

Research into Plans for the Activation of Culture Archetype Contents Service

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Abstract

The purpose of this paper is to attempt to discover ways by which a Culture Archetype Portal may be activated. Cultural archetypes are a service which has incurred huge costs over the past ten years with the aim of providing material for the cultural contents industry. As the result of a survey carried out for consumers as to the usefulness of cultural archetype contents, it turns out that there will be a huge demand in the future for such contents. But in actuality, culture archetype contents are not currently being actively used by creators. There are many reasons for this, but above all it's due to the fact that they can't easily find the information they're looking for via these contents. Because of this, in order to activate the service, firstly we need to add necessary metadata for each required field. Secondly, we must reorganize the navigational structure so that contents can be easily understood. And thirdly, we must guarantee the quality of the contents through close relationships with relevant specialist organizations.

Keywords: *culture archetype, digital contents, consumer-oriented service, interface improvements, content quality improvement*

1. Introduction

Take the Harry Potter and Lord of the Rings series. These series are both based on European mythology and legends, and have become global cultural products, movies and video games. Cultural contents created based on culture archetypes are not limited to just one genre, but produce higher value as they have a 'one source - multiple use' quality in several genres. This is why we are seeing movements in many countries of the world attempting to activate their cultural contents industries through their own historical and cultural resources. Korea is no exception. The Korea Culture & Content Agency which is a subsidiary of the Ministry of Culture, Sports and Tourism, has been digitalizing Korea's culture archetypes since 2002. They have added 237 subjects over the past ten years, and the result of this is an online service which contains approximately thirty hundred thousand pieces of digital content.

The purpose of this project, though obvious, was to provide creative contents which are required in the cultural contents industry. From the beginning, designers kept industrialization in mind and put in place service charges. However, people connected to the cultural contents industry have not been directly using these culture archetype contents. Of course culture archetype contents have been directly and indirectly used in the creation of things such as movies like King and the Clown and Modern Boy; or dramas such as Hwang Jini, Jumong, etc. Even so, the amount of money generated from culture archetype contents amount to just a tenth of its investment costs. With this, the project is now viewed negatively, and has become

the focus of a reexamination as it has cost the country a fortune to create, but isn't really being used.¹

Despite this negative view, the project has brought about the positive effect of bringing together humanities and natural sciences and engineering technology for the first time, and the aftereffects of the project are expected to include increases in employment in the humanities field, as well as the possibility of connecting cultural industries and even become the foundation of their activation. It has also produced a kind of ripple effect as it has boosted the efforts of humanities academia (humanities contents societies have been formed), and universities have set up cultural contents studies programs. Because of this, rather than look at it in terms of direct financial benefits, we should look at it more in terms of indirect, medium-long-term societal benefits. This, however, by no means suggests that generating no financial gain is OK.

The original aim of the culture archetypes service was industrialization. Therefore, activation of the culture archetypes contents service can facilitate the development of the cultural contents industry, and will also contribute to further accelerating humanities as well as the converged state in digital technology known as a graft. With this, this paper aims to examine what the requirements are for the activation of the culture archetypes contents service. For this, we will firstly have to establish the transition process of the culture archetypes contents service and the problems that lie therein; and we will also need to put together plans which can be actively put to use by professionals in the cultural contents industry.

2. Birth and Transition Process of Culture Archetypes Services

The Korean culture archetypes digitalization project was pushed ahead by the Ministry of Culture, Sports and Tourism as they systematically organized traditional cultural heritages and digitalized them so that they may be creatively used in the cultural contents industry.² From 2002 to 2010, Korean culture archetypes of many different fields were digitalized through the 'Culture Archetypes Creative Contents Development Project'. From 2006 to 2009, the 'National Culture Archetype Project' additionally came underway. Presently, there are about three hundred thousand pieces of content contained within the Cultural Archetype Portal. A total of 63.5 billion Korean Won has been invested in the Culture Archetype Project.

As briefly mentioned above, the Cultural Archetype Project has seen many results. A survey conducted in 2005 showed that there were many jobs created in various fields via cooperation with natural sciences and engineering technology. Specifically, for every one hundred million won taken in by each company, there was an employment increase of 3.52 people. The culture archetype project has also provided the basis for culture industry connectivity and activation through directly supporting the humanities and fine arts fields, as well as expert participation. It did this by establishing a contents society based on humanities; developed relevant departments within universities (a total of eighteen graduate and post-graduate); launched the National Cultural Contents Studies Conference; established the Humanities Contents Society, etc. It also provided the foothold for convergence trends and set the foundation for industrial-educational connectivity. In detail, among the things that have

¹ Korea Creative Content Agency, Status and Process of Traditional Cultural Resources Digitalization, Korea Creative Contents Agency (2012), pp.11-69.

² Kim Minju, Government's Culture Archetype Construction Policy : centered-on culture archetype concept categorization and policy examples, Korea Social and Administrative Studies 21-4 (2011), pp. 412-415.

been carried out are: National Cultural Contents Studies Conference Workshop - culture archetypes and culture contents, Sino-Korean Literature 30th Anniversary Seminar - Sino-Korean literature cultural contents, Culture and Anthropology Society Seminar - cultural contents development and anthropology, Korean Folklorist Conference - folklore and cultural contents.

Even with these many positive effects, views on this project were not optimistic as the turnover was poor up until 2010 for the contents provided via internet website - www.culturecontent.com. The opinion of the National Assembly which was in charge of the budget particularly came as a blow to the project. As a reassessment and reevaluation of the project was demanded by inspectors from National Assembly and the Board of Audit Inspection, culturecontents.com was reorganized to be an integrated portal in 2011; and service projects were carried out for settling copyright issues and for promoting the portal.

The project first started with the name, 'Korea Contents Resource Center'. This 'center' was provided as the service 'culturecontent.com'. At the time, culturecontent.com wasn't a site where users could search all information at once, but one that provided information on subjects via different sites so users could visit the relevant site to search for the information they needed.



Figure 1. Past Culturecontents.com Service Screen

This service brought about many tangible and intangible outcomes. In particular, several outcomes such as story-creating motifs for stage backgrounds in movies and dramas, as well as influencing the fashion design and publishing fields, have been noted. Prime examples of this would be the 3D models of the Fortress Wall of Hanyang (now Seoul) from the post-Joseon dynastic period in the Korean movie King and the Clown; or the scenes from the movie Modern Boy, which entailed Kyeong-Seong Station (now Seoul Station) during the time of the Japanese occupation of Korea; or the web cartoon which was written based on gods of ancient Korean culture and named Shingwa Hamgge, meaning 'Together With Gods'. As well as this, postcards, clothing and accessories using traditional pattern designs have been zealously developed³; however, due to National Assembly and Board of Audit and Inspection officials focusing on the fact that the project is uneconomical, reassessments are being carried out. The results of these reassessments from 2011 are more steered towards reorganization into an integrated portal to make for a more user-friendly environment rather than focusing on new digitalization.

³ Korea Creative Content Agency, Examples of Success of Culture Archetype Use, Korea Creative Content Agency (2013), pp.16-79.

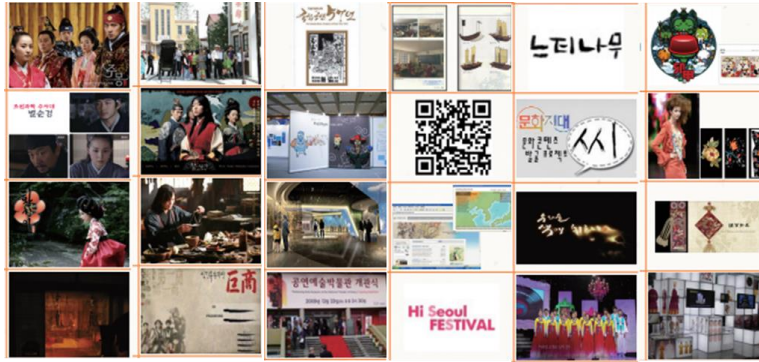


Figure 2. Culturecontents.com Main Use Examples

The reorganized 2011 version of culturecontent.com is being provided as a service with the name 'Culture Archetype Portal'. At the time, the main reason for the reorganization was to provide all culture archetype contents together in an obvious way. The fact that it is difficult for users to find information by individually searching the 237 different subjects which comprise the site was taken into serious consideration. The newly organized culture archetype content portal is an improved service which resembles an encyclopedia that enables users to search all of the contents at once. Also, an integrated search function, which allows the user to search the entirety of three hundred thousand-odd different pieces of content at once, has been added. In addition to this, through conducting various conferences and fairs, we have extensively promoted the culture archetype project to the public and have seen huge increases in its number of users. We have also launched a mobile service which allows users to search and open contents on their smart phones to meet the demands of the mobile age.

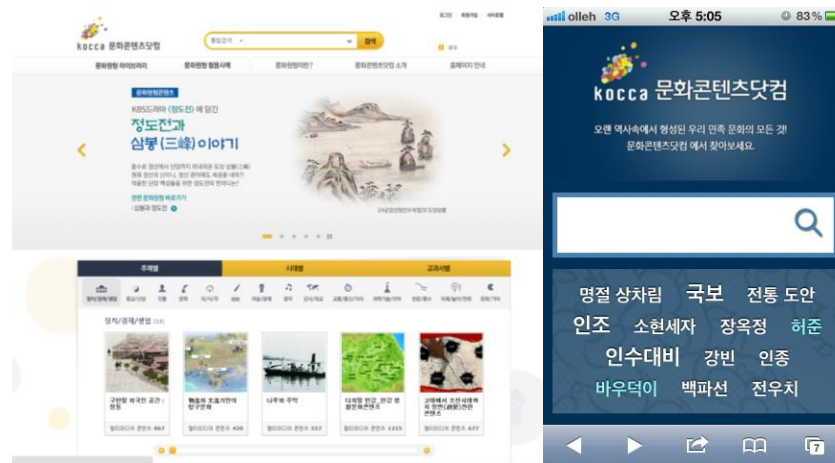


Figure 2. Culture Archetype Portal and Mobile Service Screen

It is a fact that the number of users has significantly increased as a result of promoting culture archetypes, making the environment more user-friendly and merging the service with popular portal site Naver; however, there is still remains the question of whether the original purpose of activation of the culture industry is being met. The matter is assumed to be questionable as the release of a verdict on the results of culture archetype-related research carried out in 2012, which examined the usefulness of the portal service to those connected to

the culture industry, has been deferred.⁴ The matter of whether culture archetype contents are made use of will come down to what extent the needs of the content users is being met. Therefore, the following chapter will deal with problems in the culture archetype contents service.

3. Problems with the Culture Archetype Contents Service

In 2012 and again in 2013, the Korea Culture & Content Agency researched plans to activate culture archetype contents.⁵ The research conducted in 2012 examined the overall direction and classification system of the culture archetype contents service by looking at examples of major activity, and also focused on developing a new agenda. The research conducted in 2013 categorically examined culture archetype contents requirements, as well as the feasibility of the service. In this research, use of the contents in the industrial, educational and public sectors was analyzed. The results of this are summarized below.

First, it is clear that the activation of culture archetype contents are highly plausible and that there will be future demand. This suggests that there will be a continuous need for the service in the future. Second, many people have visited the site but are not utilizing the culture archetype contents. This tells us that there is a need to improve the quality and accessibility of the contents. Third, there are a variety of needs which are applicable to different groups of culture archetype content consumers. In the industry sector, the focus is on high-quality relevant digital contents which can be used directly and used to motivate. In the education sector, the focus is on systematic organization. And in the public sector, focus is centered on information regarding region and place.⁶ Overall, this suggests that a contents service which meets the needs of individual groups of consumers' needs to be established in order for it to become activated.

The currently operated culture archetype portal is being provided as an online encyclopedia which comprises a list of around three hundred thousand different pieces of content. The main subjects have been divided in 14 divisions; however, it is not possible to intuitively know which subdivisions are contained within those divisions, and users need to open them all individually to check. Also, when searching for contents using the search function, it is not possible to know which subjects the results returned from the search belong to. In other words, it is difficult to know the context of the information that is provided. This is even truer when searching encyclopedias on popular portal sites. It is possible to find individual pieces of content information as the three hundred-odd thousand pieces of content are broken down into individual contents; however, it is not possible to find relevant information so the experience for the user amounts to nothing more than searching a dictionary.. That is to say, it is full of non-motivating content as well.

⁴ Korea Creative Content Agency, Culture Archetype Contents Usability Investigation and Policy Plan Research, Korea Creative Content Agency (2013), pp.107-113.

⁵ Korea Creative Content Agency, Traditional Cultural Resources Digitalization Project Status and Process, Korea Creative Content Agency (2012); Korea Creative Content Agency, Cultural Archetype Contents Usability Investigation and Policy Plan Research, Korea Creative Content Agency (2013).

⁶ Korea Creative Content Agency, Culture Archetype Contents Usability Investigation and Policy Plan Research, Korea Creative Content Agency (2013), pp.107-113.

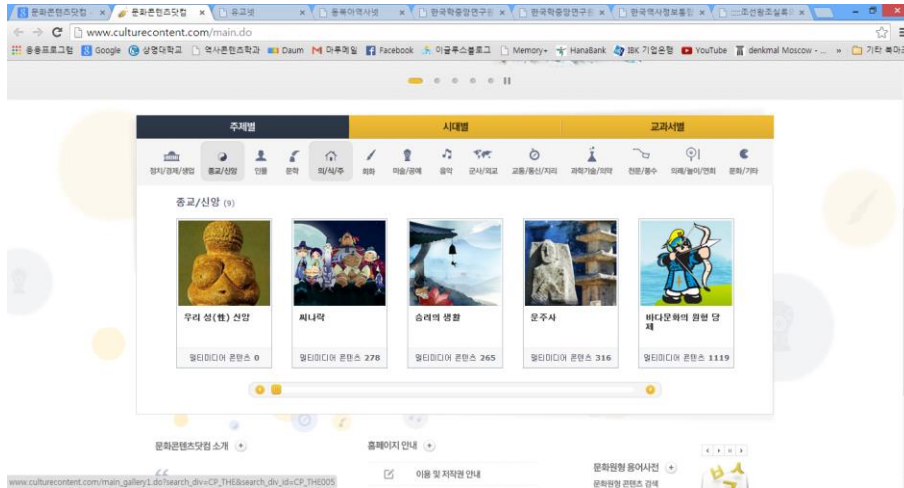


Figure 3. Culture Archetype Contents Subject Classification Service Page

Even if you go into one of the main divisions and find the subject you're looking for, you need to browse for specific contents by browsing each item in the list individually. Some of the main subjects contain about six thousand entries, so searching them all one by one is an extremely tedious task. Additionally, there used to be information among the entries which connected them; however, when the service was reorganized, the contents were broken down into individual states, so connective information was lost. The means that the thing by which users could check a variety of contents in one stop has vanished.⁷

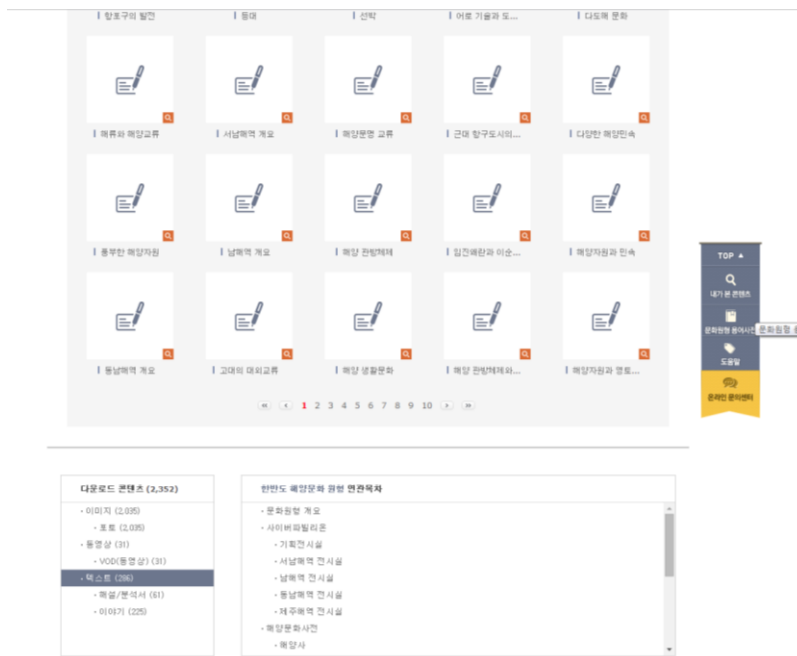


Figure 4. Culture Archetype Contents List Screen

⁷ Ham Hanhui, Park Suncheol, Digital Archives Problems and Direction - Centered on Culture Archetype Contents -, Korea BIBLIA Society Journal 17-2 (2006), pp.27-35.

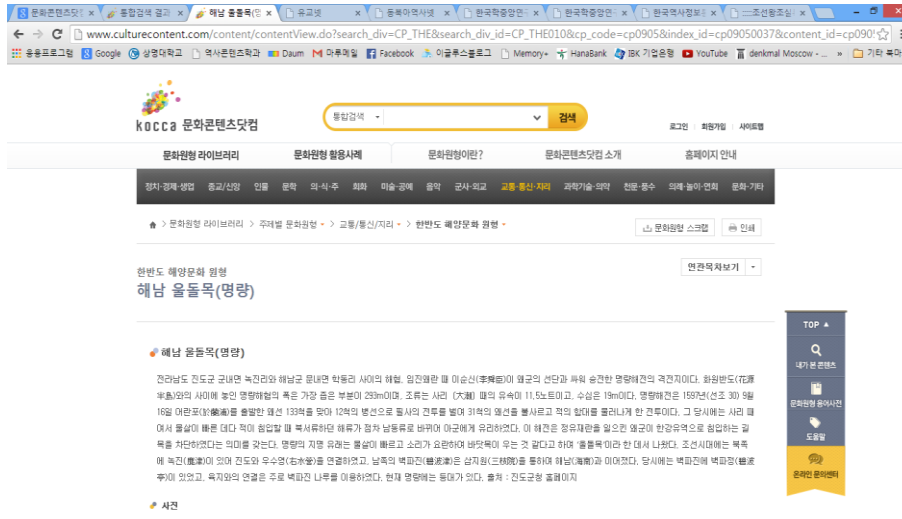


Figure 5. Culture Archetype Contents Details Page

As you can see above, in the Yi Sun-Shin item, only Yi Sun-Shin can be checked. It is only possible to check relevant items and find them individually after reading detailed information about Yi Sun-Shin. However, if it were possible for users to search related information on historical events, writings, government, battles, places and characters all at once, then users would be able to find all contextual information regarding Yi Sun-Shin without facing the tedious task of searching and checking over and over again.

There are also many lengthy and detailed explanations among the culture archetype contents. When viewing these contents via the mobile service, the content must be suited to mobile services. However, the current mobile service displays all information on a single page even in the case of extremely lengthy texts. In other words, no consideration has been given to comfort of reading. These problems are all to do with navigation and are outside of the content itself. There are other problems in addition to the interface where users come into direct contact with the service.

These problems are to do with the quality of the content itself. There are two types of quality problems. One is the quality of titles, and the other is quality of format. The problem with the titles is that, according to the results of a survey, less than 10% of the 237 titles which make up the culture archetype contents is being used, and user satisfaction sits at just 2.8 out of a maximum of 5. In other words, users are only half satisfied with the current content title set up. A total of 237 titles have been set up so far, but this is not enough. The problem with the format is that since the content has been added over the past ten years, the resolution of many of the videos is nowhere near on a par with the resolution we have today. For example, the percentage of images that have a resolution under 1024x768, stands at 77%, while the percentage of videos with a resolution lower than 640x480, is more than 50%. It is obvious that these low-resolution contents cannot be put to good use in the modern day.⁸

4. Plans to Improve Culture Archetype Service

Due to the above mentioned problems, less than 10% of the sufficiently useful culture archetype contents are being put to use. Here we will investigate what it is that needs to be

⁸ Korea Creative Content Agency, Culture Archetype Content Usability Investigation and Policy Plan Research, Korea Creative Content Agency (2013), p.205.

improved in order for the culture archetype contents service to be activated. In order for the culture archetype contents to be activated, there must be substantial content information provided so that users can feel that the information is enough. For this, it is necessary to improve the basic structure of the site.⁹ The first thing that is required is systematically organizing metadata for the content and search functions. In regards to problems with the service, inconvenient search and navigational structure has been deemed the biggest issue. To deal with this, the thing that must be settled first is the politicization of metadata.

The currently utilized culture archetype contents metadata uses Dublin Core, which uses its own metadata and is not in line with international standard regulations. Because of this, the service can't properly connect contents with each other or provide an integrated search; and even though it has the same metadata field elements in each subject, the subjects that make up the service vary far too widely. In particular, the fact that the metadata of the multimedia contents are inadequate cannot be overlooked. Even if a search function is activated, if additional metadata is not included, then the search function will be meaningless. The components of the currently configured metadata are: title and subtitle, author, date, file type, brief explanation, detailed explanation. This is indeed a metadata structure which lacks systemic understanding.

First we must analyze all metadata and satisfy metadata elements which can be mechanically sampled, and then we must bring in experts to provide additional help. Or indeed, it would be a safe idea to allow users to add metadata and then bring in experts to inspect and approve of the added metadata. This is thought to be the most time and cost effective solution to quickly add metadata and be the shortcut to activating culture archetype contents. Also, if we use the latter method, we will naturally be able to hold events related to the activation of culture archetype contents so we would be able to kill two birds with one stone.

Culture archetype contents consumers of different sectors are putting forward a variety of requests. We can't categorize every one of the many users, but what we can do is divide users into two different groups, namely, commercial and non-commercial. Then we can take these two groups and subdivide them into planning and manufacturing parts for the commercial group, and education and public parts for the non-commercial group. For example, in the planning part of the commercial section, because motifs are important, we would include information such as time, place, character, subject and props in the metadata. Meanwhile in the planning and service part, it is important that there is information such as that for including captions with original texts and multimedia pages so that users can find contents and use them directly. In the education section, there needs to be metadata which holds content for textbooks and school curricula and in the public section there must be metadata which includes information on region and place, as well as subject information.

For clarity, the most important aspect of the contents planning part will be motifs for planning contents. Therefore, culture archetype contents must be filled with content and structure which can provide motifs. For this purpose, it is necessary to categorize contents into motifs. The categorization of motifs will be spread out among various scholars; however, it will be able to firstly provide users with titles, eras, places, characters and props divisions. We must design a structure which allows users to directly obtain and use contents in the production and service parts. Therefore, it is necessary for the contents here to be of high resolution, but it is of high importance for original text information and multimedia information to be supplemented with captions so that information can be easily located.

⁹ Ministry of Culture, Sports and Tourism, 2013 Culture Archetype Content Usage Activation Specialists' Seminar, Ministry of Culture, Sports and Tourism (2013), pp.33-43.

In the education part within the non-commercial use group, it is necessary to have culture archetype content which is organized into textbook contents. Currently, culture archetypes are being used as part of training for history teachers; however, the number of trainees is small, but if this was to be realized in the culture archetype contents service, it would be substantially more frequently used. In the public part, it would mostly be theme and motif information related to exhibitions and events that would be of priority. The public part is closely related with locality, so region and place are important service elements. Since the requirements of each of these parts are different, realization all at once is not possible; however, it is imperative that a service customized for each target is realized.

There are limits to processing all of the above at once. However, we must make specific targeting of user groups our highest priority. If the industrial section is made the number one priority, then the provision of accurate content information through additional metadata should be first on the agenda; however if the education section is made the number one priority, then systematization of individual contents by adapting them to be in line with the curricula of textbooks will be our main priority. These are enormous tasks. Because realistically it is very difficult to build the system and costs a lot of time and financial resources, it is necessary that we adopt a method by which the users can build it themselves. For example, in the case of metadata, because it is difficult for experts of the varying fields to check each of the three hundred-odd thousand pieces of content and add to them as need be, it may be much easier to implement a collective intelligence method, by which experts will check the contents uploaded by users, inspect and approve them.

The biggest problem with the culture archetype contents service is that it is not organized in accordance with the needs of users, and individual pieces of content are provided in sets. This is why there have been so many complaints about the service - as it's difficult for the people using it to find the content they're looking for. Therefore it is necessary for the navigational structure to be reorganized. Currently the individual contents are provided as completely independent information. However, various pieces of connective information concerning the contents must be provided. Therefore, interrelated information must be organized. Also, we must be able to determine which contents belong to which subjects. This is because identical terminology is used in different ways according to what the subject is.

The most necessary element for activating culture archetype contents is quality improvement. Because the contents have been accumulated over the past ten years, the current situation is inevitable; but it is absolutely imperative that improvements are made. For example, 77% of images are not useful for use in the industry sector, so if we insist on providing them for this sector, this will bring no real results. So, when considering industrial use, this type of improvement is necessary. However, it is not possible to reproduce 77% of the contents or copyright new original materials of high resolution. Also, even if non-commercial search for the contents, if they are of low resolution, then they will amount to nothing but a point of reference on the internet. Therefore, ways by which content quality can be improved are required.

For this, we must consider ways by which contents related to culture archetypes in the archives of relevant institutions can be utilized through collaboration with related organizations such as the Cultural Heritage Administration, National Research Institute for Cultural Properties and Arirang TV. In addition to this, we must introduce a Wikipedia-like system through which users can take it upon themselves to supplement or expand on lacking data or correct inaccurate information. Also, it would be desirable for us to adopt two-way relationships with information-providing institutions such as the Cultural Heritage Administration and the National Research Institute for Cultural Properties to provide users with high-quality, specialist contents. In particular, since we can't solve the problem of

multimedia contents that were added over ten years ago being of low resolution, it will be beneficial to add links to contents held by specialist institutions and use them that way. Overall, it is necessary to improve the quality of the existing contents in order to increase their use to ensure active use of culture archetype contents and user satisfaction relating to these contents.

Some preconditions must be considered for improving the quality of contents. First, there is the problem of low resolution contents not being easy to fix. With an absolute majority of contents being of inevitably low resolution, the thing that is more important than this is that there is no information relating to the resolution within the meta elements of the contents. Therefore, there is the need to firstly provide meta elements regarding the resolution of multimedia contents. Second, with regards to the issue of the quality of text and explanatory information, it is possible to supplement; however, in actuality, it is difficult to change or add information to culture archetype contents due to copyrights being configured within their main agents. To overcome this, there needs to be a collective intelligence method put in place so that content may be supplemented; or a function by which users can add on modified content to the existing content. This is a way by which we can satisfy users' demands concerning historical background information and detailed information, as it will be the users themselves who improve the quality of the culture archetypes contents and go on to put them to use.

Also, for correcting the problem of lacking quantity and poor quality of information, plan B would require that we establish two-way relationships with relevant institutions which currently hold similar information so that information held on each site may be linked together. For example, if there is information on the queens of the Shilla Dynasty but a lack of information on the conquest and commemorative monuments of King Jinheung, then by linking the metadata and multimedia with relevant information contained within the Cultural Heritage Association's integrated inscription information, then we could create a synergy effect between the services and have a win-win situation. For this, we will firstly need to conduct pre-investigations into the lacking aspects of culture archetype contents and also into services which can fill in these lacking aspects (supervising agencies, service site, service content, service contents format, metadata, connectivity, *etc.*).

We must also have plans for promoting the culture archetypes service. Currently, culture archetypes encyclopedias are being operated by portal sites Daum and Naver. However, the result of this is not contents being entered into culturecontent.com, or being downloaded from culturecontent.com, but culture archetype contents themselves are being moved to and provided as services on portal sites. In this case, the activation of culture archetypes is easy; however, since it is difficult to bring about activation of the culturecontent.com service, we need plans to use a search function so that the search results of culturecontent.com can become naturally exposed for the purpose of promotion. For example, in relation to traditional culture, the general public tends to search national cultural heritage records information via the Cultural Heritage Administration, while teachers/instructors generally use Edunet; universities frequently use the Academic Papers Information Search Service. We should provide Open API on culturecontent.com so that contents from culturecontent.com are returned together with search results, causing a natural promotional effect.

5. Conclusion

Every information service possesses that goal. In order to achieve that goal, database structuring and service designs are crucial. Most services provided by government offices are put in place at high costs but are not being put to use. This is because the service designs are not true to their purpose. In order for a service to be true to its purpose, it must be planned

and designed with the needs of its users in mind. Most services which have failed did so because they were designed with the interests of their suppliers in mind. The culture archetype contents service is exactly the same. It was built with the purpose of being used for cultural creative contents, but in actuality, the database was not planned or designed for that purpose. This is because it didn't have the interests of users who are using creative contents in mind.

For the activation of the culture archetypes service, there are a few issues which need improving on; the most important of which is that the information that the users want be taken into consideration. But, the different types of users of the culture archetype contents service are extremely variable. There are both commercial and non-commercial users, but within these, there are various different user needs regarding information content. It would be desirable if all of these we able to be reflected at once, but the fact of the matter is that this is not possible. And so, we must set our agenda and achieve the targets set forth by it.

Also, the required information of each sector must be reflected in the metadata for the search function. Metadata is very important for searching. Also, for connectivity between contents and systems, metadata must be refined and standardized. At the same time, an enhancement project for a search function based on this must be carried out. Only then will users be able to find information easily and be able to find connected information at once. For this, we will need to work in close cooperation with culture archetype information service-providing institutions. By doing so, we will be able to supplement each other's lacking culture archetype contents.

The database which has been constructed over the past ten years cannot meet the expected standards of the modern day. That is another factor affecting usability. However, in actuality, upgrading existing contents up to modern day standards is a massive task which will take great time and incur great costs. Because of this, we need to devise plans by which we can realistically improve the culture archetypes contents service. This requires us to provide a user-orientated contents service by adopting methods such as, related institutions' multimedia archives, open exhibitions and collective intelligence upgrade methods.

Culture archetype contents are digitalized contents which allow traditional culture to be utilized as cultural creative contents. The future demand for contents is huge, and their usability has been proven to users; however, it is difficult for activation of the culture archetypes contents service to happen under the current circumstances. Through developing a consumer-orientated service, culture archetype contents and Korean traditional cultural contents will be able to be activated.

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