koreajoongangdaily.joinsmsn.com/news/article/article> (accessed 25/4/13).

<sup>19</sup> Lee, Yun-kyung, *Analysis on the Status of Anti Korean Waves and Research on Counter Measures*, (Korean text, English abstract), Seoul: Korea Culture & Tourism Institute, 2009. Online. Available at: [https://www.kcti.re.kr/eng\\_05\\_1.dmw?method=view&reportId=2&isSearch=true&reportCategory=1&reportTitle=false&userName=false&reportSeq=427&pageNum=3&groupNum=9](https://www.kcti.re.kr/eng_05_1.dmw?method=view&reportId=2&isSearch=true&reportCategory=1&reportTitle=false&userName=false&reportSeq=427&pageNum=3&groupNum=9).

<sup>20</sup> Referred to in M. Le Sourd, E. Di Federico and S-W. Yoon, *EU-South Korea: Current Trends of Cultural Exchange and Future Perspectives*, Brussels: European Expert Network on Culture Report, 2012, p.24.

Further research suggests that it has been difficult to measure the positive effects of the Hallyu ‘explosion’ and produce robust information that could advance government policy in this area. Apart from its recommendation (again) to strengthen the activities of Korean Cultural Centres, the study calls for co-operation between the cultural industries and other businesses so that the ‘spill-over’ effect of the Hallyu can be more actively utilised by business.<sup>21</sup>

It may be interesting to compare South Korea’s approach to branding with that of Japan. The ‘Cool Japan’ branding initiative not only has considerably more resources, but appears to be a little more strategic. Policy efforts in this area in South Korea appear to have lacked coherence. Generally, individual ministries and agencies have acted independently of each other in the absence of a clearly defined strategy. This may change.

### The cultural sector and its concerns

National level cultural actors involved in international cultural engagement are the National Museum of Korea, National Theatre of Korea, National Gugak Centre and the National Folk Museum. Each has its own external relations policies and/or participates in government assisted international cultural programmes, etc.

The impressive Seoul Arts Centre, dating from the early 1990s, is one of the examples of how Korea invested in the cultural infrastructure as its economy grew. The Centre regularly presents international performing arts. The Hanguk Performing Arts Centre (HanPAC) operates four theatres with about 300 performances presented annually and co-operates with performance centres in Asia and beyond.

The Korean Artist Project is an online initiative from 2011-2013 designed to promote Korean artists internationally. The MCST has provided funding for the development of the website. It is developing residency programmes with Italy.

Some private sector businesses are very active in the domestic cultural sector, but also have international interests. LG Art Centre is an important venue in Seoul supported by the Foundation of the eponymous electronics company. Its budget in 2013 was about KRW 9.5 billion (6.5 million euros), of which KRW 3 billion (2.06 million euros) was for programming and the remainder for operations.

The Hyundai Card, the brand loyalty card of Hyundai industries, organises exclusive large scale events, e.g. the ‘Super Concert’, which presents major performing artists from South Korea and overseas. Users of the card obtain tickets at discount prices. For rock music festivals and other major events, the organisers use international agents to contract and arrange the engagements.

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<sup>21</sup> Chae, Jeeyoung, *A Study on Policy Alternatives for the development of New Korean Waves*, (Korean text, English abstract), Seoul: Korea Culture & Tourism Institute, 2011. Online. Available at: [https://www.kcti.re.kr/eng\\_05\\_1.dmw?method=view&reportId=100&isSearch=false&reportCategory=1&reportTitle=false&userName=false&reportSeq=540&pageNum=4&groupNum=1](https://www.kcti.re.kr/eng_05_1.dmw?method=view&reportId=100&isSearch=false&reportCategory=1&reportTitle=false&userName=false&reportSeq=540&pageNum=4&groupNum=1).

Vincero is a major player in the classical music sector. It introduces international performers and orchestras to South Korea. It has, for example, brought the London Symphony Orchestra and the Chamber Orchestra of the Academy of Ancient Music from the UK. Although there is a Korean audience for western classical music, given the expenses of touring activities internationally it is usually only affordable to bring major European and US orchestras to South Korea if they are also touring to Japan and, increasingly, to China. This applies even more so to opera and ballet because of the expense. Other major promoters include Mastmedia, which stages musicals from Europe and the USA, and Credia, which often brings less well known performers from abroad and makes them celebrated in Korea.

Hankook Ilbo Cultural Project Centre, a sister company of the *Korea Times*, brings major 'blockbuster' visual arts exhibitions to Seoul, e.g. 'Van Gogh in Paris' (2012) and a Gauguin exhibition in 2013. Its focus especially is on introducing the Korean public to the Impressionists. Such exhibitions involve major expenditure (e.g. upwards of KRW 4 billion/2.6 million euros) and normally run for about 100 days and attract around 100,000 visitors. Sponsors are also sought to help defray the costs. The cultural divisions of other newspapers, such as Chosun Ilbo and Dong-A Ilbo, also host major art exhibitions with the expectation of making a profit (young Korean students provide a ready-made audience as it is almost obligatory for them to visit an exhibition as part of their studies).

A significant imbalance was noted in the publishing sector between the interest shown in exporting European literature, etc. to Korea, compared with little evident interest shown by European publishing houses in Korean literature in translation.

In the main, the cultural sector does not seem to have significant concerns about the role of government and its agencies in promoting cultural exchange, though there is a perception that government sometimes seems more preoccupied with the external image of Korean cultural organisations than with the content. In addition, some interviewees acknowledged that government/public agency roles could be simplified and they commented on the relative lack of consultation on policy. In relation to the latter point, MCST consultation appears to be ad hoc, though MOFA organises meetings with public and private specialists from TV and stage to justify its artistic choices and to secure their blessing when events are organised overseas.

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## CULTURAL RELATIONS WITH THE EU AND ITS MEMBER STATES: REALITIES AND EXPECTATIONS

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### Cultural interactions and support

The South Korean Government has Memoranda of Understanding on cultural exchange with almost 100 countries, 16 of which are with EU Member States (Belgium, Bulgaria, Czech Republic, Estonia, Finland, France, Germany, Greece, Hungary, Italy, Latvia, Poland, Portugal, Slovak Republic, Spain and the UK). Events to mark the 130<sup>th</sup> Anniversary of diplomatic relations with the UK and ties with Germany, and the 40<sup>th</sup> Anniversary of ties with Finland are anticipated. Events celebrating the 50<sup>th</sup> Anniversary of diplomatic ties between South Korea and the EU were held in 2013.

The European Union has a Free Trade Agreement with South Korea and since 2011, when it became effective, EU exports have grown strongly giving it a trade surplus in 2012, when EU trade in general with South Korea rose to 37.8 billion euros. The increase in EU imports of Korean cultural goods has been fuelled by the popularity of the Korean Wave. Chapter 10 of the FTA refers to intellectual property.<sup>22</sup>

A Protocol on Cultural Co-operation with South Korea inside the Free Trade Agreement has been provisionally applied since July 2011. However, the first meeting of the EU-Korea Cultural Co-operation Committee did not take place until December 2013.

The Protocol seeks closer co-operation between the EU and South Korea, including increasing exchange and dialogue between artists, performers, technicians and cultural experts (Article 2), promoting increased contacts in the performing arts (Article 8), disseminating publications and facilitating co-publishing and translation (Article 9) and exchanges of expertise and good practice in the heritage sector (Article 10). Particular emphasis is given to the audio-visual sector, granting preferential treatment for market access for co-production (Article 5) and the promotion of audio-visual works of the EU and South Korea through festivals and similar initiatives (Article 6). Support for audio-visual co-production would be in line with past recommendations, such as that of the Korean Institute for Industrial Economics & Trade, which considered the provision of incentives for foreign film producers to collaborate with their Korean counterparts would allow South Korean films to penetrate overseas markets.<sup>23</sup> France is alone in having a co-production agreement with South Korea that offers tax incentives, finance opportunities and the potential for European distribution.

Arguably, of equal importance is the issue of distribution in South Korea. As the market for DVDs in South Korea is said to have collapsed in the face of increases in downloads, much of the

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<sup>22</sup> 'Free Trade Agreement between the EU and its Member States, of the one part, and the Republic of Korea, of the other part', *Official Journal of the EU* L 127, 14 May 2011, pp.43-58 'Chapter 10 Intellectual Property'. Online. Available at <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:L:2011:127:0006:1343:en:PDF>.

<sup>23</sup> Cited in Le Sourd et al., op. cit., p.60. Online. Available at: [http://eng.kiet.re.kr/kiet\\_eng/?sub\\_num\\_213&state=view&idx=7952](http://eng.kiet.re.kr/kiet_eng/?sub_num_213&state=view&idx=7952).

revenue for European films has to be earned at the cinema box office.<sup>24</sup> But European movies represented only 3.7 per cent of the market share in South Korea in the first half of 2012, compared with 40.3 per cent of Hollywood imports (South Korea is in the unusual position of having a higher domestic market share for its own films than US productions).<sup>25</sup> Korean companies consider support measures would assist the circulation of European films. There are precedents for this at bilateral level (e.g. the former UK Film Council and the Korean Film Council signed a co-distribution agreement in 2007, which enabled either country to access marketing funds from the other for a period).

In the light of the Protocol, the Korea Culture & Tourism Institute issued a research report in 2011 calling for a Korean government policy that could take advantage of the potential opportunity to expand co-productions and cultural co-operation that the new accord presented.<sup>26</sup> The fact that Korea, unlike many other Asian countries, has ratified the UNESCO Convention on the Diversity of Cultural Expressions, makes the EU-Korea relationship potentially promising in relation to co-productions in the field of culture. Annual surveys are undertaken by KAMS on the extent of international exchange between South Korea and foreign countries in the contemporary and traditional performing arts. Europe and Asia were the main destinations for the activities of South Korean performers in 2010 at 32.9 per cent each (if Russia is included in the Europe data the percentage increases to 37.8 per cent); North America was also a favoured destination (19.2 per cent).<sup>27</sup> The largest area of outbound Korean organisations by discipline was in music at 74.1 per cent.<sup>28</sup>

European performers were by far the most engaged in inbound events and activities in South Korea, with over half the visits (52.4 per cent), followed by Asian performers (21.9 per cent) and North American practitioners (15.5 per cent).<sup>29</sup>

The EU/EEAS Delegation in Seoul is small (only seven personnel in late May 2013), though staff members were expected to double soon in the light of South Korea's designation as one of the EU's strategic partner countries. This may account for the fact that EU activity in the cultural field in South Korea has been minimal (the designated staff member whose portfolio includes culture admitted that he spent not much more than a day or so a year dealing with cultural matters). Occasionally the DG Education & Culture supports pilot initiatives in South Korea, such as a workshop on cartoons that brought about 50 Europeans to meet and engage with Korean counterparts. This was part of 'Cartoon Connection Korea', co-organised in Busan in 2013 by Cartoon (the European

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<sup>24</sup> 'Audiovisual Markets in Third Countries. Market structure of audiovisual sectors and assessment of potential for European films in China, Japan, Korea', *Screen Digest*, London, 2010. Final study version 1.

<sup>25</sup> Le Sourd et al., op. cit., p.60, quoting Korean Film Council, *Korean Film Industry in the First Half of 2012*, 2012, pp.5-6.

<sup>26</sup> Ok, Sungsoo, *Korea-EU FTA and the Export Strategy of the Korean Content Industry* (in Korean), Seoul: Korea Cultural & Tourism Institute, 2011.

<sup>27</sup> Le Sourd et al, op. cit., p.34.

NB This source is also useful for data on other performing arts interactions between Korea and foreigner countries, as well as data on cultural exchange and trade in the audiovisual, publishing and heritage sectors.

<sup>28</sup> *Ibid.*, p.35.

<sup>29</sup> *Ibid.*, p.36.

Film Animation Association) and Korea Trade-Investment Promotion Agency (KOTRA). Cartoon Connection is a forum for meetings between European and Asian professionals with the aim of encouraging co-operation in large co-productions, transmedia developments, distributions of feature films and TV series, etc. The next Cartoon Connection Korea will take place in Seoul in July 2014. Another event supported by DG EAC is 'Ties that Bind', in co-operation with partners from Busan International Film Festival. This is a programme designed to assist 10 producers from Asia and Europe with potential co-production projects in development. The next 'Ties that Bind' initiative will take place at the Busan International Film Festival in October 2014.

Cultural institutes with a presence in Seoul are the British Council, the Institut français, the Goethe-Institut and the Italian Cultural Institute; embassies that engage with South Korea periodically in the area of culture include those of Belgium, the Czech Republic, Ireland, the Netherlands, Poland, Spain and Sweden. Cultural initiatives with South Korea have included the 'Czech Points in Seoul' Festival in 2011, which showcased culture from the Czech Republic. Interest in it led to the establishment by the Czech Ministry of Foreign Affairs of a Czech Centre in Seoul. The 60<sup>th</sup> anniversary of Spain-Korea diplomatic relations was marked by the mounting of an exhibition, 'The Shadow of Speech' from the Museum of Contemporary Art, Barcelona, at the National Museum of Contemporary Art in Seoul in 2010.

The Institut français supported 'FranceDanse', a contemporary dance festival held in Seoul, Jinju and Busan from 30 March to 15 June 2012. The festival hosted 10 French dance companies, included two co-productions, 19 performances and nine partners. On the initiative of the Modafe Festival and LG Arts Centre, two works were created between French choreographers and Korean dancers. The 2012 event originated from a desire on the part of Korean partners to engage with French choreographic currents. Cultural exchanges between France and South Korea have intensified in recent years and the event in 2012 followed the participation of Korean dance professionals at Dance Focus in Lyon in 2010. Among other activities, the Busan International Film Festival traditionally holds a French Film Night. A major French 'Season' is being planned in South Korea for 2016.

The Goethe-Institut, in co-operation with Tongyeong International Music Festival, held an international music composers showcase in 2013. Four young composers from South Korea, China and Japan were commissioned in 2012 to compose works for performance at the Festival in March 2013. Another interesting initiative was the exchange programme 'Transfer 2013. Korea-NRW' in which seven artists from Korea and North Rhine-Westphalia spent time in Seoul, Bonn, Düsseldorf and Hagen to gain insight into the reality of culture and life in the other country. Exhibitions were held in Seoul at ARKO Art Centre and the National Museum of Contemporary Art. North Rhine-Westphalia has a special relationship to South Korea having hosted guest-workers there in the 1960s.

One of Asia's foremost annual festivals, the Seoul Performing Arts Festival, regularly presents international artists and companies. The 2012 Festival had 27 performances from 12 countries, including performances by two Polish theatre companies (the Nowy and Opale Theatres) presented with the assistance of the Adam Mickiewicz Institute, which had a Korean focus that year. Among the other performances were theatre and dance companies from Germany, France, Finland, Italy and Romania, most of which had support from their cultural institutes or embassies.

South Korea was the featured country at the Children's Book Fair in Bologna in 2011, and Arts Council Korea promoted a Korean focus at the London Book Fair in 2012. This will be reciprocated in 2014, when the London Book Fair will feature at Seoul International Book Fair. ARKO also has a curator exchange programme with Arts Council England.

A EUNIC hub has been established in Seoul, but in reality exists in name only. The meeting held with the researcher during his consultation visit was said to be the first for almost two years. The principal reason given for this was that everybody was too busy with their national responsibilities. However, personnel from the cultural institutes in particular know each other and meet informally at cultural events organised by their respective institutes or the embassies of Member States.

### **Practical support and possible obstacles to the development of a strategic cultural role for the EU in South Korea**

Currently the EU does not have a presence in South Korea as far as culture is concerned. Consequently, some interviewees expressed the opinion that the EU could fulfil a role in demystifying 'the nature of the beast'. At the same time, however, there was no enthusiasm for the EU simply pursuing a programme of activities that had little to do with the cultural co-operation interests of cultural practitioners in South Korea or Europe and everything to do with promoting the EU. The following proposals are avenues that could be fruitful for the EU to consider.

- The provision of funds that would facilitate co-production and co-curation, especially now the EU-South Korea Protocol on Cultural Co-operation has been launched.
- Several cities in South Korea are active in international networking in culture and the possibility of supporting initiatives that would facilitate such co-operation with European cities might be worth examining.
- Any EU support should be available for small scale activities that facilitate cultural engagement and not simply larger scale initiatives.
- There appears to be quite a lot of international activity between South Korea and Europe, but insufficient data on the full extent of the cultural mobility flows – a point recognised by Le Sourd, Di Frederico and Yoon in their report on EU-South Korea trends in cultural exchange prepared for the European Expert Network on Culture.<sup>30</sup> Le Sourd et al. refer to the potential for one of South Korea's research institutes (the Korea Culture & Tourism Institute springs to mind) to undertake such work, and one of the first things the EU could do would be to contribute funding for such a survey.

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<sup>30</sup> Le Sourd et al., op. cit., p.12.

- Almost 100 agents were reported to be keen to export European literature into Korea, but only a few appeared interested in importing Korean literature in translation into the EU. The Protocol on Cultural Co-operation seeks to encourage greater co-operation in translations and ways could be considered to begin to address this imbalance.
- In South Korea, as in many other countries, the visibility of the 'big three' EU Member States (France, Germany and the UK) is strong, not least because of representation through their extensive network of cultural institutes. There were suggestions that the EU could provide a platform for cultural co-operation, such as 'seasons.' or 'years of', for smaller EU Member States without the resources and presence to pursue cultural activities in South Korea. Two or three countries could feature together.
- The cultural institutes in Seoul had mixed feelings about an enhanced role for culture in EU external relations. There was some consensus that if the EU brought funds to the table to facilitate cultural co-operation, but entrusted the cultural institutes/embassies of Member States to deliver the activities, that could work. It could ensure economies of scale, provide critical mass, enhance the impact of events and help balance the cultural interests of the Member States (in fact things EUNIC was set up to do). Indeed, the suggestion was made that the EU should support EUNIC to function in South Korea. Generally, there was resistance to the EU leading on cultural co-operation, as it did not have the expertise.

Some practical obstacles to a role of the EU in cultural co-operation with South Korea were also identified.

- Generally, Korean cultural practitioners do not have a conception of the EU as an entity other than media reports on current economic difficulties linked to the Eurozone. It does not have an identity which Koreans can readily comprehend. The cultural sector finds it especially difficult to imagine a situation where they would choose to engage with the EU rather than cultural organisations in EU Member States or, for financial assistance and advice, their cultural institutes or embassies.
- The problem of obtaining visas for EU Member States was mentioned on several occasions. The UK was cited in particular.
- Some concerns were also raised about perceptions that practitioners from South Korea were not always treated as equals in partnerships with cultural organisations in Europe.

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## CONCLUSIONS

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In South Korea the arts/culture are considered to make an important contribution to national development by enhancing the quality of life of Korean citizens and the international reputation of the country. Current government initiatives seek to reinforce this.

South Korea is unusual in having a relatively large number of organisations and mechanisms involved in international cultural diplomacy and exchange. This is partly the result of bureaucratic fragmentation and even inter-departmental competition in central government. Although this can sometimes work in favour of Korea's cultural practitioners and organisations by offering a range of funding avenues that can be pursued to internationalise their work and fulfil their artistic ambitions, it can cause confusion. Arguably, it has also resulted in a lack of cohesive strategic goals in international cultural co-operation. Nevertheless, it is evident where the key priorities lie: the pursuit of greater international recognition of South Korea through the international exposure of its culture and its cultural industries; and the desire to take advantage of the global interest in, and sustain the export income generated by, the so-called Hallyu (Korean Wave). The Hallyu does rather dominate the international cultural policy rhetoric across government.

The research has revealed what, initially at least, seemed to be policy anomalies, such as the Foreign Ministry not regarding the fulfilment of foreign policy objectives as a priority, whereas the Culture, Sport & Tourism Ministry considered them to be very important. On closer examination, this seems to reflect the fact that the latter has taken the lead role in promoting cultural diplomacy and exchange.

Given the desire for enhanced international recognition through its culture and cultural products, and supported by relatively generous budgets, South Korea appears open to international engagement with a wide range of countries. These include a number of Western and Eastern European countries and, of course, the USA. However, in recent years the focus has increasingly turned to Korea's immediate neighbours and other countries in the Asia-Pacific region.

Currently, the EU Delegation in Seoul is small and does not have a cultural dimension to its work. Some suggestions have been put forward that could increase genuine cultural interaction between South Korea and the EU/Member States, while also enhancing the presence, but not the promotion, of the EU. The recently launched EU/South Korea Protocol on Cultural Co-operation could provide some impetus for this.

Cultural institutes of EU Member States might also wish to give some thought to how they might resurrect EUNIC, which is not operational currently.

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## ANNEXES

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### Annex I: Methodology and list of people consulted

In the preparation of this report a mapping process was first conducted between March and early May 2013. This process consisted of desk research via official websites and academic papers and a mapping questionnaire sent via the Institut français in Seoul to two government departments – the Ministry of Culture, Sport & Tourism and the Ministry of Foreign Affairs – and the Korea Foundation.

After the completion of a mapping report, a consultation visit by Rod Fisher took place from Tuesday evening 21<sup>st</sup> May (arrival) to Sunday 26<sup>th</sup> May (departure). A programme of meetings was arranged by the Institut français in Seoul.<sup>31</sup>

The consultation phase was designed to consolidate facts gathered and fill gaps in information revealed during the mapping exercise, as well as elicit opinions about the situation from stakeholders on the ground. Through 2 ½ days of meetings plus ½ day attending a major conference to launch the new Government’s cultural strategy (which, in the event, proved a little disappointing in terms of content), it was possible to meet a balanced group of key stakeholders from government, foundations, the public sector, private enterprise/creative industries, cultural institutes from EU Member States and the EU Delegation. Unfortunately, as Rod Fisher’s visit coincided with a week-long debriefing by the Ministry of Foreign Affairs of Korean ambassadors from around the world, it was only possible to have a 45 minute meeting with a MOFA official.

Altogether 24 individuals were interviewed via three focus group meetings of EU Member States’ cultural institutes/embassies, Korean public cultural sector stakeholders and private sector creative industries, and seven one-to-one meetings. In addition, Rod Fisher attended a conference organised by Arts Council Korea on ‘The Future of the Arts in the Era of Cultural Flourishing’ (referred to above), an evening concert at the Seoul Spring Chamber Music Festival, held at Seoul Arts Centre, and a special Korean ceremony of forgiveness at Jeondeungsa Temple, Ganghwa Island, for the French Ambassador and colleagues.

#### Names of those interviewed individually (in alphabetical order)

(NB It is customary in South Korea, as in other parts of East Asia, when naming individuals to show their family name before their forenames. This precedent is observed here for South Korea.)

- **CHOE, Junho**, Professor of Drama, Korea National University of the Arts; formerly Director of the Korean Cultural Centre, Paris

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<sup>31</sup> Rod Fisher would like to acknowledge the assistance of the Institut français’s Director in South Korea, Mr Daniel Olivier, and especially the French Cultural Attaché, Mr Jacques Souillou (who accompanied Rod Fisher to all meetings and events) and staff member Ji-Young Yoon.

- **KIM, Jung-Im**, Assistant Manager of International Cultural Affairs Division, Ministry of Culture, Sport & Tourism, together with  
**LEE, Hyung-Ho**, Director, Korean Culture & Information Service; and Director, International Cultural Affairs Division, Ministry of Culture, Sport & Tourism
- **LEE, Jae June**, Second Secretary, Cultural Affairs Bureau, Ministry of Foreign Affairs
- **Daniel Ollivier**, Director, Institut français de Corée du Sud\*
- **Vincent-Guillaume Poupeau**, First Secretary, Delegation of the European Union to the Republic of Korea
- **Jacques Soullillou**, Cultural Attaché, Embassy of France\*
- **YOON, Keum-Jin**, Director of Culture & Arts Department, Korea Foundation

(\* individuals marked thus also participated in another meeting see below)

The following attended a focus group meeting of public sector stakeholders

- **AHN, Younglee**, Cultural Alliance Marketing Team Manager, Seoul Foundation for Arts & Culture
- **JANG, Yong-Seok**, Director, Exchange & Co-operation Division, Arts Council Korea
- **JEON, Gihyun**, Director, Cultural Product Team, Seoul Design Foundation
- **KIM, Seok-Hong**, Director, International Development Department, Korea Arts Management Services
- **KWEON, Hye-Mi**, General Manager, Performance Management Team, National Theatre of Korea
- **LEE, Jae-Sung (Jason)**, Director, Development & Public Programme Division, Hanguk Performing Arts Centre (HanPAC)

The following individuals attended a focus group meeting with private sector stakeholders

- **HAN, Jun-Ho (Maxwell)**, Deputy General Manager, Vincero
- **HONG, Junnha**, General Manager, Brand Department, Hyundai Card
- **KIM, Yoon-Jung (Ellie)**, Project Manager, Programming & Marketing, LG Arts Centre
- **LEE, Kko-Kka**, Project Manager, Korean Artist Project/Korean Art Museum Association
- **SEO, Sounjou**, Director/Commissioner General, Hankook Ilbo Cultural Project Centre

The following individuals attended a focus group meeting of national cultural institutes/embassies

- **Roland Davies**, Director, British Council, Seoul (until August 2013)
- **Stefan Dreyer**, Executive Director. Goethe-Institut, Korea, and Regional Director, East Asia
- **Martin Fryer**, Director, British Council, Seoul (from September 2013)
- **Michaela Pachotova**, Head of Czech Centre, Seoul
- **Pierre Steverlynck**, Vice-consul, Embassy of the Kingdom of Belgium, Korea
- (**Daniel Ollivier**, Director, Institut français & **Jacques Soullillou**, Cultural Attaché, French Embassy also participated in this meeting.)

In addition, helpful advice was provided by Kang Hyungseok, PhD candidate, Department of Culture, Media & Creative Industries, King's College, London. Support with translation of some Korean documents was also kindly provided by MA students at the Institute of Creative and Cultural Entrepreneurship, Goldsmiths, University of London: Kim, NaYoung and Yang, Chang Seop.

## Annex II: EU-South Korean joint programmes and initiatives, run by the Commission Headquarters

MEDIA MUNDUS III			
<p><b>MEDIA Mundus</b> supports cooperation between audiovisual professionals in Europe and the rest of the world. Besides fostering the exchange of information and networking, the programme seeks to improve access to foreign markets and the distribution and circulation of films worldwide, so that more audiences have the chance to see films from around the world.</p> <p>Budget: 4.6 million € Duration: between 01/02/2013 and 01/10/2014</p>			
Name	Brief Description/Overall Objectives	EU Funding / Duration	Contact
<b>Cartoon Connection</b>	<p><i>Subject:</i> to explore new commercial and creative links between animation professionals from Europe and their counterparts in the Republic of Korea (and Canada).</p> <p><i>Objectives:</i></p> <ul style="list-style-type: none"> <li>• to expand the professional networks of both sides;</li> <li>• to improve the knowledge of respective markets;</li> <li>• to encourage cooperation and circulation of animation works between the continents;</li> <li>• to find new partners and co-production opportunities.</li> </ul> <p><i>Co-beneficiaries:</i> KOTRA, Rep. of Korea (and Festival de Cinéma des 3 Amériques, Canada).</p>	N.A	<a href="http://www.cartoon-media.eu/cartoon-connection/connection-canada.htm">http://www.cartoon-media.eu/cartoon-connection/connection-canada.htm</a>
<b>Ties That Bind</b>	<p>In cooperation with Pusan International Film Festival. A workshop will take place in Pusan late 2014.</p> <p><i>Subject:</i> to enable 10 experienced feature film producers from Asia and Europe to work together on their projects during the Far East Film Festival in Udine, Italy, and during the Busan international Film Festival in the Republic of Korea.</p> <p><i>Objectives:</i></p> <ul style="list-style-type: none"> <li>• to expand the professional networks of both sides;</li> <li>• to improve the knowledge of respective markets;</li> <li>• to encourage cooperation and circulation of animation works between the continents;</li> <li>• to find new partners and co-production opportunities.</li> </ul>	N.A	<a href="http://www.tiesthatbind.eu/">http://www.tiesthatbind.eu/</a>

	<p><i>Co-beneficiaries:</i> Busan international Film Festival, Rep. of Korea (and the Centro espressioni Cinematografiche, Udine Far East Film Festival, Italy; and the EAVE – European audiovisual entrepreneurs, Luxembourg).</p>		
<p><b>World Documentary Exchange</b></p>	<p><i>Subject:</i> to train people and create a structural base that will generate attention for European documentaries on the North American market and emerging markets such as Asia, the Middle East and Africa, and vice versa.</p> <p><i>Objectives:</i></p> <ul style="list-style-type: none"> <li>• to expand the professional networks of both sides;</li> <li>• to improve the knowledge of respective markets;</li> <li>• to encourage cooperation and circulation of animation works bet. the continents;</li> <li>• to find new partners and co-production opportunities.</li> </ul> <p><i>Co-beneficiaries:</i> Busan International Film Festival, Rep. of Korea (and Jan Vrijman Fund, Netherlands; Hot docs, Canada; Durban International Film Festival, South Africa).</p>	<p>70,000 €</p>	<p><a href="http://ec.europa.eu/culture/media/media-content/media-mundus/calls/call_2009/results/promotion/wde_0214.pdf">http://ec.europa.eu/culture/media/media-content/media-mundus/calls/call_2009/results/promotion/wde_0214.pdf</a></p>

## Annex III: Bibliography and references

### Select bibliography (including works cited in the text)

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