

**C-lobalization for the cultural governance
in the age of Post-corona & Culture as Algorithm
by De-de-centralization, Arms' length principle, and How-the-many approach**

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by Dr. Hae-Bo Kim

Adjunct Professor at Department of Urban Sociology, University of Seoul
Advising Director of Policy & Strategy Division, Seoul Foundation for Arts and Culture
sea@sfac.or.kr

[Abstract]

Cultural policy needs an epistemological shift to go along with the new normals brought by the digital algorithmic civilization as well as by the corona pandemic. Based on the observations of recent cultural changes, this essay proposes "C-lobalization" instead of globalization or g-localization as a new perspective necessary for cultural policy in the age of Post-corona and Culture as Algorithm.

This is a part of the effort to find out the cause of the problems that have been dead-locked in Korea's local culture promotion policy with the goal of cultural governance and de-centralization. And, this is also related to the reflection on failed leadership. The enthusiastic but unsuccessful leadership in a company and the central government's "good culture" delivery service have a similar mechanism in which they are not welcome by people. Those are both the consequences of a global-oriented approach even though they always say that local is important.

Firstly this article examines the failing situation of Korea's cultural policy aimed at the promotion of local culture and the new normal phenomena caused by Corona and AI civilization, in a parallel way. In Korea, decentralization-oriented local culture promotion policies have been implemented for about 20 years since 2000. And as of the year 2022, as the key actors of those policies, 137 Regional Culture Foundations are operating under the so-called "arm's length

principle." However, the decentralization-oriented cultural policy "led by the central government" resulted in such problematic situations in which local actors have lost their subjectivity while implementing the cultural service delivery system. The local cultural ecosystem has been incorporated into the very centralized governmental administration system in all directions, which is an institutionalization by "coercive isomorphism". In addition, in the non-cultural competition race where local cities run for the "global culture city" title given by the central government or international organizations. The "cultural diversity" and "diversity of cultural policies" of cities are undermined under the philosophy of cultural de-centralization. While the <Arm's length principle> and <Cultural De-centralization> have been adhered to like golden rules in cultural policy, they have not been implemented ever. I even argue those concepts could be even inappropriate now in this era of new normals.

The era of new normals of Post-Corona and algorithmic civilization require us to be equipped with a new cognitive frame. According to relevant statistics, during the corona pandemic, social distancing restricted people's mobility to stay at home. But they were even more active not only in online commerce but also in social connection. On the other hand, the importance of local, where people can feel safe for limited offline activities has become more precious and highlighted. The algorithmic civilization not only connects our real lives with the virtual world at a tremendous speed during the corona pandemic but also replicates reality into the virtual world. Now it is changing culture itself into the algorithm. I called it "Culture as Algorithm." More and more cultural lives are taking place in the digital virtual world, while non-human cultural subjects are very active in producing culture like human beings. The results of human cultural activities are used as data and judging criteria to train the AI more like a human.

And with this change in digital algorithmic civilization, our sense of local and global have changed. Especially when we had to pause, people got to focus more on "Me", which is most local. I describe the current situation in which both life and culture have changed due to the Corona pandemic along with AI algorithms, as the "Age of My culture", where everyone wants to speak out their own stories.

I pay attention to the emergence of something 'C-lobal', which is close and

global at the same time. It is a characteristic of so-called hot or hip things these days. Something very local enjoys global popularity all of sudden through digital platforms and still maintains its locality. I named the phenomenon itself and the mechanism by which such 'c-lobal' things become globally popular "C-lobalization". C-lobalization is globalization that utilizes and maintains the local cultural context and identity. In other words, C-lobalization is both "Cultural-Globalization" and "Contextual-Globalization".

The cause of this phenomenon is the global digital platform and the change in human perception by using it. As digital technology makes the physical scale of the real world meaningless, people are less inclined to view the center and the margins in a hierarchical relationship. While traveling in the digital world in search of my cultural tribe, the borders of states don't matter. In such an age of Culture as Algorithm, culture is utilized as "human data" necessary for AI's training so as to provide hyper-personalized recommendations, that is, the most local service. The irreplaceable individual humanity, the human locality in other words, makes up key factors creating such global popularity on the digital platform operated by the algorithm. So in this era of "my culture", technology and capital are one step ahead of public policy and are attracting humans with the 'C-lobalization' approach, such as Web3, On-device-edge computing, and Metaverse, etc.

I analyzed the meaning and relationship of global and local not only in terms of epistemology but also in policy implementation. The perception that distinguishes between the global and local goes by the relativity of people's feelings about the dimension and scale of geographic location. At the same time, that is a difference in the epistemological perspectives of understanding our world. It is the difference between the approaches of looking for the very general principle and that of looking at individual cases. This relationship is also applicable to the relationship between institution and actors, and between central and local governments. As a result of such observation, I concluded that Korea's cultural policy is facing those problems by proceeding in the <globalization> or <g-localization> way, even though it says it emphasizes the importance of the local. The phenomenon that local cultural actors are losing their subjectivity due to the severe "institutionalization" in which the central government's administrative guidelines are applied to all local organizations can also be understood as a result of the global-oriented epistemology. On the

other hand, C-lobalization is an attitude that pays more attention to the "individual actor's case" and the context in which it is presented rather than to the "universal principle". Therefore, I propose this as a new attitude and epistemology for cultural policy more proper in the post-corona era, where governance-type enforcement based on the subjectivity of local actors is more important.

As the conclusion, I propose "C-lobalization" in cultural policy should be implemented through <De-de-centralization> and <De-institutionalization> beyond de-centralization, <Empathy administration> based on <Arms' length principle> instead of arm's length, and <How-the-many approach> understanding the value and contextual cause of numbers. First of all, it is necessary to change the worldview, so that we do not recognize the hierarchy between the center and the local. This is what I call <De-de-centralization> which goes beyond the "de-centralization" that is still assuming the center and trying to get out of it. And <Empathy administration> is based on the <Arms' length principle> that recognizes the other actors' subjectivity and acknowledges their inner systems. In an age where everything is connected, the independence which has been argued with the "Arm's length principle" no longer exists. Subjectivity should be an issue to consider, instead. Whether it is on the level of leadership of a company or the level of national policy, to change someone, we must first recognize the subjectivity of actors and develop a sensibility to empathize with their own inner system, which is the most local. To this end, the government should not too much emphasize institutionalization by only pursuing the establishment of an efficient delivery system. But it should put more effort into the <De-institutionalization>, which focuses more on the actors. Empathy administration is a reasonable choice that also helps increase the effectiveness of administration in the long run, through changes by the people's movement.

And the government administration should go away from the <How-many approach> only collecting and aggregating quantitative outputs. Instead, it should focus more on the <How-the-many approach> to understand the meaning of numbers and the context in which the numbers appear. To see the voluminous world full of diverse values of human cultures we need the imagination and interpretation of human beings, not the calculation of AI. This is what we need to prepare for the cultural policy for humans in the age of "culture as algorithm".

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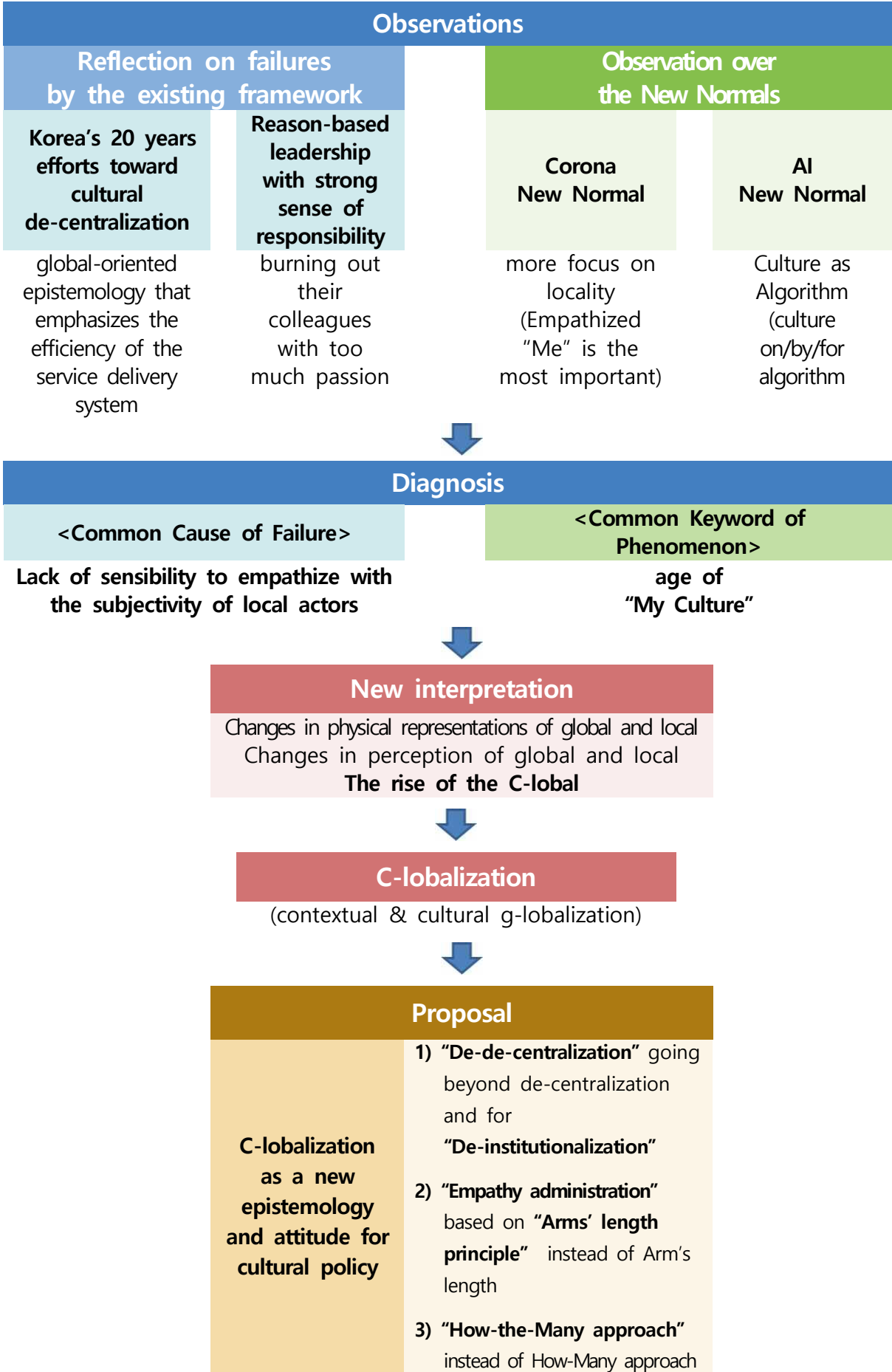
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1. Contents and order of discussion

This article is based on the critical mind that cultural policy cannot go by the existing perspective frame in the post-corona era where people's ways of thinking have changed due to COVID-19 and AI civilization. This article suggests a transition to a new epistemology suitable for the new normal brought about by Corona and AI civilization.

This article first observes the failure of national cultural policies implemented with the existing frame and the emerging new normal phenomenon due to corona and AI civilization. By revisiting the concept of global and local, I explain the common cause of the failure of cultural decentralization by the national government and the failure of too much passionate leadership in companies. I observed the changes in the physical representation of the global and local due to digital virtualization, and the changes in people's perception and sense of the global and local. And as a result, a new conceptual term has been proposed to describe the rise of the so-called "c-lobal" which is close and global at the same time. I propose a new interpretation with the new word "C-localization" to explain the phenomenon of global popularity on the digital platform that utilizes and maintains the local cultural context. This is both cultural-globalization and contextual-globalization which brings the global popularity into the local.

Based on the results of observing comprehensive changes in other areas, "C-localization" is proposed as a new attitude and approach of cultural policy that is more suitable for the post-corona era, where governance based on the subjectivity of local actors is more important. I conclude this article by proposing the actions for the implementation of C-lobalization such as (1)"De-de-centralization" that goes beyond de-centralization eliminating the perception of hierarchy between the central and local regions, (2)"Empathy administration" based on the "Arms' length principle" instead of Arm's length (3)"How-the-Many approach" for the contextual interpretation instead of How-Many approach.



2. Observations and Diagnosis

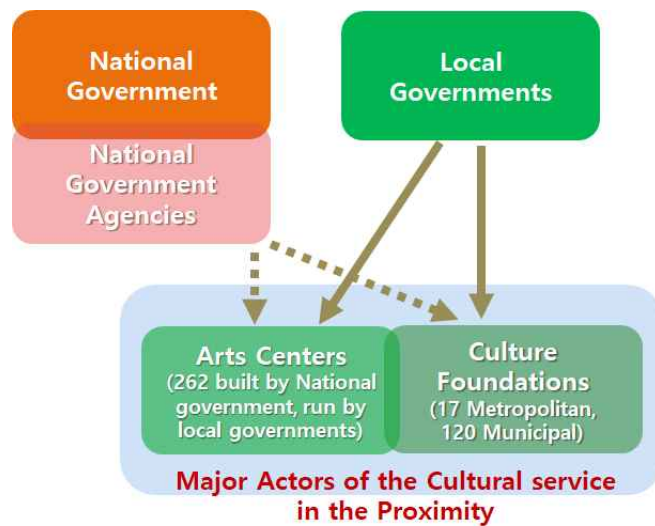
2-(1) Reflection on failures by the existing framework

2-(1)-1) 20 years of local culture promotion policy in Korea : Efforts toward cultural de-centralization

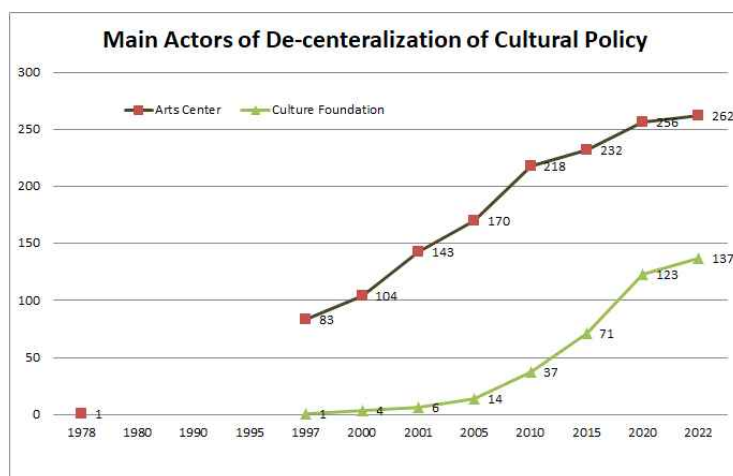
First of all, I observed the problematic situations that resulted from the existing epistemological framework of cultural policy. In Korea, pursuing the "Cultural-welfare state", it has been an important task to establish a so-called "cultural service delivery system" so that the central government's cultural welfare service can be delivered into the daily lives of all citizens. With the growing sense of local autonomy of municipal control, who will set up the system and how, and how the central-regional-local governments should work are issues of constant debate. Out of the nation wide debate since 2000, they easily settled down on it, and the main focus of Korean cultural policy has been the promotion of local culture through "de-centralization."

In Korea, the two key public actors that deliver public cultural services are the Arts Centers and the Regional Culture Foundations. By the policy keynote of de-centralization, Regional Culture Foundations founded by local governments have emerged as the most important actors in the implementation of cultural policies of central and local governments. As of 2022, there are 262 Arts Centers and 137 Regional Culture Foundations across the country. The Arts Centers, which have been built nationwide by the central government since the late 1990s, are the main infrastructure for cultural decentralization. On the other hand, Regional Culture Foundations, which boomed since in the early 2000s with the funding of local governments, are key players in delivering various cultural services to the local areas.

<Major Actors of the Cultural service in the Proximity>



As of now, there are 17 Metropolitan Culture Foundations founded by 17 metropolitan governments like Seoul, and about 120 municipal Culture Foundations founded by 226 autonomous local governments. There are 25 autonomous districts in Seoul, 22 of which have municipal Culture Foundations. The Seoul Foundation for Arts and Culture(SFAC) was established in 2004 by the Seoul Metropolitan Government(SMG). SFAC works not only between the central government and SMG, but also between the metropolitan and municipal governments. This relationship is very important in realizing the “proximity” of cultural service. And their relationship is also an important issue in terms of cultural governance.



<Cumulative number of Arts centers and Culture foundations by year>

(Source: Compilation of 『2021 National Cultural Infrastructure Overview』 (Ministry of Culture, Sports and Tourism, 2021) and the website of “Clean Eye : integrated disclosure of local public institutions” (Ministry of Public Administration and Security)(last search date: 2022.8.15.)

2-(1)-2) The golden rules of cultural policy that were never implemented : Arm's length principle, Cultural governance, Cultural diversity

While promoting local culture through decentralization, the Arm's-length-principle, Cultural-governance, and Cultural-diversity were always emphasized like golden keys. But if any of them has been implemented well, it won't even be the issue of ongoing discussion. Regrettably, the result of the central government's efforts to promote the local culture for about 20 years is summarized as "a nationwide distribution of complaints about the never-changing nature of public administration, and the unavoidable government failure." The central government is always struggling to establish an "efficient" policy delivery system. But considering the problems complained about by the local culture foundations across the country that are entrusted with the central government's subsidy programs, it is difficult to evaluate the 20 years' results as positive. The government says it has done its best, but unfortunately, in reality, there is no clear indication of the "effect" of the change except for the reported performance by numbers. When a problem situation is pointed out, the central government chooses an easy countermeasure to increase efficiency through budget input reduction rather than increasing the "intangible effect."

Ironically, the local culture promotion has been led by the national government from the perspective of the "even-development" of rural areas. So it aims to deliver the "good culture" into individual citizen's life. This is a typical 'G-localization' approach. And it is very unlikely that the "good culture" chosen by the government system would be the "liked culture" by citizens. While delivering the good culture, the cultural welfare state easily ignores the diversity of local cultures. And although it is described as an establishment of an efficient service delivery system for all citizens, the central government wants to set up a system through which its policy can reach the most marginal areas and the statistics of the policy results are also easily compiled to the center.

The sense of the subjectivity of the local actors who are mobilized into the governmental system is easy to hurt. It is not hurt by any malice, but by the 'good will' of the 'publicness', making the delivery process

transparent to all citizens. Local artists have to come into the public administration system because it is difficult to obtain resources for artistic creation in the marketplace, and relatively more resources are provided through public subsidies. Subsidized projects are requested to be done through the central government's subsidy management system rather than through individual systems of local actors who become usual suspects by the sense of government audit.

And the subjectivity of invited actors is also hurt by the too much passionate bureaucrat's enthusiasm for not only taking care of the final results but also sharing the process. It is not the "Arm's length principle," which is already declared as the principle of generous policy, but rather the very detailed 'guidelines for the usage of subsidy' by the administrator at the end, that monitors all the smallest transactions. Described from the perspective of new institutionalism, it is a phenomenon where the level of 'institutionalization' is increasing only by the "coercive isomorphism" in which the cultural ecosystem becomes similar to public administration¹⁾. However, the real world can't fit into the virtual world created by administrative documents, "institutional decoupling" using formalism occurs²⁾. The moral dilemma of subsidy users who can hardly reconcile the reality of creative activities with public administration deepens.

Even at this moment, cities are running fiercely and non-culturally in the race to become "culture cities". At the national level, on the other hand, this is an effort to catch up with the global trend. Only some leading countries such as the UK and especially English-speaking countries have succeeded in "globalization" of their local policy brands such as "Creative City" and "Creative Economy". Even though following up this trend may undermine the "diversity of policy", in the era of the global village, there is not much alternative for late-comers who cannot create a separate track. In other words, whether it is to create a world-class creative city or

1) "Analysis of current situations and their future of the cultural foundations of local governments by applying the theory of Neo-institutional isomorphism" (The Journal of Cultural Policy, vol 29(2), 2015, Korea Culture & Tourism Institute) ("신제도주의 동형화 이론으로 파악하는 지역문화재단의 현재와 미래" (김해보·장원호, 문화정책논총 제29집 2호, 2015, 한국문화관광연구원))

2) "The Institutional Understanding of the Formalism of Cultural Policy : By the case study about the Legislation Process of the 'Law for Promotion of Regional Culture'" (The Journal of Cultural Policy, vol 31(2), 2017, Korea Culture & Tourism Institute) ("문화정책의 형식주의화에 대한 제도주의적 이해 : 지역문화진흥법 사례를 중심으로" (김해보·장원호, 문화정책논총 제 31집 2호, 2017, 한국문화관광연구원))

to become Korea's representative culture city, there is no choice but to run busy in the "globalization" race created by the age of cultural De-centralization.

I have summarized the problematic situations reviewed above, in which Korea's cultural policy has been stuck for several years despite 20 years of efforts to promote local culture as shown in the table below.

<Korea's local culture promotion policy and the deadlock of its over 20 years' efforts>

Korean Government's efforts to promote Local culture for over 20 years	The Deadlock of De-Centralization policy
1) De-centralization of cultural policy	- a nationwide distribution of complaints about the never-changing nature of public administration, and the unavoidable government failure.
2) Establishment of an efficient and detailed cultural Service delivery system	- "coercive isomorphism" of the cultural ecosystem to become subject to public administration
3) Globalization to create a global Culture city	- the non-cultural competitive race for the title of 'Cultural City' (G-localization approach)
4) Institutionalization asserting Arm's length principle	- local artists and cultural actors who are losing their subjectivity as mobilized to be agents implementing a "good culture" established by someone according to a detailed subsidy system
5) Securing the legitimacy of cultural policy, mainly through "How-many" approach	- the administration that focuses only on quantification and aggregation of administrative performance to increase the efficiency

2-(1)-3) Diagnosis of the cause of failure: Lack of empathy and sensitivity to the subjectivity of local actors

Not only artists who participate in the “good works” of the cultural project commissioned by government, but also local agents in the government sector carrying out the de-centralization policy, all complain with one voice. With the investment of the central government, the modernized cultural infrastructure is evenly established throughout the country, and the cultural administration system is becoming more dense and transparent. Why is everyone un-happy?

At first glance, only the demands of autonomy and independence are heard persistently. Nowadays, in this inter-networked age, no one is enjoying it. So, to general citizens, their claims may sound rather irrational or irresponsible. But in fact, it's not about letting them do whatever they want to do. It's a request for acknowledgment of their 'subjectivity' as independent actors. In a decentralized and transparent system, actors feel like only accessories that embody centrally determined principles.

Lack of sensibility and empathy to empathize with and acknowledge the subjectivity of the others who follow their internal system is a common cause of the problematic situation faced by the failing leaders with too much enthusiasm in the company and by the government's de-centralization policy also. They say “this is a good thing. I want you to do this very voluntarily”, “but by all means” in their mind. They work very diligently, guided by universal imperatives, which is the global principle for them, and expect the same from their colleagues. It was only the <Good leader's Ship>, not <Good leadership>, that gave away resources and authority with such an intentional goal. Their excessive enthusiasm and “good leader's ship” that does not consider the subjectivity of the other party only burn out people around them with more resource for more work. It is the same process of the failure as de-centralization policy by the central government with so divine goal.

<The leader failing with the Good leader's-ship instead of Good Leadership of Empathy>

The failing Good leader's-ship says	Not motivated Co-workers say	A sensible Empathy Leadership will say
It is good! (by the global standard)	It is the good only you choose.	Do you like it? (by the local standard)
I do my best. (enthusiasm burning out co-workers)	I want your least.	I acknowledge your authority over it. (with empowerment)
I brought all you need. (decentralization of resources)	I want to bring you mine.	What do you want me to do? (echo to the request)

It's time for a different approach and different leadership. Asian wisdom in the classic scriptures like "Tao Te Ching(道德經)" teaches us that any creature is not an object that can be changed by any enlightenment(文治教化), but is a subject that changes by itself(自化). We need to raise our sensibility for empathy to touch and move someone with their subjectivity. Although this is a very globalized era, policies cannot succeed without appreciating the subjectivity of local actors.

2-(2) Observation over the New Normals

2-(2)-1 Corona New Normal : Empathized "Me" is the most important

To prepare the new cultural policy for the post-Corona era, it is necessary to look at what people wanted when they paused and how capital and technology, one step ahead of the public policy, successfully attracted people. In some relevant statistics, the importance of the local has been highlighted during the Corona pandemic³⁾. In and with the local, people feel safer for their limited offline activities, which have become more precious due to social distancing⁴⁾. To summarize the implications, people

3) Statistics showing the restricted mobility by COVID-19 and the rise of the local

- Compared to 2019, the number of destination searches for cultural life facilities nationwide decreased by 54%. Parks increased by 12%, while festivals decreased by 93% (T-Map search data, Korean Cultural Information Service, 2021)
- Keywords in "2020 Year in Search" by Google: more interest in the local and community, a purchase based on individual values, good consumers' campaign("Marketing and the Future" (Marvin Chow, Kate Stanford and Shaifali Nathan, Think with Google, 2021)

4) Statistics showing the impact on cultural activities by COVID-19

- The number of visitors to culture, arts, and sports plunged from 8.4 in 2019 to 4.5 in 2021 (National Quality of Life 2021, Statistics Research Institute)

get to value "human empathy for me" more.

<Changed Life during the Corona pandemic>

Key element of change	State of human and culture	the most wanted
at Home	distanced	Human Empathy for "Me"
on-Line	connected	
Local	safe	
Me	touched with Empathy	

2-(2)-2) AI New Normal : "Culture as Algorithm"

At the same time, we need to understand the change in the culture itself caused by rapidly developed and adopted technologies during the Corona pandemic. Due to the social distancing situation, the introduction of new technologies, which would otherwise have been confronted with significant institutional and psychological resistance, proceeded so quickly. The such rapid development of algorithmic technology has created unique cultural phenomena.

Since last year, there have been several attempts to sell the works of famous artists by burning and minting them into NFT⁵⁾ and selling the virtualized national treasures. And now, virtual human models and singers who even do not sleep or worry about scandals are roaming the metaverse and TV. AI speakers who can understand even the dialects of lonely elderly people are put into public care services, and the

- In 2020, the national leisure facilities usage rate was 43.5%, 29.9% down from before the COVID-19 outbreak. Only the number of golf course users increased by 3.6% from 2019 (Korea's social indicators, Statistics Korea, 2021)

- Due to COVID-19, the national Internet usage time increased by 2.7 hours to 20.1 hours per week, while the mobile internet usage ratio decreased by 20.7% to 79.1%, reflecting the trend of using at home (2020 Internet usage survey, Ministry of Science & ICT and National Information Society Agency)

- Online cultural activities doubled due to prolonged stay at home during the early COVID-19 period : In the first half of 2020, the ratio of online use of Culture Nuri Card(cultural voucher card for low-income people) was doubled (6.4% ->12.6%), and the number of cases increased by 53% (about 190,000 -> 290,000) (press release by the Ministry of Culture, Sports and Tourism, 8th June 2020)

5) "Banksy Work Physically Burned and Digitized as NFT in Art-World First" (By Jamie Crawley, Mar 4, 2021, COIN DESK)

government is collecting dialects as part of the public data dam construction project to teach this artificial intelligence.



Authentic Banksy Art Burning Ceremony (NFT)
 Burning and minting Banksy's art work into NFT for higher price (source : Chosun-Ilbo (2021.3.12.))



Virtual human Girl group
 (source : Weekly Donga, (2020.12.03.))



"We buy your Accents"
 ; a poster of collection project of dialects for the public data dam construction (source : AI Times (2020.11.4.))

Before the corona pandemic, media researchers such as Ted Striphas(2015)⁶⁾ and Tarleton Gillespie(2016)⁷⁾ pointed out the feature of "algorithmic culture" by the "Culture machine" that Ed Finn(2017) described as the computer⁸⁾. Nitin Nath(2022) propose to examine algorithms as culturally meaningful objects through the lens of culture using the term "algorithms as culture" instead of overused terms, such as 'black box.' However, discussion in cultural policy is still mainly focused on the digitalization of cultural services⁹⁾

6) "Algorithmic culture" (Ted Striphas, European Journal of Cultural Studies, 2015, Vol. 18)

7) "Algorithmic Cultures-Essays on meaning, performance and new technologies" (Robert Seyfert and Jonathan Roberge, 2016)

8) "What Algorithms Want : Imagination in the Age of Computing" (Ed Finn, MIT, 2017)

9) "Transforming Culture in the Digital Age" (Estonian National Museum, 2010), "Supporting Culture in the Digital Age" (IFACCA, 2020), "Digital Inclusion and Exclusion in the Arts and Cultural Sector" (Good Things Foundation, Arts Council England, 2021), "In Real Life-Mapping digital cultural engagement in the first decades of the 21st century" (Australia Council for the Arts, 2021), etc.



(source : “Algorithmic culture - Culture now has two audiences: people and machines - A conversation with Ted Striphas” (Giuseppe Granieri, Futurists’ Views, 2014))

In the economic field, the “Immersive economy” that combines virtuality and reality is emerging as the hot field to replace the creative economy. The UK is leading the race with another successful “policy branding”. However, as it was the same regarding the global “Creative city” boom in the 2000s, there seems to lack of in-depth discussion over these changes, which are related to bringing culture and our lives into the world of economy. It is time for the cultural sector to deeply discuss the various aspects of culture that are undergoing fundamental change by algorithmic civilization.

<Immersive Economy ; a new race regarding culture, life, and economy>



source : “The Immersive economy in the UK”(NESTA, Innovate UK, 2017, 2018)



source : “Strategic plan - Beyond Reality, Extend Korea” (Korean government, 2020.12.10.)

Hae-Bo Kim(2021) interpreted this change as the phenomenon of "Culture as Algorithm" with the frame of culture on/by/for the algorithm. Now, most cultural activities become <Culture on the Algorithm>, which exists in a virtual world driven by digital algorithms. <Culture for the Algorithm> is utilized as necessary data to train AI that create <Culture by the Algorithm> on behalf of human beings more humanly. Culture is also used as the criterion for judging the humanity and social appropriateness of the machine's output. Now culture is highly subject to technology and changes its characters along with the digital algorithmic transformation. It becomes lighter in form and content, more personalized, and easier to be manipulated. Machines that create Culture by the Algorithm now carry even their unique identities as virtual humans and interact with humans very actively. Machines use human identities and cultural data to produce more human-like output. In this aspect, it is said that algorithmic civilization pursues more humanity, but ironically in the overflow of machine-created culture, humans get alienated culturally. (Hae-Bo Kim, 2021)¹⁰). We need to consider another form of cultural alienation in the age of Culture as Algorithm.

10) ["Re-defining Culture for the Public Policy's Agenda Setting in the Age of Culture as Algorithm" \(알고리즘이 되어 버린 문화\(Culture as Algorithm\)의 시대에 공공정책 어젠다 설정을 위한 문화 개념의 재정의\) \(김해보, 동아시아사회학회 제 2회 학술대회\(2nd Congress of East Asian Sociological Association\)\), 2021.10.29.](#)

Featured characteristics and related Issues of Culture as Algorithm		
Culture on the Algorithm	Culture by the Algorithm	Culture for the Algorithm
<ul style="list-style-type: none"> - Hyper-dimensional participation in culture through the virtual time-space of culture created by digital algorithms (Metaverse) - Getting lighter by Digitalization - Simulation (overturned status of the real and digital imitation) - New cultural tribe floating over the virtual territory of culture - Cultural change highly subject to technology - Demonetization and commodification of culture - Inequality in the access to the culture on the algorithm - The tyranny of big tech companies 	<ul style="list-style-type: none"> - Hyper-personalized algorithmic recommendation by "Culture Machine" - Non-human cultural actors who create culture and arts on behalf of humans - Virtual humans influencing human culture even with their identity - Legal issues such as the status as the author of a non-human cultural subject - Misunderstanding the echoed "My taste" as "My culture" - Loss of reverse causality for the human to reproduce culture while pursuing "likes" rather than "right" - Alienation of human culture due to the overflow of machine culture 	<ul style="list-style-type: none"> - Culture as the "data resource" used to train AI more like human - Culture as the ethical criterion for judging AI's appropriate function - Culture as human authenticity for the machine to imitate - Culture as Lubricant for the smooth operation of algorithmic civilization - Issues of bias in AI training data and the output - Conflict between the universality of AI ethics and the diversity of local cultures - Problems with billing for cultural data and human identity used in AI learning - Diversity issues of algorithmic culture and the representation type of virtual humans

2-(2)-3) Diagnosis with the common keyword : the Age of "My Culture"

I describe the current situation in which both human life and culture have changed due to the Corona pandemic along with AI algorithms, as the "Age of My culture" where everyone wants to tell their stories." Humans, who are social by nature, have come to think of "me" as the most important, especially during the corona lock-down. They want to speak out their own stories more. But AI, which is rather easier to communicate with, is listening

to them instead of humans. After being trained with cultural data, a more 'humanized algorithm' provides "my culture service" for people, which Ted Striphas(2015) called "You Loop". Now culture is selected and shopped through so-called "taste-customization service" by the algorithm that understands me better than myself. This is not a mere "taste" of myself alone, but it creates the illusion of "My culture", because it is shared with human and non-human "cultural tribes" online. It is an era where there is no need to be eager to meet people and identify the "shared culture" of the community. And as "Me" alone without "We", you can feel less lonely. The illusion that I am a very civilized citizen, living in the "my world" which I have created along with virtual neighbors, is undermining democracy. Society is increasingly divided into extremes. This is an aspect of an algorithmic culture to be looked at very critically.

<Comprehensive changes in culture due to COVID-19 and Algorithmic civilization>

<p style="text-align: center;">Human nature</p> <p style="text-align: center;">highlighted during the corona pandemic</p>	<p style="text-align: center;">Algorithmic civilization</p> <p style="text-align: center;">targeting human being</p>
<ul style="list-style-type: none"> . Humans are social by nature. . Humans become societal for a purpose. . Empathy for "me" is the most important. . The age of "Corona New-Normal" 	<ul style="list-style-type: none"> . Machines are trained with cultural data. . Algorithms are becoming more human. . More humanized AI provides "my culture" to human beings. . The age of "Culture as Algorithm"



Everyone wants to speak out their own stories.
Als are listing to it.
"My culture" gained big empathy enjoys global popularity through the machine's recommendation.

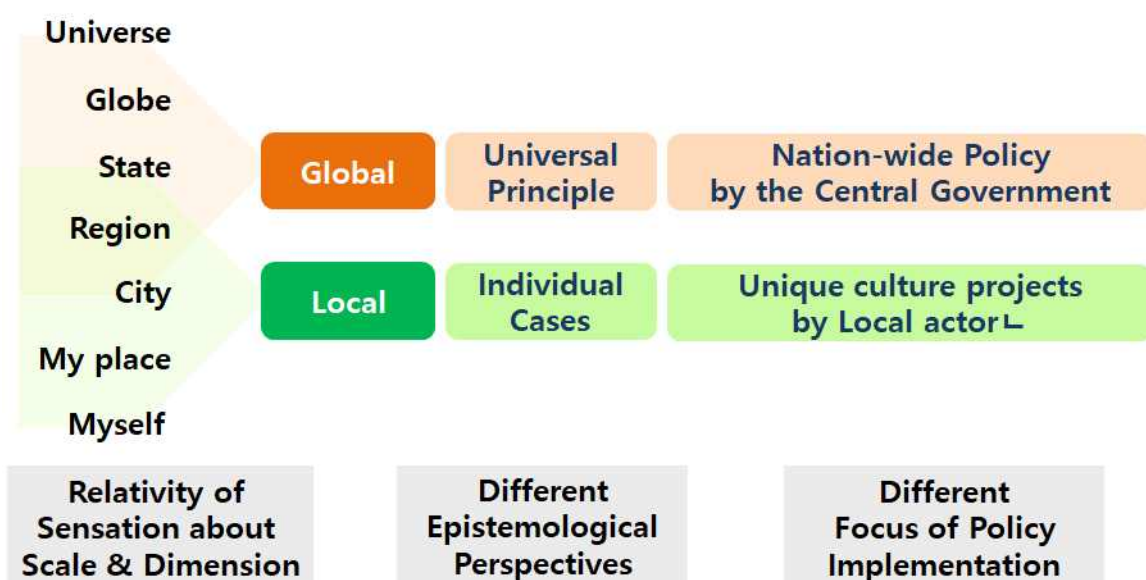
Age of "My Culture"

3. New interpretation

3-(1) The meaning of global and local

Firstly, to understand the reason for the failure of de-centralization, I looked into the meaning of <Global> and <Local>. The perception that distinguishes between the global and local goes by the relativity of people's feelings about the dimension and scale of geographic location. In the era of the global village, we often say that a trend that most countries around the world follow is 'global'. At this time, the typical characteristics of the country are understood to be "local". But in fact, the country is 'global' compared to the city we live in, and our earth is 'local' compared to the universe. We also call the very general things 'universal'. At the same time, that is the difference in the epistemological perspectives of understanding our world. Looking for the very general principle or of looking at individual cases. In this view, probably the most local is my inner world of myself by scale. And from an epistemological perspective, my emotion that can never be generalized by others is also the most local. The difference between local and global are also applied to differences in attitudes of policy implementation by the central government whether they focus more on the nation wide principle or on the unique cases of local.

<Meaning of Global and Local>



The words global, universal, general, and principled often deliver the same meaning. When it comes to academic research, implementation of decentralized public policy, or even to education for my children at home, we always think about what is global (with universal principles) and how to implement it locally (in our real life). In our daily life, geographical perception, epistemological worldview, and the attitude of execution are engaged together simultaneously when we deal something about global and local.

In this era where all corners of the Earth are networked, Globalization to set universal standards must be done by WTO, ISO, and other international organizations. Afterward, countries get busy with G-localization to bring these global standards into their regions. They transplant and implement the global principle locally. However, in the hierarchical relationship between the global and the local, there is no true localization, only G-localization. The competition to become a cultural city by certification by the central government is a typical example of G-localization. Likewise, de-centralization still with a sense of center-orientation is another form of G-localization rather than localization. Such has been the attitude of the government's cultural policy, even though it is said that local is important. This has threatened not only cultural diversity but also cultural policy diversity.

<Globalization vs. G-localization>



3-(2) Proposal of a new keyword: C-lobal

The algorithmic civilization is not only connecting our real lives with the virtual world at a dizzying speed, but also a creating digital simulations of reality. It has changed the concept and sense of the local and global. In this

age of "Culture as Algorithm" on the digitalized global platform, we see the phenomena where the contents of genuine locality gain global popularity all of sudden, and the intimate locality is still maintained as a key factor of the prolonged popularity. And it continuously evolves through the inter-connectedness between the global and the local. I call it "C-lobalization", which means the Globalization with the cultural context of locality. Something "C-lobal" is very close to our daily life(close, local, intimate) and global at the same time.

<C-lobal vs. Global & Local>



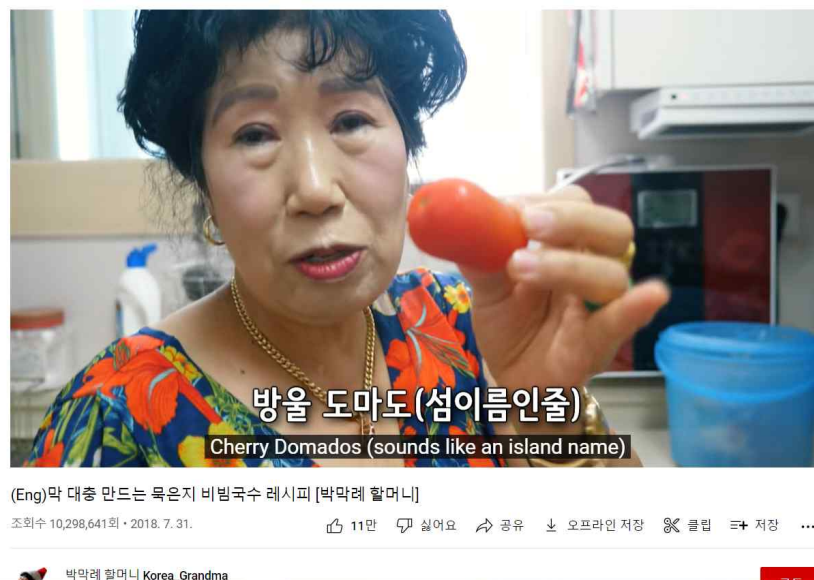
The cause of this phenomenon is, first of all, that we are now interacting globally on a platform of digital algorithms. And it changed the sense of scale that recognizes the physical geography in the real world and virtual worlds. And also this is because fewer people see the center and the margins in a hierarchical relationship. Especially during the time paused by the Corona virus, people realized the preciousness of <Me> and my emotions, those the most local.

<C-lobalization>



3-(3) C-lobalization : already leveraged by the winners in the market place

C-localization more often happens accidentally than as a result of well-planned projects. The YouTuber of "Korea_Grandma" is a good example. Her granddaughter was worried about her dementia, so she vlogged grandma's daily life and even received a YouTube Gold Play button in 2019. The videos of the trivial episodes in everyday life such as cooking noodles, explained in Mrs. Park's unique accent, attract more than 10 million viewers.



<Korea_Grandma Mrs. Park>

source : Korea_Grandma Youtube
<https://www.youtube.com/c/Koreagrandma>

Capital and technology, which target human nature one step ahead of public policy, have already achieved great success by utilizing this C-lobalization. Now, an avatar out of my multi-personas creates a virtual "world" that reflects my worldview, and invites friends into it. The meta-verse, where I create the rule of the game by myself, is in the spotlight. Not long ago, providers of well-planned services won the games. But now a flexible and sustainable platform provider, that can accommodate all the behaviors of the users, takes all. Even hardware is moving from cloud service that relies on centralized server resources to on-device edge computing. This is the shift from G-localization to C-lobalization. It can be interpreted that the machine learning technology itself, which has broken through the problems of the early artificial intelligence technology, was a transition from the g-localization method to the C-localization approach. The computer does not rely on the universal principle

set by the developer and calculates the correct answer according to the situation, but it continues to revise the computation principle while finding the most appropriate statistical output with training by each case.

<C-lobalization ; technology and capital are already leveraging>

G-localization approach	C-lobalization approach
Central server resource for cloud service	On-device, Edge computing
ID to verify the access account for provided service	Avatar characters to create my Worlds
Service to Access & Play with	My World to Create & Invite into
I follow the Celeb on the spot-lighted stage.	I'm the world star in my kitchen.
The hot and global trend to follow	"My Culture" that I choose
Provider of well-organized service wins!	Provider of sustainable & sensible platform takes all!
<relevant cases> Online arcade game, Theme park tour	<relevant cases> Meta-verse, Daily routine VLOG, Web3

4. Proposal of C-lobalization as a new epistemology

4-(1) C-lobalization in cultural policy

As described above, the relationship between local and global can also be applied to the relationship between institutions and actors, and between central and regional governments. Through this, it is possible to interpret the problems caused by the <globalization> or <g-localization> approach of Korean cultural policy, although we speak up about the importance of locality.

The problematic phenomenon in which the entities in the local cultural ecosystem lose their subjectivity due to the "institutionalization" applying the central government's administrative guidelines can also be understood as a result of the global-oriented epistemology. Same as we reviewed the meaning of local and global, C-lobalization needs to be understood not simply as a change in geographical perspective, but also as a change in policy attitude

that focuses on individual actors and local cases rather than universal principles and global trends. I suggest some practical actions to apply the C-localization approach to the cultural policy as follows.

<C-localization approach for the Cultural policy>

G-localization approach	C-localization approach
De-Centralization running away from one central point	De-De-Centralization ignoring the sense of center-orientation itself
for "The Good Culture" chosen by the top	for "Common Value" brought up from the bottom
Gap to make Even	Diversity to be appreciated
Focus on establishing the public service Delivery system	Efforts to recognize and acknowledge Local Actors with subjectivity creating their own culture
to embody the central principle of government in the local	to amend the central principle reflecting the local cases
Institutionalization toward an efficient and center-controlled system	De-institutionalization building up actors' capability leading institutional change
Arm's length principle seeking the independence	Arms' length principle acknowledging the subjectivity of partners
How-Many approach collecting the numbers	How-the-Many approach understanding the meaning and contextual cause of the numbers
Creating a global culture city following global trends and selection criteria	Creating an empathy city that citizens and tourists find about and engage in the unique charm of it

<Successful cultural marketing> bringing global popularity with local cultural charm, <De-de-centralized cultural policy> recognizing the subjectivity of local cultural actors, <Empathy leadership> managing the business based on empathy with co-workers, although observed in different domains, these all can be interpreted with 'C-localization'.

In particular, <C-localization> is proposed as a policy attitude and approach more suitable for the post-Corona era, where governance based on the subjectivity of local entities is more important. I conclude this article proposing <De-de-centralization> and <De-institutionalization> beyond de-centralization, <Empathy Administration> based on <Arms' length principle> instead of arm's length, and <How-the-many approach> as the practical actions to be taken for the implementation of <C-localization> as below.

Practical actions to be taken for the implementation of <C-lobalization> approach	"De-de-centralization" going beyond de-centralization and for "De-institutionalization"
	"Empathy administration" based on the "Arms' length principle" instead of Arm's length
	"How-the-Many approach" instead of the How-Many approach

4-(2) Actions for implementation of C-lobalization

4-(2)-1) "De-de-centralization" going beyond de-centralization and for "De-institutionalization"

To go by the C-lobalization, it is necessary to change the worldview, so that you do not recognize the hierarchy between the center and the local. This is what I call "De-de-centralization" which goes beyond the de-centralization that is still assuming the center and trying to run away from it. From this De-de-centralization perspective, the differences between each region can be recognized as "diversity to be appreciated" rather than as the "gap" for the central government to make even. It follows institutionalization to establish a "delivery system" from the perspective of disseminating universal principles or "good culture" set by the central government into the local region. Therefore, if C-lobalization is pursued, the government should go for <De-institutionalization> that turns its eyes to actors. As a result, the role of the central government will change to support local actors in producing their own culture. The case of the local discovered in this way would rather change the principle of the central government.

Institutionalization is a dilemma for the government's role to promote culture through cultural policy. In some cases, the role of government in guiding the institutionalization process is important. Now, the algorithm is a medium that distributes culture and at the same time, it is a non-human cultural

subject that 'creates' culture. It is an era of greater chaos than when new media such as radio, film, and TV appeared in the early modern era. Existing laws and social norms now fail to clarify the legal status of copyright holders and even the definition of cultural heritage. So setting up new legal standards is the role of the government of institutionalization. Another aspect of institutionalization by the government is to define the domain to be handled by the public policy with law. Now, the issues of 'culture as algorithm' should be brought into the domain of cultural policy. So as the first step, by the existing "cultural impact assessment system" in the authority of the Ministry of Culture, it is necessary to conduct a so-called "evaluation of the impact of artificial intelligence on culture."

But, I suggest government must shift its role after such institutionalization to as an "actor" who supports appropriate institutional changes by other actors. To do so, it should catch up with the change in cultural meaning and value systems caused by new technology, rather than remain as a system controller who exercises its regulatory authority. If we were to name this approach from the perspective of neo-institutionalism, it is "de-institutionalization." It is a phenomenon in which the institutional system, especially the public administration system with legal force, does not restrict the actors' behaviors, but on the contrary, the actors actively dismantle and change the system.

4-(2)-2) "Empathy administration" based on "Arms' length principle" instead of Arm's length

Since there is no recognition of the hierarchy between the center and the local, following the C-localization approach is to treat local subjects with more respect. It is the "empathy administration" that recognizes not only the arm's length of administration but also the Arms' length of co-workers. Recognizing the other party as the subject going by their inner system is <Arms' length> principle. In an age where everything is connected, the independence sought by the arm's length principle no longer exists. However, subjectivity is a problem. Whether it's at the company's leadership level or at the government policy level, if we want to change someone, we must first acknowledge the

subjectivity of the local individual. The subjectivity of the other party is something to be recognized and acknowledged, nothing to be authorized. Therefore, we need to bring up our sensibility for empathy to take into our account the arms' length(position and current situation) of the co-workers. Of course, empathy does not guarantee complete autonomy to the partner of public administration. However, empathy administration applying the Arms' length principle appears as etiquette waiting for mutually agreed results to be completed through the operation of the actor's inner system. In addition, empathy administration is to understand and interpret the common meaning and value of the changes that have resulted.

"Empathy" is a very active action to understand the other's position, and it is also the state of being satisfied with the other's acknowledgment of my existence and autonomy as an individual subject. The studies regarding culture where "empathy" can be found are as follows; Sara Ahmed(2004) who advocated the concept of "Emotional Turn" in cultural and political considerations on minority groups¹¹⁾, cultural researches by sociologists such as professor Jang Won-ho of the University of Seoul, who interprets the Hallyu contents consumption as an "Empathy phenomenon" that leads to local cultural re-creation along with the formation of a transnational fandom¹²⁾, the concept of "Urban Empathy" proposed by some urban planning researchers such as Natasha Reid to transform the city into a more intimate space for citizens through their engagement.

I argue that the concept of "empathy administration" should be applied to cultural administration where governance concepts for public-private and central-local cooperation are important. From the perspective of C-localization, the central government should make more efforts to recognize and acknowledge the existence and subjectivity of cultural actors who are already creating their own culture locally, rather than set up the service delivery system.

11) 『The Cultural Politics of Emotion』 (Sara Ahmed, 2004)

12) "The Glocal Culture and the Korean Wave" (Jang, Wonho and Song, Jung Eun, 2016)

"Awareness of Contents Scene as a Cultural Empathy of Cities: A case of 'Contents Tourism'" (Wonho Jang and Suhee Chung, 2019)



**<Arms' length> principle
instead of <Arm's length>**

4-(2)-3) "How-the-Many approach" instead of How-Many approach

Empathy administration is a reasonable choice that also helps increase the effectiveness of administration in the long run. Efficiency can be increased even by reducing input from my side, but effectiveness can eventually be achieved through changes by the people's movement. What moves the others is not the "performance goals" that are well organized and given, the detailed "guidelines" that must be followed, nor the "disadvantages" that you will receive if you do not follow them. People spontaneously move and make a change on the feeling that their existence are acknowledged and empathized with. Whether cultural policy pursues reduction-oriented efficiency or empathy-based effectiveness makes big difference in its output. If we just go for efficiency, the cultural policy would hardly win legitimacy by collecting only the numbers by the "How-Many approach".

<Efficiency vs. Effectiveness of cultural policy>

$$\text{Efficiency} = \frac{\sum \text{Output}}{\sum \text{Input}} \quad \leftarrow \text{Value appreciation and Imagination raise the efficiency.}$$

\leftarrow Cut of input is easiest measure to raise the efficiency.

$$\text{Effectiveness} = \sum \text{resulted Change} \quad \leftarrow \text{Empathy moves people to bring up the effectiveness.}$$

"How-the-Many approach" tries to interpret the number to understand the contextual cause of why in some phenomena more people are attracted. if we go by the "How-the-Many approach", it will help increase the effectiveness. And it can also increase efficiency by detecting another

outcome through the appreciation and imagination about the value of culture.

Our world is getting flatter and flatter. The epistemology of government administration that grasps the reality as numbers projected on paper flattens the real world (Hae-bo Kim and Wonho Jang, 2020)¹³⁾. The algorithmic civilization that projects the real world onto the virtual space nullifying our sense of geographical and spatial scale also flattens our world even more. To see the voluminous world full of diverse values we need the imagination and interpretation of human beings, not the calculation of AI. We need "Art-Thinking", as John Maeda said, that seeks questions, not answers. Now, we focus on the roles of arts to go one step further from AiC(Arts in Communication) towards AiH(Arts in Humanity) which asks what is humanity that distinguishes the human being from the machine. That is the public value that the cultural policy must secure, while competing with the capital and technology that have already succeeded in capturing the new normal of human beings. After all, this is the way how the public cultural policy can get more "likes" from people. And this is what we need to prepare for the cultural policy for humans in the age of culture as algorithm.

13) "Preliminary Study on Introducing Critical Realism As a Research Methodology to Increase Communicative Capability of the Cultural Policies" (Kim, Hae-Bo and Jang, Wonho, The Journal of Cultural Policy, vol 34(2), Korea Culture & Tourism Institute, 2020) ("문화정책의 소통가능성 제고를 위한 비판적 실재론(Critical Realism) 적용 방안에 대한 시론적 연구" (문화정책논총 vol34, 2020, 한국문화관광연구원))

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