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## THE FEATURES OF THE PROCESS OF DEVELOPING CULTURAL POLICY AND ITS DIGITAL TRANSFORMATION IN SOUTH KOREA

**Abstract.** This article discusses the closed door policy of Korean culture and its transition to an open door policy, as well as the impact of various reforms on culture. Highlighted the role of the state in the emergence and expansion of cultural policy. In the course of the work, a comparative historical method of analyzing cultural policy was used. It was found that the neoliberal approach of the government led to the creation of a cultural policy that has a powerful impact on the economy. The main purpose of the article is to substantiate the peculiarities of the development of cultural policy on the example of South Korea. The research methods in the work were the study of literature in the field under study and the analysis of materials on cultural policy, as well as the development of cultural and creative industries in South Korea. This article substantiates the role of the government in cultural policy, and the role of cultural policy for the state as an economic factor. Discussed the internal logic of the development of cultural policy and the South Korean way of development after Japanese colonialism. The article asserts the importance of state intervention in cultural policy, which has created an effective guarantee system. Despite significant works on the cultural policy of South Korea, there are few works in a comparative historical approach in Kazakhstan. Therefore, the theoretical and practical significance of the article is that the work can be useful for representatives of the scientific community who are interested in the cultural policy of South Korea.

**Key words:** cultural policy, government, digitalization, South Korea, cultural content, globalization, South Korean cultural projects

### Introduction

South Korean cultural policy has become an example for other states to spread and promote national culture. South Korea was named the "Asian Tiger", which was able to grow out of poverty in a short time, and outstripped many other Asian countries. An important role in promoting the country's economy is played a centralized cultural policy, which popularizes the positive image of the country as highly developed and modern.

Cultural transformation contributes to the expansion of contacts between different cultures, as a result of mutual integration of cultures. It is impossible not to agree with the opinions that Korean culture has greatly changed the perception of South Korea in the world. In the early 2000s, this perception was promoted by k-pop culture, which exceeded the expectations of the South Korean government. The high resonance of interest in South Korean culture in other countries testifies to an effective cultural policy. In general, the phenomenon of the Korean wave is a good example in creating the country's image on a global level.

After the stable economic situation of the country, since the second half of the 1990s, there has been a transition from an industrial economy to an economy based on knowledge, information, and culture. The improvement of the financial situation has led to an increase in free time, which has led to the demand for various entertainment related to cultural values. This growth in demand and financial opportunity has led to the transformation of cultural goods and services into market products.

In parallel with the entry into the market of cultural goods, the mass media and the Internet were actively developing. The development of telecommunication channels has facilitated the dissemination of broadcast content containing cultural content.

### **Research Materials and Methods**

The purpose of this article is to substantiate the features of the development of South Korean cultural policy and the importance of Korean cultural transformation. According to the purpose of the work, a research question was compiled:

RQ. What are the features of the transformation of South Korean cultural policy in a comparative historical approach?

Hypothesis: The neoliberal approach of the government towards the cultural sphere has become one of the key factors in the transformation of culture.

This article used official documents of the Ministry of Culture, Science and Tourism of the Republic of Korea (ROK), research articles on the cultural policy of the ROK, official speeches of the presidents.

The methodology is based on an analysis of the activities of the government administration with an emphasis on the role of cultural projects and plans. And used an analytical and literary review: statistical data and reports from the official websites of government ministries. In the process of studying the data, a thematic analysis of scientific papers was used in scientific databases such as JSTOR, Google Scholar, Taylor and Francis, Eric, Semantic scholar, Elsevier. A comparative historical analysis of the features of the cultural policy of the Presidents of South Korea was carried out and a table was compiled based on it.

South Korean development models have become a worldwide example for many countries. Consequently, the topic of South Korea's cultural policy is touched upon a lot in scientific databases. Scientists such as Lee H. K., Karin L. Ch. and Takao T. consider the postpandemic situation of South Korea's cultural policy as a "new direction of development" (Lee H. K., et al., 2022). Professor Lee H. K. of King's College London has a lot of scientific work on cultural policy, her articles describe South Korean cultural policy from different sides. For example, in one of these works (Lee H. K., 2019) calls the South Korean government as a "patron state of a new type", which is ambitious for the development of the cultural economy. Woong J. R. and Dal Y. J. in their works consider that the changes in the cultural industry of South Korea based on three eras: 1) the era of neoliberal developmentalism from 1993 to 1998 2) the era of neoliberal cultural reforms from 1998 and 2008 and 3) the era of neoliberal development from 2008 to the present. The authors argue that under the government of Kim Young Sam, the country's cultural policy began to acquire a unique new character and define it as "neoliberal developmentalism" (Woong J. R., Dal Y. J., 2018).

Chung J. noted that cultural policy underwent a major crisis during the administration of Park Geun Hye, which eventually led to her impeachment and the compilation of a blacklist of cultural representatives. The author mentions that any new changes can lead to various conflicts, which can subsequently lead to the development of culture in a new direction. (Chung J. E., 2019).

Corporations that invest and support the cultural sphere of South Korea play an important role. Professor Lee H. K. wrote article about creative cultural industries in the UK and South Korea, where the content industry in Korea is characterized as a straightforward industrial development strategy. The role of the nation-state in supporting cultural policy in Korea is such grateful to investments and the creation of a cultural market, it is imperative that creative cultural centers have to be effective (Lee H. K., 2020). The importance of cultural policy can play a major role in the development of cultural producers and businesses. Subsequently, she concludes that the presence of the financial market in cultural policy may further exacerbate tensions between culture and industry.

There are a lot of studies on the phenomenon of the Korean wave. In one of these works, Elfving H. J. studies a unique system of forming relationships between fans and k-pop groups, in which he calls such an attitude between them parasocial. A system that pursues a policy of allowing fans to be active in the activities of their favorite k-pop idols, thereby providing an emotional connection and dependence on Korean culture (Elfving H. J., 2018). Thus, the Korean wave is not only Korean films and music, but also Korean culture in general, which is demonstrated to the world. Another author Jin D. Y. noted too that the importance and peculiarity of Korean cultural production in spreading culture around the world (Jin D. Y., 2021). Korean culture is unique and the country has managed to preserve this national identity. Russian authors Belaya E. K., Kashina M. A. come to the conclusion that the cultural policy of South Korea is focused on humanistic and Confucian values. That is, Korean cultural policy differs from other ideological components, where lie especially traditional Korean values (Belaya E. K., Kashina M. A., 2022).

In addition to this, there are authors who find the reasons for Korean cultural success in democratizing the country. Kim J. O. emphasizes that the policy of neoliberalism contributed to the intervention of the Korean government in the cultural sphere. And to a certain extent, state control has led to major changes in the country's cultural policy (Kim J. O., 2018). Despite the positive feedback on the implementation of cultural policy in South Korea, there are suggestions from the author Kashchenko A. Y., who draws attention to the fact that the Korean wave should be identified as one of the forms of diplomacy (Kashchenko A. Y., 2023). Mironova T. N., highlighting the successful system of entering the world market of Korean culture, notes it as a phenomenon that causes a destructive approach. Despite the fact that the Korean wave brings great economic and political benefits to the country, it leads to negative social trends (Mironova T. N., 2024).

The authors Ayushieva I. G., Modogorov A. S. believe that the key role in the spread of Korean culture is the high adaptability of the economic sphere and the provision of wide access to culture. However, a strong concentration on one of the spheres of culture, according to the authors, can lead to negative consequences of the political crisis (Ayushiyeva I. G., Modogorov A. S., 2023).

South Korean culture has spread primarily due to the success of k-pop culture, which has attracted a lot of media attention and Korean cultural researchers. The currently existing scientific works indicate the relevance of interest in the cultural policy of South Korea.

### Discussion

*Cultural policy: restoration of cultural identity.* In general, the period of formation and development of cultural policy can be considered in two historical periods. The first period, when the government pursued a policy of preserving national culture from external influence, which lasted until the government of Chun Doo Hwan. The second period is characterized by the beginning of the democratization of culture and openness to the outside world. The approach to globalization had different political directions depending on the successive government (Table 1).

Table 1. – Characteristic features of cultural policy under Presidents

№	President	Cultural policy
1	Rhee SyngMan (1948 - 1960)	Restoration and formation of national culture and cultural identity
2	Park ChungHee (1963 - 1979)	Adoption of the first cultural plans for economic benefit; reform of cultural institutions; propaganda approach to development; development of ethnic identity of the people
3	Chun DooHwan (1980 - 1988)	The cultural sphere was considered to strengthen the authoritarianism of the authorities; special attention was paid to art; establishing cultural identity and enhancing cultural well-being
4	Roh TaeWoo (1988)	Democratic transformation of the cultural sphere; creation of a new media market

	- 1993)	
5	Kim YoungSam (1993 - 1998)	Globalization of culture; development of tourism; cultural identity; the end of cultural censorship and a free cultural environment
6	Kim DeaJung (1998 - 2003)	Laid the legal and institutional basis for cultivating the cultural industry and implemented the Hallyu policies through exporting Korean Wave contents. The importance of developing digital culture and cultural exchange with North Korea; The cultural policy pursued by Kim Dae-jung was characterized as technical and economic
7	Roh MooHyun (2003 - 2008)	Reorganized the administrative bodies related to the cultural industry and strengthened their functions; development of the cultural digital industry; creating a "soft infrastructure" that included educational programs
8	Lee MyungBak (2008 - 2013)	Implemented development-oriented policies focusing on selective contents products with high potentials for growth; developed plans to increase the competitiveness of creative cultural content
9	Park GeunHye (2013 - 2017)	Established private advisory bodies, such as the Hallyu 3.0 Committee; Special attention was paid to such areas of culture as digital games, k-pop culture, animation, music and musical; expansion of cultural goods use areas in local areas of the country
10	Moon JaeIn (2017 - 2022)	The active use of cultural policy in the implementation of the Fourth Industrial Program, which was associated with the development of big data and artificial intelligence
11	Yoon SukYeol (2022 – настоящее время)	Actively pursued the New Southern Policy and the policies for promoting the New Hallyu to facilitate the sustainable development of the Korean Wave.

Source: compiled by the author

After decolonization, the government began to slowly rebuild and make plans for further state building. Cultural policy was not considered as a necessary and basic element of state building. In the beginning the fundamental task before building a cultural policy, after 35 years of Japanese influence, was to resolve issues of national identity.

The first steps began to emerge towards the further development of cultural policy since the formation of the state base and the end of the presidency of Rhee Syng Man in 1961. With the coming to power of the military regime, created ministries, heads of national cultural institutions, institutes of traditional and classical music. According to the Ministry of Culture and Information, since July 1968, the Ministry of Public Information began the process of centralizing all policies and legislation related to culture. In general, the first cultural policy was characterized by national political stability under an authoritarian regime.

During the administration of Park Chung Hee (1961-1979), he actively developed national culture. In 1973 the Park government formulated the 5-year Cultural Development Master Plan (1974-1979), which was the first long-term plan in the cultural sector. The specific goal of this plan was to create a cultural identity. Consequently, during the period 1974-1978, 70% of the total government expenditure on the cultural sector was allocated to folk arts and traditional culture. The government tried to cultivate the people's spirit of patriotism by developing traditional culture, which later became a powerful tool for the country's economic development. During his inauguration in 1971, President Park declared that Korean culture would be used to modernize the country and used the slogan "Cultural Korea".

During the Park period, the Public Information Administration was transformed into the Department of Public Information and expanded to the Ministry of Culture and Public Information in 1968. In order to establish cultural policies, the Ministry of Culture and Public Information (MCPI) strengthened the implementation of cultural policies such that cultural institutions were reformed and the Korean Culture and Arts Foundation was established in 1973 (Park M. S., 2015). The Korean Culture and Arts Foundation initiated cultural outreach programs for society, with the

Saemaul Undong project taking center stage. This movement played an important role in developing the spiritual aspects of Koreans' lives, which influenced the government's economic achievements.

The development and special attitude of the government to ethnic identity in state building, the construction of museums, and the implementation of cultural reforms characterized the Park administration. It is important to emphasize that it was during his period that culture began to be promoted internationally through government support. Evidence of this can be found in the fact that on May 10 1979 the government opened the first Korean culture center abroad in Tokyo. According to the long-term master plan for culture, the government paid special attention to historical monuments and heritage. 125 billion won was allocated for the restoration of historical monuments during the Park administration (Park M. S., 2015).

The cultural policy system of president Park was implemented to regulate the mass identity of the Korean people and promote ethnic unity. The Ministry of Culture controlled the flow of funds to cinematography, cultural goods and services, and cultural funds.

Since the 1970s, the media industry and the newspaper production market began to turn into big business. Consequently, the cultural sphere during the Park administration was used as a tool for creating public values. After the assassination of president Park, general Chun Doo Hwan continued to control the public cultural values of the people.

### **Research Results**

*Democratization of Cultural Policy.* Cultural policy began to develop actively with the coming of Chun Doo Hwan administration. The turning point was the preparation and holding of the Asian Games (1986) and the Olympic Games (1988), which managed to influence the international community. But at the same time, the cultural sphere was considered to strengthen the authoritarianism that existed under the previous government.

The period of Chun Doo Hwan's administration (1980-1988) is characterized by significant strengthening of the role of national culture, especially in supporting the arts. Compared with the Park government, President Chun did not limit state cultural subsidies only to cultural events. During his period, two cultural projects were adopted: the "New Cultural Development Plan" (1981) and the "Cultural Plan within the Sixth Five Year Economic and Social Development Plan" (1986). According to these plans, cultural policy is characterized by the establishment of cultural identity and the improvement of cultural welfare. The next direction in the development of cultural policy is "cultural expression", characterized by public accessibility for users regardless of socio-economic conditions. At the same time, cultural centers such as the Seoul Arts Center (1987), the National Museum of Modern and Contemporary Art (1986), and the National Gugak Center (1986) were established (Lee H. K., 2019).

Despite the democratic changes in the country, the government did not abolish control over the media through the basic Press Law (1980). However, subsequent governments have promoted further democratization of politics.

In 1990, during the presidency of Roh Tae-woo (1988-1993), the "Ten Year Master Plan for Cultural Development" was adopted, which was later called "Culture for All People". The main objectives of this plan were to popularize the arts, popularize regional culture, and support and develop interaction with other cultures (Haksoon Y., 2002).

President Roh actively participated in the democratic transformation of cultural policy during the transition to civilian rule. During his term, publishing houses were formed and registered, and censorship in cinema and theater arts was decreased. Already since the mid-1990s, representatives of cultural policy have called for greater democratization and the abolition of cultural censorship.

Thus, the Roh government was characterized as a transitional moment in history that led to democracy. Since his presidency, freedom of speech has begun to expand and strong controls on the

media have been relaxed. However, freedom of opinion has led to society criticizing the government and its policies. The Roh administration since 1987 has abolished the basic Press Law, which was adopted under President Chun Doo Hwan.

Cultural policy of Roh Tae Woo had the peculiarity of not only controlling the cultural sphere, but also actively participating in it. A new media market was created, where the newspapers “Hankor”, “Kukmin Ilbo”, “Segye Ilbo”, “Munhwa Ilbo” were founded, and Korean cinema began to open up to the United States (Park M. S., 2015).

The President initiated the reform of the chaebol system to solve the problem of corruption and irrational investments. However, the abrupt announcement of such changes caused skepticism from the public.

President Kim Young Sam (1993-1998) introduced the cultural policy as creating a “New Korea”, which aimed to strengthen the country’s status at the global level, also known as “Segyehwa” (Globalization). President Kim began the democratization of culture, which gave impetus to the development of cultural tourism, the globalization of Korean culture. Maintaining cultural identity remained the main and important goal of any cultural policy plan. The government emphasized the importance of culture and art at the economic level. During his presidency, such plans as the “New Five Year Plan for Promoting Cultural Development” (1993), the “Master Plan for Cultural Welfare” (1996), and the “Cultural Vision 2000” (1997) were adopted (Haksoon Y., 2002).

Culture began to acquire a different direction besides domestic politics. The central political goal of the Kim Yong Sam government was to make South Korea a recognizable country throughout the world. This was reflected in his slogan “Segyehwa” (globalization). All the goals of each of the adopted plans remained important in the new plans that were subsequently adopted.

In 1994, the government established the Bureau of Cultural Industry under the Ministry of Culture and Sports. This organization played a major role in restoring the cultural industry after many transformations in the cultural sphere. The funding included educational institutions and universities of the arts, academies. These were the first steps of the state to develop human resources in the country's cultural industry.

The political economic reform received a democratic status, as it was characterized as a reform to denationalize the economy of Korean society. The consequences of the democratization of culture led to the Kim administration ending cultural censorship in 1996. Consequently, a free cultural environment emerged where artists could freely engage in creative work that relates to the socio-political situation in the country. Thus, this served to diversify the cultural sphere and self-expression in South Korean society. Ultimately, if at the beginning cultural development was seen as a political issue, then it became a necessary condition for a consumer society.

*Transformation of Cultural Policy to Digital Content.* Since the beginning of Kim Dae Jung's administration (1998-2003), cultural policy has emphasized the importance of developing culture in digital content and cultural exchange with North Korea. The adopted "sunshine" policy encouraged the development of the idea of cultural exchange between the countries.

During the Kim administration, such laws were revised as the Framework Act on the Promotion of Cultural Industries (1999), the Act on Motion Picture Promotion (1999), the Performance Act (1999), the Act on Recorded Music, Video and Games (1999) and the Framework Act on the Promotion of Cultural Industries (1999). The laws introduced more expanded functions of the state in relation to culture. Financial support from the government created an impressive structure for cultural development. Since the 2000s, the deconstruction of cultural policy has begun with the creation of modern contents. Cultural content implies the collaboration of culture with software and modern digital technologies. It ensures the effective dissemination of culture on a global level. During this period, the issue of the "Digital Cultural Archetype" was relevant, which was based on the digitalization of traditional Korean culture (Lee H. K., 2019). From the time of the

Kim Dae Jung government information and communication technologies were particularly developed, which raised the country's economic situation to a new level. Cultural goods and services were considered under a strong technological subtext with the ultimate goal of export. The cultural policy pursued by Kim Dae Jung was characterized as techno-economic, which actively began cooperation and support for the introduction of new technologies in educational cultural centers and major universities in the field of engineering and art.

In 2001, the “Vision 21” project was adopted, which was aimed at developing the cultural industry within the framework of new technologies. It can be argued that the government has gradually turned culture into one of the main tools in the economy. Despite the fact that each government has created its own strategy for the development of cultural policy, there are always common unresolved problems of an administrative and financial sphere. Under President Kim Dae Jung, such cultural projects were adopted as the New Cultural Development Plan (1998), the Five Year Plan for the Development of the Cultural Industry (1999), the Concept for the Development of the Cultural Industry for 2000, and the Concept for the Development of the Cultural Industry (2001) in a Digital Society. The film industry flourished in such a way that since 1999, the film industry has received opportunities to be invested in via the Internet by individuals (Park M. S., 2015). More chaebols began to allocate funding to support domestic cinema. Gradually, with the introduction of broadband Internet since the 1990s, there was an incentive to use and implement new digital technologies in the cultural sphere. Thanks to ICT and new digital media, cultural policy acquired new colors and achieved great success at the global level. Due to the financial crisis, a large number of companies and industrial enterprises went bankrupt. The government to launch a policy that focused on knowledge. The state carried out a policy of recovery and restructuring of those enterprises that were based on knowledge. Kim Dae Jung was the first president to use the term "Korean Wave" in one of his official speeches on Independence Day in 2001.

The main goal of the economy was to transform the country into a global digital power in all areas of the economy. The Ministry of Culture, Sports and Tourism was responsible for implementing this plan in the cultural field, establishing the Korea Creative Contents Agency (KOCCA) in 2001. This agency unites five existing organizations: the Korea Institute of Broadcasting, the Korea Culture and Content Agency, the Game Development Institute, the Culture and Content Center, and the Digital Contents Business Group of the Korea SW Industry, Promotion Agency (Holroyd C., 2019). KOCCA is a center that supports the country's creative potential in the digital industry, including games, animation and characters, cartoons and comics, music, broadcasting, and fashion. The center is actively involved in supporting and promoting new talents, and provides financial assistance to aspiring talents for the production of national digital content. Every year, the company holds events and festivals at the global level to promote the country's digital cultural policy. The first creative center for the promotion of cultural goods was Seoul Digital Media City (DMC) (2002), which brings together scholars and researchers to promote cultural digital content.

The South Korean government's digitalization of culture is active, public, and substantial, which aims to turn the youth's passion for digital entertainment into the basis of a large and profitable commercial sector.

The country, before Roh Moo Hyun came to president position (2003-2008), began to focus on the mass export of television dramas and films, which not only led to the spread of Korean culture, but also had a strong impact on the development of tourism in the country.

In 2003, President Roh Moo Hyun proposed to transform the cultural policy infrastructure by linking it with the Internet and turning it into digital cultural content. In 2004, the government also adopted the “Creative Korea” cultural plan, which aimed to develop the digital cultural industry. And developed a comprehensive plan for human resource training.

To develop cultural technologies the “Ten Million People Internet Education” project was implemented, which was based on the creation of an effective cultural infrastructure. The next first project aimed at developing digital national cultural content was the “Cultural Archetype Project” (2004) (Park M. S., 2015). This project marked the beginning of the digitization of the national cultural archive. In accordance with the development of digital content, the Copyright Industry was created. At the same time, the government was promoting the gaming industry. Especially the recognition of technological development in cultural policy had importance.

In 2003, the “Concept of Policy in the Field of Culture” (Cultural Industry Policies Vision) was adopted at the initiative of President Roh Moo Hyun. President Roh’s attitude differed from his predecessors in that he paid great attention to the importance of the market system in the country’s economy. He stated that the government should also pay attention to the creation of “soft infrastructure”, which included educational programs, the implementation of the copyright law and the increase and expansion of freedom for foreign investment. It was from this point that the Korean Wave began to be used as a global brand of Korean Han culture (Kim T. Y., 2021).

During the Lee Myung Bak administration (2008-2013), the government supported the financing and expansion of culture. In 2011 a special Content Industry Promotion Committee was established, which developed plans to improve the competitiveness of creative cultural content. The Lee government and Park Geun Hye administration gradually linked culture with “soft power,” which aimed to increase national cultural power around the world. Lee Myung Bak always emphasized the importance of culture in improving the country’s image and branding, which could contribute to the successful implementation of the country’s public diplomacy. The government under his rule was the most neoliberal and relied on comprehensive assistance from businesses to develop the country’s economy. Therefore, this period is considered to be the moment when relations between the cultural industry and large corporations began to improve.

There were two cultural policies, the first supporting the development of ICT and media, and the second expanding and promoting cultural businesses.

The important directions of the Ministry of Culture and Tourism can be found in the 2010 Vision for South Korea. The Ministry of Culture and Tourism has developed the “C-Korea 2010” program, which aims to achieve three policy goals aimed at making Korea one of the top five cultural countries in the world. The ministry’s initiatives are based on three principles: content, creativity, and culture.

In 2012 the National Association for the Promotion of Information Technology established the Intelligent Content Center. This center was also created to support small companies engaged in digital content. The center actively cooperates with universities in the country, helping to promote the ideas of future professionals (Holroyd C., 2019).

The Lee government’s cultural policy differed from its predecessors in that this period was characterized by greater government involvement and intervention in cultural affairs. Ex-President Roh’s cultural approaches and policies were criticized and new additional measures were adopted for cultural programs to promote commercialization and improve the competitiveness of cultural products in the world.

In 2011 the Ministry of Culture, Science and Tourism announced the “First Basic Plan of Promoting the Content Industry”, which aimed to reform the cultural industry from classical to digital. The main project of this program was called “Smart Content Korea”. At the same time, a storytelling competition was initiated in collaboration with the Creative Content Agency (KOCCA), where the winner was awarded the Korea Content Awards (Kim T. Y., 2021).

The Ministry of Culture, Science and Tourism (MCST) began to join the programs of the Ministry of Foreign Affairs and pursued a policy of implementing innovative cultural development projects. President Lee Myung Bak noted the role of developing public diplomacy and national



branding to further successfully promote South Korea's image in the world. He also emphasized the contribution of the Korean Wave (Hallyu) to the country's national economy.

Thus, President Lee used state intervention strategies in his administration to implement cultural policies, including for his own political purposes.

Park Chung Hee's daughter, Park Geun Hye (2013-2017), continued to support the state's creative cultural policy. She initiated the creation of a new cultural sector. The government stated that special attention will be paid to such areas of culture as digital games, K-pop culture, animation, music and musicals. During the Park Geun Hye administration, it was announced that the development of new businesses would be carried out through active support and intervention by the state rather than free market capitalism. Under her initiative, the Presidential Committee for Cultural Enrichment (PCCE) was established, which continued the work of using cultural products for political and economic purposes.

On Culture Day, the government organized various discounts at cultural entertainment centers, thereby expanding the availability of cultural entertainment centers for ordinary citizens. Cultural goods and services have become important assets for the revitalization and development of the new direction of the economy. This was especially expressed in the announcement of the “Creative Economy” plan, which has become an important national program.

At the same time, the Park administration continued the work of commercializing cultural goods as it had been during the Lee administration. In 2014, the Ministry of Culture, Science and Tourism adopted the “Second Basic Plan of Promoting the Content Industry”, which placed great emphasis on creativity as the basis of the creative economy and the convergence of ICT and culture. The government worked to expand the use areas of cultural goods in local areas of the country. Based on the “Creative Economy”, innovation centers were established in each province (17 centers in total), which were engaged in the introduction of new digital technologies into local cultural startups (Kim T. Y., 2021). With the development of Korean cultural products, the power of “Korean soft power” in the world increased. At the same time, the Korean Wave began to be used as a separate ideology for the Koreans.

The government well understood culture as a tool to fulfill its political and economic goals, rather than promoting culture and values itself. There were times when cultural representatives opposed the use of culture only for the political and economic interests of the country.

Moreover, corruption scandals involving Park's policy over the MCST and KOCCA subsidy programs for cultural entrepreneurs in 2016 eventually led to Park's impeachment in 2017. As a result, many of the administration's programs to develop the cultural industries of the “creative economy” were ultimately suspended (Kim T. Y., 2021).

After the impeachment, new President Moon Jae In (2017-2022) introduced a new financing scheme for the cultural industry. “Adventure Investment Fund” began to support new start-ups and entrepreneurs in the field of culture. The administration tried to develop culture without direct government intervention. However, at the same time, this did not mean that culture did not become economically important for the country. Since President Moon began to actively use cultural policy in the implementation of the Fourth Industrial Program, which was associated with the development of big data and artificial intelligence.

A major contribution to cultural products was made through the program “Content Industry in the Mid-and Long-Term Vision” (2017), which was aimed at developing virtual reality. To develop a new level of the Korean Wave, a new term “New Korean Wave” was introduced, which was caused by the global success of Korean culture.

The President delivered a speech at the ASEAN-ROK Culture Innovation Summit, where he said, “The competitiveness of our content industry has increased. South Korea has transformed from an importer to an exporter of cultural goods and services. In 2012, Korea became a net exporter of culture for the first time. Over the past five years, cultural content exports have grown

by an average of over 16% annually. Last year, South Korea's cultural content exports totaled US \$10 billion, making it the seventh-largest content producer." (Welcoming Remarks by President Moon, 2019).

The effectiveness of co-governance in developing the Korean New Wave under the Moon administration is evident in the projects and initiatives that linked the Korean Wave with Korean-language education. The government pursued policies to support Korean-language education overseas, such as expanding the activities of King Sejong-established institutes around the world, sending more Korean language teachers overseas, helping to develop local school education, supporting the inclusion of regular Korean language courses in the curricula of elementary and middle schools overseas, and promoting Korean studies at overseas universities by establishing strategic research centers on Korean studies (Butsaban K., 2023).

President Moon's attitude toward the potential of culture was not much different from his predecessors. However, he tried to subject culture to less government intervention and viewed it more from a market-based approach.

Immediately after inauguration process, the Yoon Seok Yeol administration announced its 120 national objectives and pledged to surpass developed countries and become a leading global power by strengthening the influence of the Korean Wave. Korean content, which has attracted attention from around the world, is developing as an industry with a large development gap. To this end, the Ministry of Culture, Sports and Tourism, the Korea Communications Commission, and the Ministry of Science and ICT will promote the establishment of a control room for the media and content industry. In supporting policy funding, the Yoon administration said it will promote the development of global content intellectual property rights protection companies and create a fair environment that is creator-oriented. In addition, they plan to strengthen systematic support such as nurturing talent in genres such as K-pop, games, and dramas, and help spread K-content overseas by establishing overseas forward bases (Butsaban K., 2022).

Thus, Korean cultural policy is characterized by the commercialization of popular culture in the world markets and the development of new mechanisms to support the export of culture around the world. Since the 1990s, the Korean government has understood the role of developing national culture and forming a cultural identity in the country. The government adopts general and basic plans, creates cultural institutions and funds for the stable growth of cultural policy. Under the presidency of different government officials, all kinds of state and financial assistance have been created from both the state and the private sector. The state actively participates in the introduction of tax policy and the provision of subsidies to expand the influence of Korean culture. State intervention has played an important role in creating a solid foundation for the further implementation of cultural policy. Due to the fact that culture is considered a capital-intensive business, the government has actively supported the ideas of large conglomerates.

### **Conclusion**

Since the early 2000s, the government has embarked on a neoliberal cultural policy, which represents the entry of the state as a supporter of the Korean Wave in the interests of state intervention. The liberalization of culture was supported and continued by the administrations of Kim Dae Jung and Roh Moo Hyun. For the first one it needed to overcome the economic crisis in 1997. In the case of President Roh, he advocated the globalization of culture and the economy, which resulted in the Korea-US Trade Agreement. As the relationship between the state and the cultural industry changed, cultural policy began to have new directions for its development. Thus, the Korean government, promoting the idea of neoliberal projects and adhering to the principles of the state, creates a unique and distinctive Korean cultural policy.

Each administration created and developed its own projects in the cultural sphere, taking into account the economic situation of the country at the time of its administration. With the presidency of Kim Young Sam the process of globalization of culture began, which had commercial goals.

Despite the new approaches under each president, the basic scheme for the development of cultural policy remained unchanged. All administrations actively supported open funds, cultural centers and cultural projects of the Ministry of Culture, Science and Tourism. All approaches to the implementation of cultural policy are characterized by a neoliberal development orientation, which does not deny the complete non-interference of the state in cultural activities, which confirms the hypothesis posed at the beginning of the article.

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### ОСОБЕННОСТИ ПРОЦЕССА СТАНОВЛЕНИЯ КУЛЬТУРНОЙ ПОЛИТИКИ И ЕЕ ЦИФРОВАЯ ТРАНСФОРМАЦИЯ В ЮЖНОЙ КОРЕЕ

**Аннотация.** В данной статье рассматриваются политика закрытых дверей корейской культуры и переход ее к политике открытых дверей, а также о влиянии различных реформ на культуру. Освещается роль государства в зарождении и расширении политики культуры. В процессе исследования был использован сравнительно-исторический метод анализа культурной политики. В ходе работы было установлено, что неолиберальный подход правительства привел к созданию культурной политики, которая имеет мощное влияние на экономику. Основной целью статьи является обосновать особенности развития культурной политики на примере Южной Кореи. Методами исследования в работе были изучение литературы в изучаемой области и анализ материалов о культурной политике, а также развитие культурных и креативных индустрий в Южной Корее. В данной статье обосновывается роль правительства в культурной политике, и наоборот роль культурной политики для государства как экономический фактор. Обсуждается внутренняя логика развития политики в сфере культуры и южнокорейский путь развития после японского колониализма. В статье утверждается значимость государственного вмешательства в культурную политику, который создал эффективную гарантийную систему. Несмотря на значительные работы о культурной политике Южной Кореи, труды в сравнительно-историческом подходе на сегодняшний день в Казахстане мало. Следовательно, теоретической и практической значимостью статьи является то, что работа может быть полезна для представителей научного сообщества, которые интересуются культурной политикой Южной Кореи.

**Ключевые слова:** культурная политика, правительство, цифровизация, Южная Корея, культурный контент, глобализация, южнокорейские культурные проекты

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### ОҢТҮСТІК КОРЕЯДАҒЫ МӘДЕНИ САЯСАТТЫҢ ҚАЛЫПТАСУ ПРОЦЕСІНІҢ ЕРЕКШЕЛІКТЕРІ ЖӘНЕ ОНЫҢ ЦИФРЛЫҚ ТРАНСФОРМАЦИЯСЫ

**Аңдатпа.** Бұл мақалада корей мәдениетінің жабық саясаты және оның ашық саясатына көшуі, сондай-ақ әртүрлі реформалардың мәдениетке әсері қарастырылады. Мәдениет саясатының пайда болуы мен кеңеюіндегі мемлекеттің рөлі атап өтіледі. Зерттеу барысында мәдени саясатты талдаудың салыстырмалы тарихи әдісі қолданылды. Жұмыс барысында үкіметтің неолибералдық тәсілі экономикаға күшті әсер ететін мәдени саясатты құруға әкелгені анықталды. Мақаланың негізгі мақсаты Оңтүстік Корея мысалында мәдени саясаттың даму ерекшеліктерін негіздеу. Әдебиеттерді зерттеу және мәдени саясат туралы материалдарды талдау, сондай-ақ Оңтүстік Кореядағы мәдени және шығармашылық индустриялардың дамуы жұмыстың зерттеу әдістері болып табылады. Бұл мақалада үкіметтің мәдени саясаттағы рөлі, және керісінше, мемлекет үшін мәдени саясаттың экономикалық фактор ретіндегі рөлі негізделді. Мәдениет саласындағы саясатты дамытудың ішкі логикасы және жапон отаршылдығынан кейінгі Оңтүстік Корея даму жолы талқыланады. Мақалада тиімді кепілдік жүйесін құрған мәдени саясатқа мемлекеттің араласуының маңыздылығы айтылады. Оңтүстік Кореяның мәдени саясаты туралы елеулі еңбектеріне қарамастан, бүгінгі таңда Қазақстанда салыстырмалы-тарихи тәсілдегі еңбектер аз. Демек, мақаланың теориялық және практикалық маңыздылығы – бұл мақала Оңтүстік Кореяның мәдени саясатына қызығушылық танытатын ғылыми қоғамдастық өкілдері үшін пайдалы болуы мүмкін.

**Кілт сөздер:** мәдени саясат, үкімет, цифрландыру, Оңтүстік Корея, мәдени контент, жаһандану, Оңтүстік Кореяның мәдени жобалары

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