

Changed life, Changing culture, and the Policy to change in the age of Post-corona & Culture as Algorithm ; with C-lobalization, Empathy, and Arms' length principle

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[Summary]

Responding to the key word "Proximity", this presentation addresses the proper attitude of cultural policy implementation to vitalize the creative ecosystems. In the age of the New-normal brought by the Corona pandemic and algorithmic civilization, I propose to throw away the old policy frame, even the de-centralization, not valid anymore. The new approach that I propose are as follows; <De-de-centralization> instead of de-centralization, recognizing local subjects creating their own cultures rather than establishing the good cultural service delivery system, <Empathy> in all aspects of urban space and administration, <Arms' length> principle instead of arm's length. And as a keyword that encompasses all of them, transition from G-localization to <C-lobalization> is suggested.

In Korea, decentralization-oriented regional culture promotion policies have been implemented for about 20 years since 2000. And as of 2022, a total of 137 Regional Culture Foundations are active as key actors of it. However, the decentralization-oriented cultural policy led by the central government encountered problems in that local cultural actors have lose their subjectivity in the process of implementing the cultural service delivery system into the daily lives of citizens. The local cultural ecosystem has been incorporated into the centralized public administration system in all directions and now is institutionalized like the governmental system. There are similar mechanisms in which passionate leaders in the company who are hated and fail, and the central government aiming for decentralization and delivering a "good culture" service are not welcomed.

By understanding the meaning of global and local and its change, I tried to interpret why people are not happy when authority is transferred, modernized cultural infrastructure is evenly established, and the cultural administration system is becoming more dense and transparent. Global and local are a relative perception on geographical scale, but also represent differences in epistemological perspectives on understanding the world, and even make differences in attitudes toward policy implementation. So far, cultural policies

have tended to go for the global rather than local. For example, the cultural city designation system evaluated by the central government is representative of the G-localization that brings global standard to the local regions. The central government has been implementing the general policy principle onto the local eco-system. I suggest a new attitude and approach for cultural policy in the post-corona era, "C-lobalization", which means the Globalization with cultural context of locality. It focuses on individual local actors and cases as well as the global trend and universal principle. The beginning of the C-lobalization attitude means "De-De-centralization" that breaks away from the view of hierarchical relationship of center and local. Whether it is at the leadership level in a company or at the national policy level, we must now develop a sensitivity to empathize with our co-worker's subjectivity. It goes by the principle of <Arms' length> instead of <Arm's length> that recognizes the co-worker's subjectivity and its local system inside.

In addition, in order to prepare for a new cultural policy in the post-corona era, it is necessary to look at what people really wanted when they paused, and how capital and technology successfully captured it. An algorithmic civilization that not only connects our lives with the virtual world at a tremendous speed, but also replicates reality into the virtual world, is changing culture itself into the algorithm(culture as algorithm). More and more cultural life is taking place in the digital virtual world, non-human cultural subjects are producing culture like human beings, and the results of human cultural activities are used as data and discrimination criteria to train artificial intelligence more humanly. And with this change of civilization, our concept and sense of local and global have changed. Especially during a time when we had to pause due to Corona virus, people got to focus more on "me", that is most local. And we see things that are local(close) and global, and global and local(intimate) at the same time are gaining great popularity. Again we should pay attention to the emergence of something 'C-lobal' and 'C-lobalization'. In the era of "my culture", technology and capital are one step ahead of public policy and are attracting people with the 'C-lobalization' approach, such as Web3. Cultural policy also needs to introduce it as a policy attitude for a new era.

C-lobalization for the cultural policy is realized through empathy administration based on the Arms' length principle. Making someone to move voluntarily through empathy is ultimately a way to increase the effectiveness of cultural policies. And with <how the many> approach, instead of <how many> approach of collecting and aggregating quantitative performance, we should interpret the value and reason of the numbers. We need to stop institutionalization that seeks only to build a service delivery system and strive for <de-institutionalization> that turns our eyes to local actors. We need <Art-Thinking> that seeks for questions, not answers. Now, the role of arts should go one step further from AiC(Arts in Communication) towards AiH(Arts in Humanity) that asks what is humanity that distinguishes human being from machine. This is what we need to prepare for the cultural policy for human in the age of culture as algorithm.

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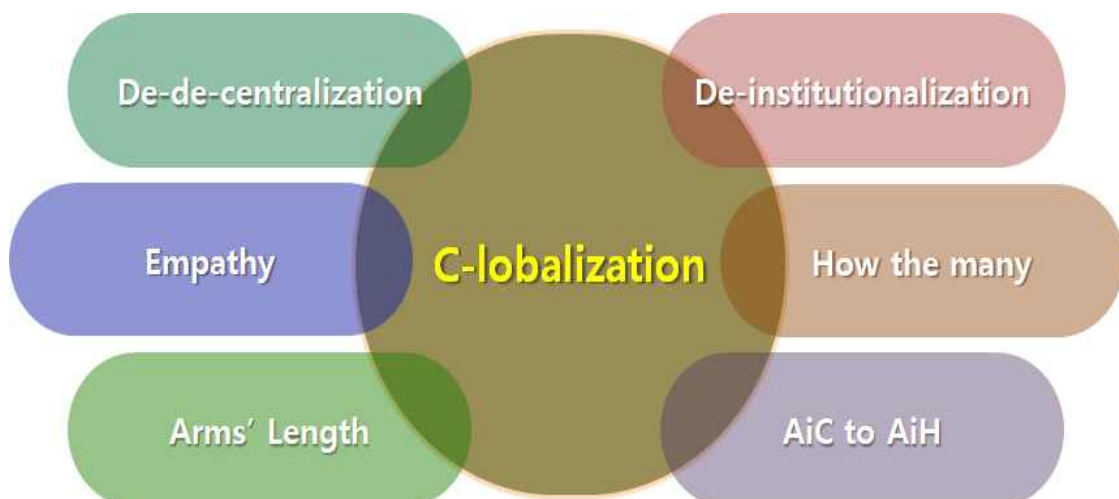
the full text files of English and Korean version are downloadable at the author's blog
<https://brunch.co.kr/@seaokof18>

1. Issues to be discussed: Reflection on the structure and attitude of cultural policies that are no longer valid and finding alternatives

My presentation is about the proper structure and attitude of cultural policy implementation to vitalize the creative ecosystems, based on the philosophy of de-centralization. It is related with the unresolved problems regarding to the local culture promotion policy, which has been the national government's focus pursuing de-centralization since 2000 in Korea. And, this is the story about my failed leadership while working as director of several departments in Seoul Foundation for Arts & Culture(SFAC), also. The enthusiastic but unsuccessful leadership in the company and the central government's "good culture" delivery service have a similar mechanism in which they are not welcome. And I think it will be helpful for those of you who are thinking about localization of cultural policies for the "proximity" of cultural service.

I analyzed these failures by reflecting on the changed meaning of global and local. And to go along with the New-normal brought by the Corona pandemic and algorithmic civilization, I propose to throw away the old cultural policy frame. Based on my observations on these new phenomena of culture as algorithm, I will expand my argument by presenting a new keyword called <C-lobalization> that combines <De-decentralization>, <Empathy administration>, and <Arms' length principle>.

<Key words of alternative approach for the Cultural policy in the new era>

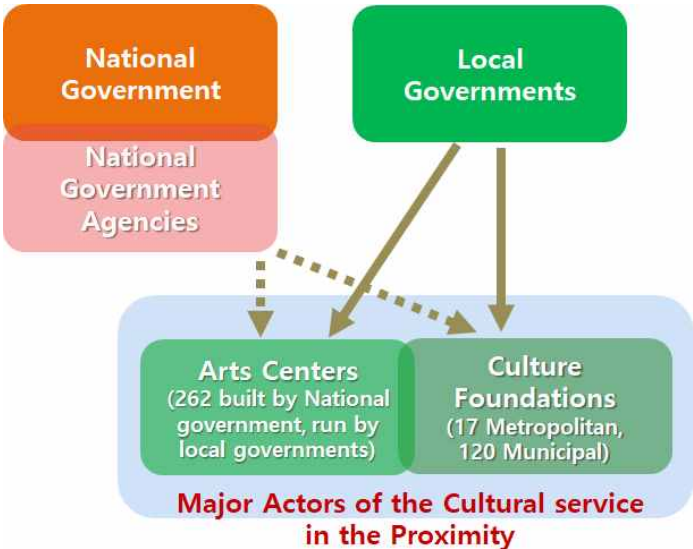


2. The Situation in Korea : over 20-year’s journey towards cultural de-centralization and local autonomy, and Regional Culture Foundations as the core actor

Let me briefly explain the structure of cultural policy implementation in Korea in order to help your contextual understanding of my story. In Korea as well, it is 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. It is like pursuing the “proximity” of cultural service. However, with 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 debates. Many of you will agree that the answer is “de-centralization.” So, since 2000, the main focus of Korean cultural policy has been the promotion of local culture through “de-centralization.” In accordance with that keynote, Regional Culture Foundations founded by local governments have been emerged as the most important actors of implementation of cultural policies of central and local governments.

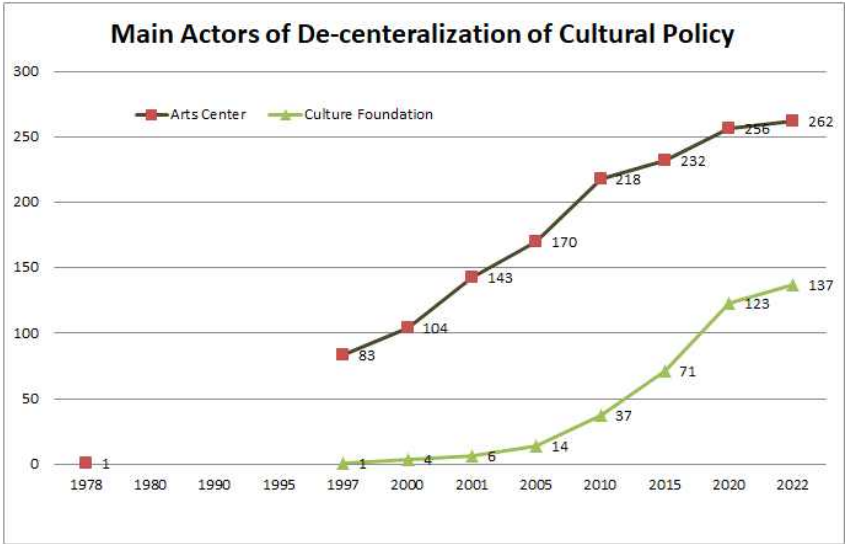
In Korea, the two key public actors that deliver public cultural services are the Arts Centers and the Regional Culture Foundations. As of 2022, there are a total of 262 Arts Centers and 137 Regional Culture Foundations across the country. The <Arts Centers>, which have been built nationwide by the central government since the late 1990s to promote local culture, up to 262 as of now, can be said to be the 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 into 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 a total of 25 autonomous districts in Seoul, the capital city of Korea, 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 today's topic, "proximity" of cultural service.

Of course, like the capital cities of other countries, compared to the other metropolitan cities in Korea, Seoul has a "very slightly more" independent stance on the central government. However, its independence depends on the political landscape at the national level. However, in terms of administrative enforcement, as the universal administration inspection standards by central government become stronger and stronger, it becomes difficult to take an independent position.



3. Loss of Local Subjectivity : The deadlock caused by the 'goodwill' and 'government failure' of the public administration that never changes easily

Regrettably, the result of the central government's efforts to promote 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 complaints, operational inefficiency, and fundamental problems raised by the local culture foundations across the country that are entrusted

with the central government's subsidy programs, it is difficult to evaluate the 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 other than the reported performance numbers. For a culture where that "intangible value" is important, but to be formalized as soon as it is captured by numbers, what does it mean to increase efficiency? The question arises whether it is possible to increase the efficiency by moving the hearts of citizens through efficient cultural services? Or only by cutting the budget?

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, though. It is very unlikely that the "good culture" chosen by the government system would be the "liked culture" by citizens. And although it is described as an establishment of a service delivery system for all citizens, the central government wants a system through which its policy can reach the most marginal areas. And the statistics of the policy results are also easily compiled through the very centralized system.

The sense of subjectivity of the local actors mobilized into the government 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 market place, and relatively more resources are provided through public subsidies. Subsidized projects are requested to be done through the central government's system rather than through individual systems of local actors who are always usual suspect by the sense of government audit.

And the subjectivity of invited actors is also hurt by the passionate bureaucrat's enthusiasm not only taking care of the final results but also sharing the process with them. 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 controls 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, since it is absolutely impossible for the real world to 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

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 : 지

activities with public administration deepens.

The trend of promotion of local culture by autonomous local governments also implies that the competition between cities to take the title of “cultural city” has ignited. Even at this moment, cities are running fiercely and non-culturally in the race to become “cultural city”. 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, especially English-speaking countries, have succeeded in “globalization” by making their country’s policy brands such as “Creative City” and “Creative Economy” a global standard. Following this trend has an aspect of undermining the “diversity of policy”, but in the era of globalization, 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 to become Korea's representative cultural city, there is no choice but to run busy in the “globalization” race created by the age of cultural De-centralization.

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

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 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	- non-cultural competitive race for the title of 'Cultural City' (G-localization approach)
4) Institutionalization by 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	- administration that focuses only on quantification and aggregation of administrative performance with a “how many” approach to increase the efficiency

역문화진흥법 사례를 중심으로” (김해보·장원호, 문화정책논총 제 31집 2호, 2017, 한국문화관광연구원)

4. Reasons for Failure : What the failing "passion leadership" in the company has in common with the state's unwelcome "good culture" service delivery system

Not only artists who participate in the "very good" works of cultural project, 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 isn't everyone happy?

At first glance, only the demands of 'autonomy and independence' are heard persistently. As a matter of fact, nowadays, in this inter-networked age, no one is enjoying it. So, to general citizens, their voices 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. On a decentralized and transparent system, actors feel like being accessories that embody the centrally determined principles.

Lack of sensibility and empathy is a common problem faced by the failing kind leaders with too much enthusiasm in the company and the government's de-centralization policy. They say "this is a good thing. I want you to do this very voluntarily", "but by all means" in their mind. In fact, 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 exhaust people with the more resource for more works. This is the story of a too much passionate leaders like me who are hated by co-workers, and at the same time, it is the reason for the failure of 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>

failing Good leader's Ship	not motivated Co-workers	sensible Empathy Leadership
It is good! (by the global standard)	It is the good you choose.	Do you like it? (by the local standard)
I do my best. (with my enthusiasm exhausting 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 me 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 own subjectivity.

5. Key words of Alternatives in a New era

How to overcome these failures is my concern as I have been working in culture for about 25 years. Through this presentation, I would like to suggest my alternatives. Here are the key words of the new approach that I propose; <De-de-centralization> instead of de-centralization, recognizing local subjects creating their own cultures rather than establishing the good cultural service delivery system, <Empathy> in all aspects of urban space and administration, <Arms' length principle> instead of arm's length, <De-institutionalization> rather than too much institutionalization, <How the many approach> rather than "how many", going from <AiC to AiH> for the role of arts. And as a keyword that encompasses all of them, transition from G-localization to <C-lobalization> is suggested. I will explain in detail the rationale behind each claim on the following pages.

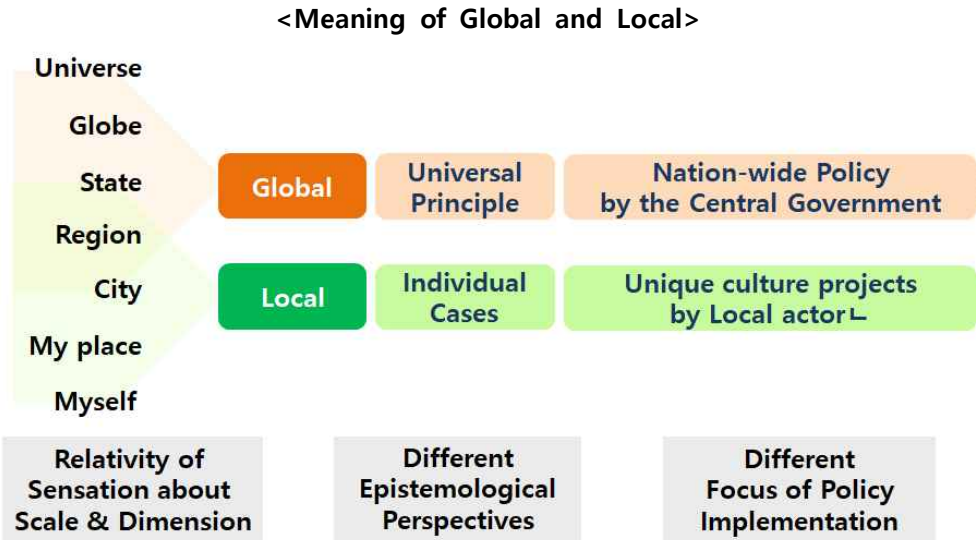
<Summary of suggestion>

Government's efforts to promote Local culture for over 20 years	Alternatives to go through the Deadlock (Suggestion by Hae-Bo Kim)
1) De-centralization of cultural policy	- De-de-centralization toward no hierarchical center-local relationship
2) Establishment of efficient and detailed cultural Service delivery system	-Recognition and acknowledgment of Local cultural actors producing their unique culture
3) Globalization to create a global Culture city	- C-lobalization approach that makes the locally unique culture something global but still intimate -Creating a city of Empathy where citizens feel comfortable and change for themselves
4) Institutionalization by Arm's length principle	- Empathy administration with the Arms' length principle acknowledging the subjectivity and internal system of co-workers -government's role as an Actor of De-institutionalization that supports the institutional change with its comprehension of new values and acknowledgment of local actors, instead of the role as the Authority regulating the system
5) Securing the legitimacy of cultural policy, mainly through "How many" approach	- "How the many" approach interpreting the meaning of numbers - Empathy leadership that increases effectiveness by making change -the role of arts in pursuing AiH(Arts in Humanity) beyond AiC(Arts in Communication) - Art-Thinking that raising questions about human nature in the era of post-corona and culture as algorithm

6. Core concepts for Reflection - Global and Local : its changing meaning and the rise of C-lobal

Firstly, to understand the reason of the failure of de-centralization, let's look at the meaning of <Global> and <Local>. It's not an academic conference, so a philosophical discussion would not be appropriate. Let's just talk a little about the points those are related with the decentralization and "proximity."

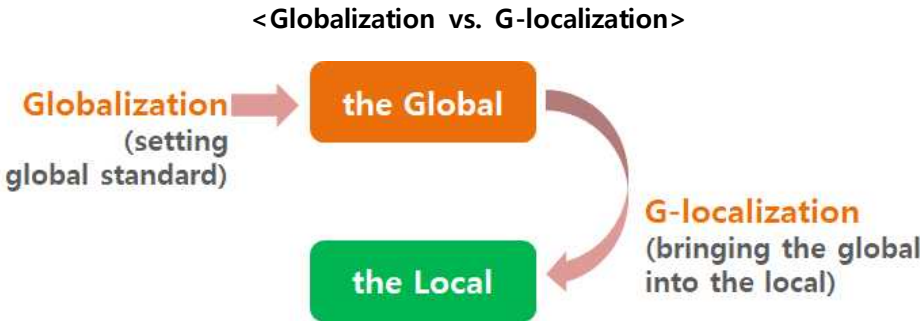
The perception that distinguishes between the global and local goes by the relativity of people's feelings about the dimension and scale of geographic location. In the era of global village, we often say that the trend that most countries around the world follow is 'global'. At this time, the characteristics 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 most general thing 'universal'. 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. In this view, probably the most local is the 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 thing. Local and global are also applied to differences in attitudes of policy implementation. The difference in the central government's attitude can be explained by whether it goes for the global or the local, when the state focuses on realizing the central government's policy as a nation-wide principle, or on the contrary, on finding and supporting unique cultural project cases by the local actors.



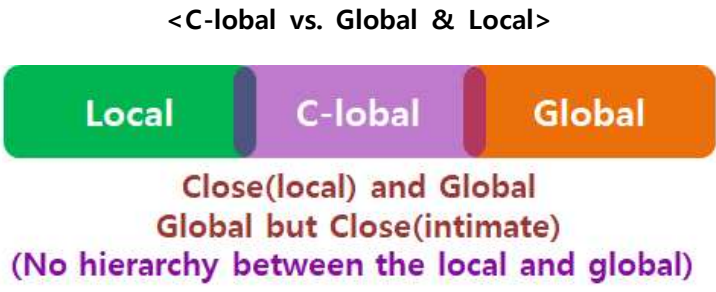
The words global, universal, general, principled, etc. sometimes mean the same thing. When it comes to academic research, implementation of decentralized public policy, or even to educating children at home, we always think about what is global (going along

with universal principle) and how to implement it locally (into our real life). In the end, casually, the geographical perception, epistemological world-view, and the attitude of practice act simultaneously when we deal something about global and local.

In this era where all corners and parts of the Earth are connected, Globalization to set universal standards must occur; through such activities 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 center and the local, there is no true localization, but only G-localization. The competition to become a cultural city in a method certified 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. It has been the attitude of government's cultural policy, even though it is said that local is important.

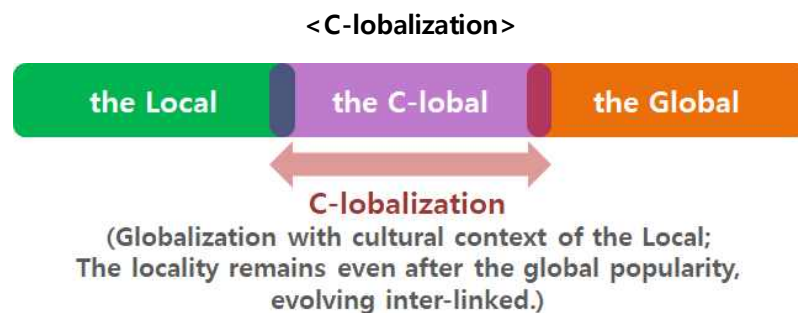


The algorithmic civilization is not only connecting our real lives with the virtual world at a dizzying speed, especially during the corona pandemic but also creating digital simulation of reality. It has changed the concept and sense of the local and global. What I am going to speak today is about the emergence of the 'C-lobal' and 'C-lobalization'.



Now something "local(close) and global, global and local(close, intimate) at the same time" is gaining huge popularity. The cause of this phenomenon is the change in 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. Without understanding about these changes and establishing a new cultural policy frame, efforts from the old perspective that culture is universally good and that good culture should be delivered into a decentralized system for all people to enjoy is highly likely to end in vain.



7. Changes by Corona : Empathy for Me is most important!

To prepare a new cultural policy, it is necessary to look at what people really wanted when they paused due to the Corona virus, and how capital and technology, one step ahead of the public policy, successfully attracted people. Looking at some statistics, I see the importance of the local has been highlighted during the Corona pandemic³⁾. In and with the local, people feel more safe for their offline activities, which has become more precious due to social distancing⁴⁾. To summarize the implications of statistics and researches, out of the Corona pandemic, people get to value “human empathy for me” more.

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

<Changed Life during the Corona pandemic>

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

8. Culture as Algorithm : Both machine and human are trying to be more human?

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 resulted in significant institutional and psychological resistance, proceeded so quickly. Such rapid development of algorithmic technology has created unique cultural phenomena. So, in order to prepare a new cultural policy, it is necessary to look at what people really wanted when it paused due to Corona, and how capital and technology, one step ahead of the policy, successfully captured it.

Since last year, there have been several attempts to sell the works of famous artists by burning and minting them into NFT⁵⁾, and to sell the virtualized national treasures. Now, virtual human models and singers who even do not sleep nor worry about scandals are roaming the metaverse and TV commercial markets. AI speakers who can understand even the dialects of lonely elderly people are put into public care services, and the government is collecting dialects as part of the public data dam construction project to teach this artificial intelligence.



Burning and minting Banksy's art work into NFT for higher price



Virtual human Girl group

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



“We buy your Accents”
; a poster of collection project
of dialects for the public data
dam construction

Before the corona pandemic, media researchers such as Ted Striphas(2015)⁶⁾ and Tarleton Gillespie(2016)⁷⁾ have described the feature of “algorithmic culture” by the recommendation system for e-commerce. However, discussion in cultural policy is still mainly focused on the digitalization of cultural services⁸⁾.



In the economic field, the “Immersive economy” that combines virtuality and reality is emerging as a new trend to replace the creative economy. The UK is leading this trend with another successful “policy branding” that utilizes the privilege of English. Other countries, including Korea, also entered the fiercely competitive race. 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. I think now is the time for the cultural sector to deeply discuss the various aspects of culture that is undergoing fundamental change by algorithmic civilization, while preparing for the post-corona cultural policy.

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



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) “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.

I interpret this change as the phenomenon of "Culture as Algorithm", where culture becomes the algorithm itself on/by/for the digital algorithmic civilization. For more detailed explanations, please refer to my other conference presentations.¹¹⁾ The "Culture as Algorithm" is characterized by being "lighter," "hyper-personalized," and "seeking authentic humanity." "Culture for Algorithm" is training artificial intelligence that creates culture on behalf of humans in the virtual world more humanly. I think this will serve as a bridge across the "uncanny valley" where the Immersive Economy will also be encountered.

Features and Issues of Culture as Algorithm		
Culture on the Algorithm	Culture by the Algorithm	Culture for the Algorithm
<ul style="list-style-type: none"> - Getting lighter by Digitalization - Simulation (overturned status of the real and digital imitation) - New cultural tribal boundaries and the loss of cultural-gravity - Cultural change dependent on technology - Demonetization and commodification of culture - Digital cultural inequality problem 	<ul style="list-style-type: none"> - Culture manipulation by algorithm recommendation - Non-human virtual cultural subjects who create culture instead of human - Misunderstanding the hyper-personalized "My Culture" as culture, loss of cultural gravity - Loss of reverse causality of culture by pursuing "likes" rather than "right" - Non-biological expansion of cultural time and space and the problem of manipulation by capital 	<ul style="list-style-type: none"> - Culture as a "data resource" used to train AI more human-like - Culture as an ethical criterion for judging AI bias - Culture as a "standard" for determining the human authenticity of machine civilization - "Lubricant" for smooth operation of algorithmic civilization (Culture overcomes the uncanny valley) - Conflict between the universality of AI ethics and the diversity of real cultures

9) "The Immersive economy in the UK"(NESTA, Innovate UK, 2017, 2018)

10) "Strategic plan - Beyond Reality, Extend Korea" (Korean government, 2020.12.10.)

11) ["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\) \(동아시아사회학회 제 2회 학술대회\(2nd Congress of East Asian Sociological Association\)\), 2021.10.29.](#), "알고리즘 시대, 문화예술정책 전환의 필요성 (경기문화재단 GGCF 정책라운드테이블 발표자료, 2021.11.3.)", ["Culture as Algorithm 시대의 \(지역\)문화정책" \(2022 지역문화정책포럼 "전환기 시대, 향후 지역문화정책의 방향"\(2022.10.7., 한국문화관광연구원\) 참조](#)

9. The Age of "My Culture" : Everyone wants to tell their own stories and the machine is listening to it.

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 tell their stories." People who are social by nature, and who have come to think of "me" as the most important thing, especially during the corona virus, want to tell their own stories. But AI, which is easier to communicate with than humans, is listening to them instead of human. After trained with data called culture, 'humanized algorithm' provides "my culture" service to people. Now culture is selected and shopped with 'taste-customization service' recommended by an algorithm that understands me better than myself. This is not mere my "taste", 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 work hard to communicate with people and identify "our culture." And even if there is only Me, you can feel less lonely. The illusion that I am a very civilized citizen, living in the "world" I have created with virtual humans, is undermining democracy. This aspect of an algorithmic culture needs to be looked at very critically.

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

<p>Human nature revealed during the corona pandemic</p>	<p>Algorithmic civilization 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 learn from cultural data. . Algorithms are becoming more human. . More humanized AI provides "my culture" to human beings. . the age of "Culture as Algorithm"

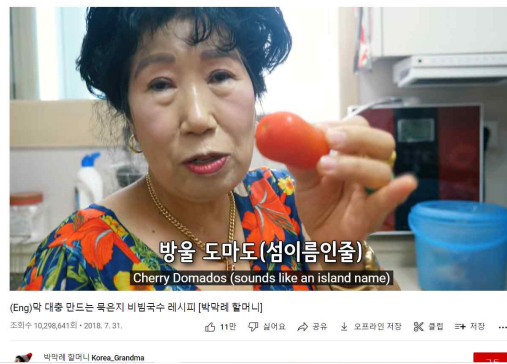


**Everyone wants to tell their own stories.
AIs are listing to it.
"My culture" gaining big empathy hits sudden global popularity.**

Age of "My Culture"

10. C-localization : already leveraged by the winners in the market place

In the age of "Culture as Algorithm", 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. As I described above, I call it "C-localization", which means the Globalization with cultural context of locality. Something C-local is very close to our daily life(local) and global at the same time. 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 her unique accent, attract more than 10 million viewers.



<Korea_Grandma>

<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-localization. Now, an avatar out of my multi-personas creates a virtual "world" that reflects my world-view, and invites friends into it. The meta-verse, where I myself make the rule of the game, 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 services that rely on centralized server resources to on-device edge computing. This is the shift from G-localization to C-localization.

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

G-localization approach	C-localization approach
Central server resource for cloud service	On-device, Edge computing
ID to verify the access account	Avatar characters to create my Worlds
Service to Access & Play	My World to Create & Invite into
Celeb on the spot-lighted stage to follow	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 wins!
<relevant cases>	<relevant cases>
Online arcade game, Theme park tour	Meta-verse, Daily routine VLOG

11. C-localization into the cultural policy : by Empathy administration with the Arms' length principle

Based on this understanding, I propose the "C-localization" as a new approach for the cultural policy in the age of post-corona and culture as algorithm. But, to fully accept this, it is necessary to change the world-view, 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 get out of it. We must remember that the most local is the human being's inner world and the emotion. So, the beginning of C-localization in the cultural policy is to recognize and respect the local cultural subjects. The change of attitude in public administration towards the 'empathy administration' would make it possible.

<C-localization approach for the Cultural policy>

G-localization approach	C-localization approach
De-Centralization	De-De-Centralization
for "The Good Culture" chosen by the top	for "Common Value" brought up from the bottom
Gap to make Even	Diversity to appreciate
to establish the Public service Delivery system	to recognize and acknowledge Local Actors with subjectivity creating their own culture
Arm's length principle for autonomy	Arms' length principle considering local subjectivity
<relevant cases> - Local culture promotion policy creating a global cultural city by the central government - AiE (Arts in Education)	<relevant cases> - Local attraction obtaining the global popularity to change the national policy - AiC (Arts in Communication/Community/Commons)

"Empathy" is very active action to understand the other's position, and it is the state of being satisfied with other's acknowledgement of my existence and autonomy as individual subject. The studies regarding with 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 groups¹²⁾, cultural researches by sociologists such as professor Jang Won-ho of the University of Seoul, who interprets the Hallyu contents consumption that leads to local cultural re-creation along with the formation of a transnational fandom as a "Empathy phenomenon"¹³⁾, 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 intervention.

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

13) "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)

12. Case study of Empathy administration : shift from AiE to AiC

The Arts & Education projects that I managed, till last January, with the perspective of AiC (Arts in Communication / Community / Commons) also put the empathy at the center. We know how hard it is to move students with the teacher's lots of "right words" in the classroom. Unlike the previous AiE(Arts in Education) perspective, the AiC perspective emphasized communication and empathy among artists and students, so that they learned from each other.

[AiC case study]

(1) Seoul Arts Learning Center

- **Arts For Teens (a-14)** : Arts creating experience for teenagers to learn how to utilize surrounding media such as body, tools, and VR devices to express their own world-view¹⁴⁾
- **Invitation to our atelier** : teenagers and artists work together and learn from each other while co-producing art projects
- **Library of Mind** : Collecting and sharing citizens' emotions in the space of empathy and by the art-projects



14) https://www.youtube.com/watch?v=8_MpwZkbb2I

(2) West Seoul Arts Center for Learning

- **Delivered Arts-play** : With delivered arts-play kits designed by artists, children did their creative works at home and sent the results back to the Arts center. Artists completed the collective art works. and children artists were invited to their exhibition.¹⁵⁾



13. Choice of Government's Role : Institutionalization and De-Institutionalization

Beyond this shift in attitude, it is necessary to choose carefully what role the government will play in practice. Governments must work with market place actors, but their roles must be differentiated. Governments cannot create large, responsive, flexible online platforms like those created by private companies, nor people do want to operate under surveillance, either. So, don't go down a path we'll never be able to succeed, but let's be on the right track. Now, the algorithm is a medium that distributes culture and at the same time, 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 are unable to clarify the legal status of copyright holders and even the definition of cultural heritage. So in one aspect, "institutionalization", which defines the domain to be handled by public policy with legislation, is the proper role of the government. Now, the issues of 'culture as algorithm' should be brought into the domain of cultural policy. So as a 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."

I suggest, however, after such institutionalization, government must shift its role to as an "actor" who supports appropriate institutional changes. And it should catch up the change of cultural meaning and value system caused by new technology, rather than

15) <https://www.youtube.com/watch?v=uTh0ViYSYQ>

remain as a system controller who exercises its regulatory and permission authority. If we were to name this approach from the perspective of new-institutionalism, it is "de-institutionalization." It is a phenomenon in which the institutional system, especially public administration system with legal force, does not restrict the actors' behaviors, but on the contrary, the actors actively dismantle and change the system.

14. How-the-many approach and Art-thinking : by Human who ask questions to understand values and reasons

Our world is getting flatter and flatter. The epistemology of government administration that grasps the reality as numbers projected on the paper flattens the real world (Hae-bo Kim and Wonho Jang, 2020)¹⁶⁾. 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. The Design-Thinking approach, which finds an answer to a given problem, has limitations for this. We need "Art-Thinking" (John Maeda, 2009) that seeks for questions, not answers. Now, the role of arts should go one step further from AiC towards AiH(Arts in Huminity) that asks what is humanity that distinguishes human being from machine. That is the public value that the cultural policy must secure, while competing with the capital and technology those have already succeeded in capturing the new normal of human beings.



John Maeda ✓
@johnmaeda



Design is a solution to a problem. Art is a question to a problem.

오전 4:24 · 2009년 6월 7일 · Twitter Web Client

And to improve the ability to interpret meaning and value, it is necessary to break away from the attitude that emphasizes only "How many" approach collecting quantitative results. On the other way, "How the many" approach should be emphasized. It is an approach that tries to interpret the number to understand the reason why in some phenomena more people are attracted. To this end, cultural administration must pursue

16) "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))

'Empathy leadership' that recognizes any human agent's subjectivity. And the public policy system must go by C-lobalization that appreciates any creative local case to develop into a global or national stream of new policy. After all, this is the way how the public cultural policy can get more "likes." And this is what we need to prepare for the cultural policy for human in the age of culture as algorithm.

I am still continuing the sensibility training to become a leader of empathy overcoming the failed leadership. The evolution of government policy also requires sensibility training to read and understand changes in the field and people's minds. Why don't we do it together? (sea@sfac.or.kr)