

# Be C-lobal

- An Epistemological turn for Cultural Policy in the Age of New Normals

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His research topics are; the Future of Culture as Algorithm, Legitimacy of cultural policy, Understanding the trading system of culture in the Cultural Capitalism, Change of public policy in the view of the Neo-institutionalism, the Change of technology, human society and humanity, Introducing Asian classic wisdom into the cultural policy, and etc

Before joining SFAC, Hae-Bo worked for the Korea Science Foundation(whose current name is Korea Foundation for the Advancement of Science & Creativity) dealing with science promotion, especially Sci-Art projects. He also worked for SamulNori Hannullim, one of the most famous Korean traditional music troupe, and for MooChon, the theatre company.

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## 0. Summary & Introduction

This article stems from the recognition that cultural policy cannot continue within the existing framework in the era where people's lives and way of thinking have been changed. Based on the observations of recent cultural changes, this article proposes "C-lobalization" as a new perspective necessary for cultural policy in the age of Post-corona and Culture as Algorithm, instead of failing globalization or g-localization approach.

As a result of the rapid digital transformation that has taken place during the corona pandemic, we are living in an era of "hyper-locality." We are now super-globalized through the internet and simultaneously passionate about local value. In the era of "Culture as Algorithm", people are living in fragmented worlds of "My Culture", where AI makes hyper-personalized recommendations and responds to "My Taste". But cultural administration still remains trapped within failing frameworks and perceptions to achieve contemporaneity. The gap between the universality pursued by the rational public administration and the diverse individuality desired by citizens' sensibilities continues to widen. It becomes increasingly difficult for public administration, driven and supported by universal justifications such as numbers for the empirical evidence and efficiency of policy, to respond to the desire for personalized services already offered by AI that citizens have become accustomed to. Rather than to point out the "Market failure" in dealing with the "Global public good of culture," it is necessary to understand the "Government's failure" in addressing the individual human aspects, including emotions. Unfortunately, the failures of cultural policies that pursued the ideal values such as "cultural De-centralization," "Arm's length principle," and the "Cultural city" are often obscured without proper introspection, overshadowed by the presentation of new concepts or slogans. While there is an interpretation that the unexpected success of the Hallyu(Korean Wave) happened without government intervention, but the movement to interpret it as a result of government policies and actively intervene in the future is worrisome.

The concept of "De-globalization" is gaining momentum in the midst of an international conflicts that seems to be returning to the Cold War. At the same time, we are living our daily lives in an online platform that has become hyper-globalized as a result of digital transformation. The current "De-Globalization" is a phenomenon that encompass both "Anti-Globalization" of offline world that opposes the globalization created by 20th-century industrial capitalism and the "Hyper-Globalization" that the 21st-century digital economy is expanding in the online world. In the midst of this, there is a shift in the perception of so-called "global" things that have been perceived as universal principles and "local" things that have

been perceived as subordinate to them. Cultural policy has been mainly conducted from the viewpoint of global to the local, whether it is a top-down policy implementation based on the strong leadership of the central government, or a good intention to envision the values of culture in people's lives. Even though it claims to be diverse and de-centralized, it is actually coming down from the global universal to the local individual. The failure of these the Globalization and G-localization policy frameworks needs to be critically understood in the context of today's epistemological shift in the relationship between the global and the local.

In this article, I analyze why Korea's regional culture promotion policy, which has been carried out since the 2000s with decentralization as its core policy framework, has failed to achieve the targeted value in practice from the perspective of epistemological limits. This article proposes an shift in world-view to understand not only the problems facing cultural policy, but also the new normal world that has been disrupted by Corona and AI technologies. To do so, I reinterpret the concept of "global and local" in terms of "universality and individuality" and propose a new concept of "C-lobal = {close, cultural, contextual} × {global}" to describe the non-hierarchical, interconnected, and resonant relationship between the two. As we prepare for an era of culture co-created by humans and AI, I propose the "C-lobalization" of cultural policy. To this end, I suggest six practical shifts as follow;

- (1) from De-centralization to De-de-centralization without the center-orientation
- (2) from System to Actors via De-institutionalization
- (3) from Rationality to Emotion through Empathy Administration
- (4) from Arm's length to Arms' length Principle for Subjectivity of Local Actors
- (5) from Universal Principle to Diverse Local cases through Middle-range theory and Social-Turn of Cultural Policy
- (6) from Budget-cutting Efficiency to Touch-added Effectiveness through How-the-Many Approach

# 1. Context

## (1) Changed life : Neo-Globalization

There are different views on when "globalization" began<sup>1)</sup>, but it is certain that it coincides with the surge in mass production of commodity with the industrial revolution and the expansion of capitalism that evolved into neo-liberalism. "Globalization," which was the undisputed "common standard" for the global market in the late 20th century, has been shaken by "de-globalization" since the corona pandemic. The pandemic has forced people to rethink the meaning of local. As a result of the rapid digital transformation that occurred at the same time, we are now living in an era of "hyper-locality," where the local is enjoyed on hyper-globalized online platforms. The current "De-globalization" is a phenomenon that encompasses both the offline "anti-globalization," which is the opposite of the globalization of the 20th century, and the new "hyper-globalization" of the 21st century online world. We can call this a new form of globalization, or "Neo-globalization," and it forces us to rethink what it means to be local and global, real and virtual, and even individual and universal.

### 1-1) Above the Border: The New Cold War and De-globalization

Globalization in the early 20th century began to heat up with imperialist powers with mass production systems fighting for colonies to sell goods and secure raw materials. After experiencing the possibility of human annihilation in world wars, the international community made agreements to keep armies within their borders and allow goods and services, technology and investment, and people and information to cross borders freely. The process of establishing and following common rules in a marketplace on a global scale increased the interdependence and similarity between the systems of nations, not only economically but also politically and culturally. After the collapse of the Cold War, globalization, led by American-style capitalism with a neoliberal twist, became an irresistible universal principle under the WTO system that emerged in 1995. Moreover, after "Globalization 3.0,"<sup>2)</sup> as Thomas Friedman called it in "The World Is Flat: A Brief History of the Twenty-First Century," rapidly developing communications technologies such as the Internet became the driving force behind globalization. "Digital Transformation," led by global big tech companies, evolves into "Globalization 4.0," where citizens of the world can literally flow without boundaries on a global online platform. Now the physical Earth world is transformed into a "Digital Twin Earth", on top of which virtual countries without borders, so-called "Bit

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1) "When did globalisation begin?" (H., O'Rourke, Kevin; G., Williamson, Jeffrey, *European Review of Economic History*) 6 (1), 2002)

2) "The world is flat: A brief history of the twenty-first century" (Friedman, T. L., 2005).

Nation" were established. COVID-19 has closed offline borders, but it has actually reduced resistance to digital technology, accelerating globalization online that has overcome geographical limitations.

Meanwhile, under the neoliberal tide, income inequality expanded globally and the discontent of "poor workers in rich countries" grew. The 2008-2009 global financial crisis was the catalyst for the "anti-globalization" movement. In 2016, Brexit, the rise of far-right populism around the world, and policies that prioritize national economies were the signs of De-globalization. Then, as the world entered a state of crisis following the coronavirus pandemic and the Russian-Ukrainian war, De-globalization became mainstream. After Russia turned off the gas valve toward Western Europe following its invasion of Ukraine, the world became preoccupied with extreme protectionism and the weaponization of food and resources. New regional blocs have emerged and strengthened to prioritize their own interests and secure military and economic security in the aftermath of Corona and the war. Political tensions between the G-2 powers have also left the world precariously divided in what has been dubbed the "New Cold War." Among these political shifts, there is a trend toward shifting production from offshore production bases with lower labor costs to domestic production. This trend is fueled not only by national security concerns, but also by discontent among middle-class voters who see themselves as victims of globalization's inequalities, and by the so-called Fourth Industrial Revolution, including 3-D printing and robotics.

In the wake of the COVID-19 recovery, borders have been reopened to tourists, but in the age of the open-source movement, high technology has become associated with military security, and borders have become impassable. De-globalization is also linked to a decline in tolerance for cultural diversity. News of the destruction of culture in countries in conflict, the hatred of minorities by extremists, and attacks on political correctness have become increasingly common.<sup>3)</sup>

### **1-2) Online: Hyper-Globalization and Hyper-locality**

The combination of COVID-19 and DX(digital transformation) has opened up a new world, bridging the opposite extremes, such as offline and online, lockdown and connection. During lockdown, people had no choice but to embrace the rapid digital transformation, and as a result, we live in a time when the internet has made us more globalized than ever before. YouTube made "Gangnam Style" from South Korea available to people around

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3) "Not just the US...Anti-Asian 'hate crime pandemic' spreading across the West" (Lee Jae-young, Yonhap News, March 22, 2021)  
"Putin Approves 'Overseas Humanities Policy Concept' as Justification for Foreign Intervention Policy" (Yoo Chul-jong, Yonhap News, Sept. 6, 2022), etc.



the world for 4.4 billion views in 10 years. And now people's everyday lives have turned into the TV show set of "Truman". Korean dramas on Netflix are taking over the world citizens' time. Instead of flying into during the coronavirus quarantine, we explored a cave in Italy by an online virtual tour. Digital transformation has made it possible for people to find and enjoy a very unfamiliar taste of locality, one that has never been experienced before in McDonald's restaurants and Hollywood movies. Locality becomes the core content of online platforms and is consumed globally. Local is no longer physical and geographical, but extends to the virtual and hyper-physical.

Citizens' cultural engagement, which has become both hyper-local and hyper-global during the pandemic, is well analyzed in "WCCR 2022" by WCCF. Traditional forms of "cultural engagement" by citizens were hit very hard, ranging from a 94% drop in attendance at major festivals to a 48% drop in the number of visitors to the top five museums and galleries by attendance. However, citizens experienced a new way of engaging with culture in a hyper-local way through cultural programs delivered to their doorsteps and performances presented through digital apps, such as the Seoul Foundation for Arts & Culture's "Arts on your Doorstep" and the City of Helsinki's "Gift of Art." These initiatives recognized the importance of having the easiest "culture in the palm of your hand" or the most local "culture in your heart." Virtual visits to club nights through DJ platform United We Stream, or the New York MetOpera's Nightly Met Opera Streams, which received 21.2 million views in 152 countries, are examples of hyper-global ways of engaging with culture.

It's a time when you can share the same contemporary trends that people around the world are enjoying, right from the comfort of your home. At the same time, the appeal of something very local that no one in one corner of the world knows about can suddenly reach people all over the world through a digital platform, creating a global trend. Thus, we are living a "changed life" in an era of "hyper-locality," a time when we are simultaneously hyper-globalized through the Internet and passionate about local values.

| Impacts of COVID-19, 2019 to 2021 <sup>4)</sup>   |   |   |
|---|---|---|
| WHAT HAPPENED TO PARTICIPATION IN CULTURE?  | HOW WAS CULTURAL OUTPUT AFFECTED?   | WHAT HAPPENED TO CULTURAL VENUES?   |
| 94% Average fall in attendance at the main carnival / festival<br>72% Average fall in international tourism<br>64% Average fall in cinema admissions<br>61% Average fall in theatre admissions<br>50% Average fall in film festival admissions<br>48% Average fall in visits to the top 5 most visited museums and galleries  | 51% Average fall in music performances per year<br>50% Average fall in theatrical performances at all theatres<br>41% Average fall in films given a theatrical release (in the country as a proxy for the city) | 8% Average fall in number of theatres<br>3.5% Average fall in number of live music venues<br>3% Average increase in cinemas |
| <p>The above is taken from data returned by partner cities. Where 2019 data was not available, we used the next closest pre-pandemic year, and where 2021 data was not available, we used 2020 data. The number of cities returning data points for both pre and post pandemic years varies for each indicator, but sample size 'n'=7 or above. To note, these figures do not include digital audiences or output</p> <p>(source : WCCR 2022(WCCF, 2022))</p> |   |   |

## (2) Changing Culture: New Normals by COVID-19 & AI

The changes in life and culture brought about by new "systems" introduced as quarantine measures during the pandemic, such as telecommuting and social distancing, have been profound. At the same time, rapid advances in technology, including artificial intelligence, and people's new desires and value-seeking activities have been balanced to create a new normal, or "new culture." People who have quickly adapted to the new normal are unlikely to return to the old.

Summarizing the rapid changes brought about by COVID-19, DX, and the advancement of AI civilization, what people value during the pandemic is "human empathy for me". People increasingly create lonely sanctuaries within the worlds of "My culture" that are built in

4) 『World Cities Culture Report 2022』 (WCCF, 2022)

online virtual worlds, where they enjoy "My tastes" that are recommended and responded to by algorithms that know them best. This change needs to be understood as a phenomenon that changes the relationship between culture, individuals, and society, not simply the spread of "Me-culture" that emphasizes only the individualism. This is a challenge for cultural policies, which must not only provide personalized cultural services to satisfy citizens, but also find cultural values that members agree on to maintain society.

## **2-1) The Corona New Normal: Age of Hyper-Locality**

The pause caused by the pandemic was also an opportunity to reflect on our civilization and the nature of people. Due to social distancing, people's mobility was limited to their homes<sup>5)</sup>. According to "National Quality of Life 2021," published by Statistics Research Institute, the number of people attending cultural and sports events plummeted by almost half, from 8.4 in 2019 to 4.5 in 2021. "Korea's social indicators 2021," published by Statistics Korea, showed that the overall usage rate of leisure facilities in 2020 was 43.5%, down 29.9% from before the pandemic. Still, people craved to be more connected online, not only in consumption but also in social relationships, and the importance of a safe, local place for offline activities that became more precious as they were restricted<sup>6)</sup>.

『The COVID-19 Audience Outlook Monitor 2022』, published by the Australia Council for the Arts, found that people with disabilities and other barriers to cultural life were twice as likely as the general population to have changed their preferences for cultural activities since COVID-19 (32% vs. 17% of the general population), and that they would like to see smaller venues and more comfortable spaces with quarantine measures (Australia Council for the Arts, 2023).<sup>7)</sup>

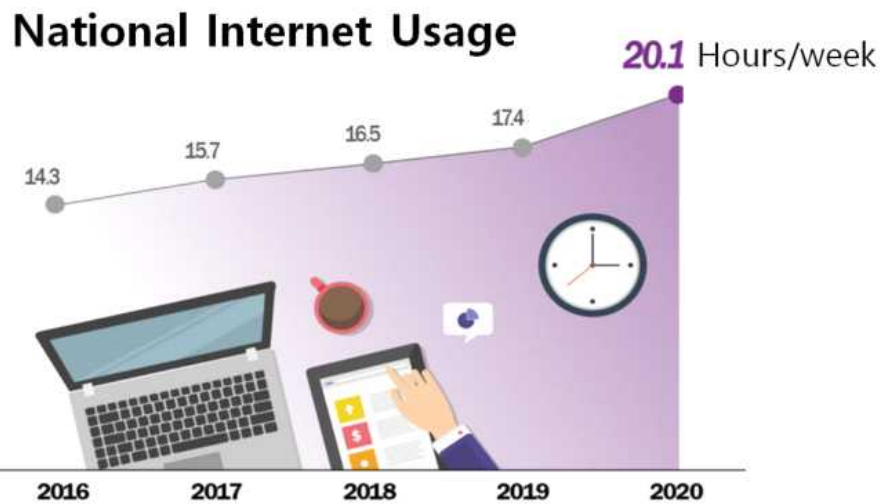
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### **5) Statistics showing the restricted mobility by COVID-19 and the rise of the local**

- 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)

### **6) 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)
- 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)



Source: 『2020 National Internet Usage Survey』 (Ministry of Science and ICT press release (March 4, 2021) and 'Key Indicators in Info-graphic')

But when analyzing changes during the pandemic, it's not just the predictable statistics that we need to pay attention to: fewer offline activities, more online activities, differences in access to cultural services that have moved online, and the polarization of cultural activities. Rather than that, we need to understand the meaning behind the numbers. Moreover, the phenomena created by the pandemic did not affect everyone equally, and the same phenomena did not mean the same thing to everyone. For some people, being quarantined at home for distancing deepened their feelings of depression; but for some, it gave them time to reflect; and for others, it allowed them to rediscover their family and themselves.<sup>8)</sup> In the midst of the global Covidivorce phenomenon, South Korea has uniquely experienced a 4.3% drop in divorce rates(Statistics Korea, 2021), with some analysts attributing this to the fact that people did not have to visit their families in-laws. Even the word "family" doesn't mean the same thing to everyone. We need a cultural interpretation of a numerical phenomenon.

We need to understand what people are really thinking, what they've come to value more,

7) 『COVID-19 Audience Outlook Monitor 2022』 (Australia Council for the Arts, 2023.1.27.)

8) **Statistics and articles show that the impact of coronavirus is not uniform and is negatively affecting moods**

- The average overall happiness of all South Koreans was 6.56 (response range: 0-10), a statistically significant decrease in happiness compared to 2020 (6.83). (Key Findings of the 2021 Korean Happiness Survey, National Assembly Futures Institute, 2022)
- The average amount of leisure time spent on holidays in 2021 was 5.8 hours, an increase of 0.2 hours compared to 2020, but there was a significant increase in social isolation in terms of feeling lonely (16% in 2018=>22.2% in 2021) and not being understood by anyone (11.3% in 2018 => 16.5% in 2021) (Social Indicators of Korea 2021, Statistics Korea, 2022)
- Google "2021 Year in Search" top 5 keywords are Digital main streamed, Live re-examed, Bridging distances, Truth seekers, Growing inequalities (Think with Google, 2021)
- Half of British people are seeing friends and leaving home less since the pandemic - new study (Bobby Duffy, The Conversation, 2022.3.30.)

and whether the arts are part of them, or how the arts can create that value. In particular, we need to look at what areas need government intervention not to be targeted by capital and technology. I summarize that the pandemic has made the local more important, and as a result, it's become a time when human empathy for the most local of "my feelings" is most important.


<Changed Life during the Corona pandemic>

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


2-2) The AI New Normal: Culture as Algorithm

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. Such rapid development of algorithmic technology has created unique cultural phenomena.


**Weird cultural phenomena in the age of digital transformation**




**To sell national treasures as NFTs**



**To increase the price of a work by burning the original**



**Metaverses and the Virtual Human Boom**



**AI's surpassing humans in cultural production**

**Key words for understanding recent cultural changes**

Dematerialization  
Resourceization of culture  
Privatization of culture  
Commoditization of culture

Simulacra & Simulation  
Demonetized transactions  
Cognitive capitalism  
Affective economy

Rush to online  
Dehumanization  
Non-human cultural subjects  
Anomie in Virtual Space

Humanization of machines  
Culture as training data  
Exploiting data with IOBs  
Exploring the humanity of technology and capital

Since last year, there have been several attempts to sell the works of famous artists by burning and minting them into NFT<sup>9)</sup> and selling the virtualized national treasures<sup>10)</sup>. And now, virtual human models and singers who even do not sleep or worry about scandals are roaming the metaverse and even TV<sup>11)</sup>. AI speakers who can understand even the dialects of lonely elderly people were put into public care services<sup>12)</sup>, and the government is collecting dialects as part of the public data dam construction project to teach these AI's<sup>13)</sup>.

Recently the generative artificial intelligences have grown into "cultural subjects" capable of conversing fluently with humans and generating text and images on their own. The amount of culture produced by machines is now overwhelming that produced by humans. We are on the verge of seeing human culture marginalized by machine-generated culture.



Authentic Banksy Art Burning Ceremony (NFT)



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



SM엔터테인먼트가 내놓은 신인 걸그룹 에스파; (SM엔터테인먼트)

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

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- 9) "Banksy Work Physically Burned and Digitized as NFT in Art-World First" (By Jamie Crawley, Mar 4, 2021, COIN DESK)  
 "Banksy painting sold for 400 million won when it was burned?" (Jung Sang-hyuk, Chosun Ilbo, 2021.3.12.)  
 "Burning 4000 works for NFTs? Damien Hirst does something again" (Lee Eun-joo, JoongAng Ilbo, October 12, 2022)
  - 10) "Gansong Art Museum sells Hunmin Jeongum as NFT... Controversy over "Using National Treasures for Profit"" (Chae Ji-sun, The Korea Times, July 22, 2021)  
 "First-ever 'national treasure' auction...citizens bid for 10 billion won in NFTs" (Yukyung Lim, ZDnet Korea, Jan. 24, 2022)
  - 11) "Not even a human being...earning 130 billion won a year" (Kim Geun-wook, News1, July 22, 2021)  
 The woman who danced a hanbok-dance fighting against China's hanbok culture looting turned out to be a virtual human (Kim Da Young, JoongAng Ilbo, 2022.4.4.)
  - 12) "AI speaker that understands dialects helps the elderly (Jung Dae-ha, Hankyoreh, 2022.4.7.)  
 'Elderly Caregiver Robot' Project Implemented in Response to Increase in Elderly Living Alone (Barcelona City, Spain) (Kwangseon Jin, World Cities Trends No. 522, Seoul Institute, 2022.4.20.)
  - 13) "Make money by selling dialects to AI... Saltlux to build 'Korean dialect AI data'" (Kwangmin Choi, AI Times, November 4, 2020)



“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)<sup>14)</sup> and Tarleton Gillespie(2016)<sup>15)</sup> pointed out the feature of “algorithmic culture” by the “Culture machine” that Ed Finn(2017) described as the computer<sup>16)</sup>. 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 services<sup>17)</sup>



(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.

14) “Algorithmic culture” (Ted Striphas, European Journal of Cultural Studies, Vol. 18, 2015)

15) “Algorithmic Cultures-Essays on meaning, performance and new technologies” (Robert Seyfert and Jonathan Roberge, 2016)

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

17) “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.

<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.))

I have been interpreted this change as the phenomenon of “Culture as Algorithm” with the frame of <Culture on/by/for the algorithm>.18) 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 characteristics 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

18) See “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) (Hae-Bo Kim, 2nd Congress of East Asian Sociological Association), 2021.10.29.), “The Necessity of Transition of Cultural Policy in the Age of Algorithm” (“알고리즘 시대, 문화예술정책 전환의 필요성”) (Hae-Bo Kim, GGCF Policy Roundtable, Gyeonggi Cultural Foundation, 2021.11.3.), “(Regional) Cultural Policy in the Age of Culture as Algorithm (Culture as Algorithm 시대의 (지역)문화정책) (Hae-Bo Kim, 2022 Regional Cultural Policy Forum “Transition Era, Direction of Future Regional Cultural Policy”, Korea Culture and Tourism Institute, 2022.10.7.), “Strange Cultural Phenomena and Policy Issues in the Age of Culture as Algorithm” (Culture as Algorithm 시대의 희한한 문화현상과 정책 이슈들) (Hae-Bo Kim, Journal of Korea Radio Promotion Association, Vol.32. Winter 2022, Korea Radio Promotion Association, 2022), and “Understanding the Culture as Algorithm Phenomenon in the Post-Corona AI New Normal Era” (포스트 코로나 AI 뉴노멀 시대의 Culture as Algorithm 현상에 대한 이해) (Hae-Bo Kim, Culture Focus No. 133, Cultural Knowledge Information System. Korea Culture & Tourism Institute, 2022).



machine-created culture, humans get alienated culturally. We need to consider another form of cultural alienation in the age of Culture as Algorithm. The culture created by the culture machine is infinitely reproduced and begins to overwhelm human-created culture, which emphasizes authenticity. In a "World without Mind,"<sup>19)</sup> where big tech companies invisibly manipulate with black-box algorithms and deep pockets, people "like" and "share" machine-created culture because they're so happy with AI's taste sniping recommendations.

The public administration, which operates according to the existing siloed division of work areas and laws, is not so fast to understand and respond to these changes. In Korea, only recently it has been recognized that the concept of publicity rights, as well as copyright, should be introduced. In addition, legal debates on unprecedented cases (such as the payment for the data and identity information utilized in the process of creating AI, possibility and necessity of punishing sexual crimes against avatars in the metaverse, and etc.) are brought about by the strange cultural phenomenon of new technologies.

Just as the rise of pet culture required changes in human culture and institutions, the rise of AI-driven culture requires consideration of even the human treatment of non-human cultural agents, such as virtual human models, and the granting of authorship status. Above all, it is time to discuss how to collect fees for the use of human cultural data used to make AI and virtual worlds built by multinational big tech companies more human and attractive. In this article, I will summarize the Culture as Algorithm phenomenon and policy issues in the table below.

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19) 『World without Mind - The Existential Threat of Big Tech』 (Franklin Foer, 2017)

| Phenomena of Culture as Algorithm |  |  |  |
|-----------------------------------|--|--|--|
|                                   | Phenomena  | Changes in culture   | Policy issues  |
| <b>Culture on the Algorithm</b>   | <ul style="list-style-type: none"> <li>-Digitizing and bringing cultural activities online</li> <li>-Newly created cultural universes (metaverses, digital twins)</li> <li>-<i>Simulation</i> (overtaken status of the real and digital imitation) (burning the originals to sell NFT)</li> <li>-Cultural change highly subject to technology (short-form content)</li> <li>-New cultural tribe floating over the virtual territory of culture (BTS ARMY)</li> </ul>   | <ul style="list-style-type: none"> <li>-Getting lighter by Digitalization</li> <li>-Demonetization and commodification of culture</li> <li>-Hyper-dimensional participation in cultural activity</li> </ul>  | <ul style="list-style-type: none"> <li>-Inequality in the access to the culture on the algorithm</li> <li>-The tyranny of big tech companies</li> <li>-A society divided by a lightweight culture and filter bubbles.</li> <li>-Ownership issues in virtual worlds</li> <li>-Loss of Cultural Gravity</li> <li>-Digital Greenwashing</li> </ul>  |
| <b>Culture by the Algorithm</b>   | <ul style="list-style-type: none"> <li>-Hyper-personalized algorithmic recommendation by "Culture Machine"</li> <li>-Virtual humans influencing human culture even with their identity</li> <li>-AI creating arts</li> <li>-Cultural trend manipulation and box office prediction by Algorithm</li> </ul>  | <ul style="list-style-type: none"> <li>-Misunderstanding the echoed "My taste" as "My culture"</li> <li>-Human imitation by AI and the anomaly of ethical standards</li> <li>-Valuing correlation over causation and "like" over "right"</li> <li>-Non-biological extensions of cultural space-time</li> <li>-"Alienation of human culture" by the flood of culture produced by non-human cultural agents.</li> </ul>  | <ul style="list-style-type: none"> <li>-Manipulation and control by the "invisible hand" of the Black-Box</li> <li>-Legal issues such as the status as the author of a non-human cultural subject</li> <li>-Loss of reverse causality for the human to reproduce culture while pursuing "likes" rather than "right" (Loss of common social value)</li> <li>-Crimes like fake news, deepfake porn, and more that leverage unverifiable authenticity</li> <li>-Cultural diversity threatened by technology</li> <li>-Issue of scope of personhood (Human etiquette issues with virtual humans)</li> </ul>  |
| <b>Culture for the Algorithm</b>  | <ul style="list-style-type: none"> <li>-Competition to secure cultural data for AI training (Public Data Dam Construction))</li> <li>-IOB data collection for hyper-personalization services (Internet cookie information collection, biometric data collection)</li> <li>-Contributing to generative AI learning through spontaneous conversations with human users (Chat-GPT feedback)</li> <li>-A World of &lt;Like&gt;s (utilizing cognitive response data, emotion)</li> <li>-AI Bias and Ethics Issues (Movement to establish AI ethical standards)</li> </ul> | <ul style="list-style-type: none"> <li>-Culture as the "data resource" used to train AI more like human</li> <li>-Cultural data as crude oil for digital cultural capitalism</li> <li>-Culture as human authenticity for the machine to imitate</li> <li>-Culture as the ethical criterion for judging AI's appropriate function</li> <li>-Cultural data to make the digital twin world seem more realistic</li> <li>-Culture as Lubricant for the smooth operation of algorithmic civilization</li> </ul> | <ul style="list-style-type: none"> <li>-Issues of bias in AI training data and the output</li> <li>-Protection of human data used in machine culture production (copyright, plagiarism issues)</li> <li>-Problems with billing for cultural data and human identity used in AI learning (introduction of digital taxes)</li> <li>-Conflict between the universality of AI ethics and the diversity of local cultures</li> <li>-Re-establishing a baseline for new legal issues not defined by the existing legal framework (e.g., right of publicity)</li> <li>-Diversity issues of algorithmic culture and the representation type of virtual humans (Phenotype issues with female virtual people)</li> </ul> |

### 2-3) Changing Culture : 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. In an era where algorithms provide hyper-personalized taste sniping, public cultural services that aim for universal values lose their appeal.

The "My Culture" phenomenon is a change in the way we consume culture and relate to it that is distinct from the spread of individualism. The illusion that I am a very civilized citizen while living only in the "world of my own creation" with virtual people is bringing a backlash of democratic decline. Humans are becoming increasingly easy to target and manipulate with taste sniper technology that collects and calculates behavioral data through the Internet of Behavior(IOB)<sup>20</sup> Individual human beings fall prey to the illusion that they are agents of culture, with their own tastes and judgments, when in fact they are being manipulated by invisible hands. Societies that are unable to derive common values from a cultural common ground become increasingly fragmented. The centripetal force of a community's shared culture is weakened, and individuals float in a borderless online world. Fragmented individuals are "drawn, gathered, and ablaze"<sup>21</sup> by the slightest stimulus. People crave "cultural gravity"<sup>22</sup> - the freedom of not being bound by the cultural shackles of tradition, while at the same time providing the security of "identity".

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20) Growing 'filter bubble' in prolonged 'home quarantine'-Consumers dominated by algorithms? (걸어지는 '집콕'에 커지는 '필터 버블'...알고리즘에 지배 당하는 소비자들?) (Soobin Cho, Magazine Hankyung, 2021.2.15.)

21) This is re-translation of the title of the Korean translation of Clay Shirky's 『Here Comes Everybody - The Power of Organizing Without Organizations』 (Penguin Press, 2008), which has been retitled "끌리고 쏠리고 들끓다"(translated by Yeonsuk Song, Galleon, 2008) in Korean. This is translated by me to illustrate the meaning, not the author's official wording.

22) "Cultural gravity" refers to the social centripetal force and sense of security that culture provides, inspired by the line "Grandma is like gravity..." from 『When You Trap a Tiger』 (Tae Keller, Random House Books for Young Readers, 2020).

Valuing individual tastes is the beginning of recognizing individual agency as a protagonist in a democratic society. However, a community cannot be sustained if its members do not develop the ability to communicate "my culture" as "our culture." When AI responds kindly to "my taste," it feels less need to wrestle with humans and reconcile it with the cultural standards of society. This is why we need to understand the relationship between the individual and the universal, the local and the global, and figure out how to move back and forth between them, diligently communicating and balancing them. Because while it's dangerous for the state to create culture of itself over the people's culture, it's even more dangerous to hand over the role of supporting and coordinating it to machines and capital.

Interpreting this phenomenon as only one aspect of the "individualization" falls short. Throughout history, humans have always been pointing to our juniors as ruthless individualists. However, the current phenomenon is a change in the relationship between the individual human being and the social community, a change in the role of culture that mediated that relationship, and a subversion of the influence of human institutions and machine algorithms. Each of these hides the desire behind the word "culture" ; the intention of maintaining community and pursuing the profits of cultural capitalism. It needs to be examined more closely from that perspective.

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

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



**Age of "My Culture"**

**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.**

The Popularity of Taste Sniping Cultural Services by AI  
 The Boom in taste-sharing hobby & culture clubs  
 The Rise of the personal media business

### **(3) Change in Need for Policy : Crisis of Contemporaneity**

#### **3-1) The Great Success of the Korean Wave and the Failure of Korean Cultural Policy**

The phenomena of the sudden success of the Korean Wave (Hallyu) are valuable research subjects for cultural studies and policy research. Since BTS topped the Billboard charts in 2018, a steady stream of major music chart toppers and awards have confirmed the undying popularity of K-Pop. According to TikTok's announcement in 2021, during the coronavirus pandemic, the number of K-Pop-inspired video content on TikTok increased from 33.5 million in 2019 to 97.87 million in September 2021. This is an explosive increase of nearly three times in three years. The popularity of Korean dramas and movies consumed around the world through global OTT services such as Netflix is also increasing day by day. The popularity of Hallyu content online is also driving tourists to visit Korea in person. As a result of this popularity, in 2020, South Korea's cultural content industry statistics showed that for the first time ever, the country's trade balance in cultural and creative works turned into a \$160 million surplus (compared to a \$180 million deficit in 2019).

On the other hand, the results of the regional culture promotion policy that the Ministry of Culture, Sports and Tourism has been focused since the early 2000s are hardly positive. The outcome of regional cultural promotion under the cultural "De-centralization" framework that has been in place for more than two decades can be summarized as a nationwide "Dispersion" of failures and dissatisfaction, which is unfortunately inevitable due to the unchanging nature of public administration. This was the common opinion of my co-researchers from cultural foundations across the country who participated in the joint study conducted by the federation of 17 metropolitan cultural foundations, for which I served as the principal researcher.

The cultural foundations across the country, which are entrusted with the implementation of central government projects, all pointed to the same problem: inefficiency in the management of government and a quantitatively performance-oriented attitude. The central government may say that they did their best, but unfortunately, in reality, there is no clear evidence of "impact" other than the aggregated results of budget execution. Above all, as the central government's original goal was to support decentralization and self-governance of local, its failure to empower local actors can only be summarized as a policy failure. Why did such different results of the works by the same Ministry of Culture happen?

<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) <b>De-centralization</b> of cultural policy   | - <b>a nationwide distribution of complaints</b> about the never-changing nature of public administration, and the unavoidable government failure.   |
| 2) Establishment of an efficient and detailed cultural <b>Service delivery system</b>    | - <b>"coercive isomorphism"</b> of the cultural ecosystem to become subject to public administration   |
| 3) <b>Globalization</b> to create a global Culture city                                  | - the <b>non-cultural competitive race</b> for the title of 'Cultural City' (G-localization approach)  |
| 4) <b>Institutionalization</b> asserting Arm's length principle                          | - local artists and cultural actors who are <b>losing their subjectivity</b> 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 <b>"How-many" approach</b> | - Administrative keynote that <b>focuses only on quantification and aggregation</b> of nationwide project performances<br>- <b>less input</b> rather than more output for easy efficiency gains    |

A common point among Hallyu researchers is that the South Korean government's role in the initial establishment of the Hallyu was "almost nothing," and that it is inappropriate for the government to take a more active role in the future. Professor Hong Seok-kyung (2021) points out that Hallyu is a "transnational cultural phenomenon in the globalized and digital age" that "developed at the intersection of East Asian popular culture" and was not "invented by the South Korean government like a secret weapon." Professor Kim Jung-soo (2014)<sup>23)</sup> characterizes the Korean Wave as an "unplanned success." He cites "government de-regulation" as an important factor in the success of K-pop. When regulations were removed, creativity blossomed, and unexpected successes emerged from wild attempts. This raises questions about the proper role of government in cultural policy.

23) "Six Questions about the Korean Wave and Their Implications for Cultural Policy" (한류에 관한 여섯 가지 질문 그리고 문화정책의 역할) (Jungsoo Kim, Asian Journal of Cultural Policy (1), Korean Association of Culture Policy Studies, 2014)

### 3-2) Growing gap between individuality and universality

While public administration must pursue universal rationality, citizens are only satisfied when their needs were met individually, especially emotionally. However, the individuality of the needs of public-service-customers is growing, and it is increasingly difficult to achieve a universal consensus of public values within a social community. Moreover, perhaps the individuality of emotions that cultural services have to take into account is greater than in other administrative areas. Governance-type policies are becoming the norm, but the process of gathering stakeholders' opinions and deciding on new policies with a general consensus is becoming increasingly difficult. Not only because the cultural sector is highly individualized, but it is also very difficult to find the right spokesperson to represent individual interest groups in the cultural sector. In a postmodern society where the central value of community has been lost, young people in particular do not like to be generalized or represented by older actors. The gap between the universality of formalized institutions, which cannot change quickly enough, and the individuality of phenomena created by rapidly evolving technologies is also growing.

Cultural policy is also under great pressure to shift to evidence-based policy. Empirical data on the value of culture and the performance of cultural projects must be used to communicate not only with public resource allocation decision makers but also with ordinary citizens. Therefore, The communication that satisfies both universality, which explains the justification of public resource investment, and individuality, which meets the needs of service users, is required. However, because the most common language used by public administration is numbers, many omissions and misunderstandings occur in the process of "translating" individual cases in the cultural field into numbers. For example, the very personal feelings of citizens cannot be adequately expressed in numbers or universal language. However, cultural administration cannot remain an exceptional case of universal public administration by refusing to communicate. Efforts are needed to find an appropriate language of communication that can express both cultural values and administrative achievements. Hae-Bo Kim and Wonho Jang(2020) argued that we need an epistemological shift that can recognize the value of the invisible and explain the context in which it manifests. To this end, they suggested applying "critical realism" to cultural policy.(Hae-Bo Kim & Wonho Jang, 2020)<sup>24)</sup>

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

### 3-3) The courage it takes to be contemporary

Art loses its relevance when it loses its contemporaneity. Public policy loses its legitimacy when it loses its contemporaneity. I recently attended a disability arts policy debate and found myself trapped in the old universe of cultural administration. In order to answer the question of what disability art is and should be, we had to ask the fundamental question, "What is contemporary art?" The panelist Sinae Ra, the director exploring the aesthetic possibilities of contemporary disability art of dance, presented that "It's not about cramming disabled bodies into the category of dance... It's about re-imagining the 'old' question of what dance is."<sup>25</sup>) The notion of contemporaneity forces us to reassess not only what art is, but also what humanity is, and what kind of contemporary humanity we want to envision and what kind of policies we want to create.

With generative AI advancing so rapidly these days, proving that we are "human" has become an important task not only philosophically, but also technologically. When applying for internet services, we are now required to check the box of "not a robot" and take a simple "proof test of humanity" such as "select all of the following images with a bicycle in them." All the while, our faces are used as identifiers to prove who we are. This speaks to the fact that "every human body is individual". Digital platforms that provide hyper-personalized, customized services are now also enabling a high degree of individuality on top of a high degree of universality. If public administration doesn't embrace this contemporaneity, it will become alienated from its citizens and become obsolete.

It always takes courage to be on the frontier, to face our contemporaneity and create a new contemporaneity. A disabled dancer who chooses the "disabled body" as a medium of expression, which has been perceived as a fatal weakness by the universal standards of conventional dance, is a courageous avant-garde. To properly support the courageous contemporaneity of these artists, administrative contemporaneity is also necessary. We need the courage of administrators to make unprecedented and reckless attempts to find new universals in unfamiliar individuality. A shift in perception, in how we see and interpret the world, is needed for the real courage, not reckless temerity.

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25) "Aesthetic Possibilities and Significance of Contemporary Disability Art - Focusing on the Case of Kim Won-Young X Project Lee-In <Becoming a Dancer>" (동시대 장애예술의 미학적 가능성과 의의 - 김원형 X 프로젝트 이인 <무용수-되기> 사례를 중심으로) (Sinae Ra, Discussion on Revitalizing Gesture and Dance of Artists with Disabilities, hosted by Kim Ye-Ji, Member of the Korean National Assembly, 2023.4.20.)



## 2. The very Cultural Failures

I fortunately got married in 1999, when I was 28 years old. Koreans avoid marrying in a year that contains nine digits in their age. That year was also dominated by the very "scientific" (!) worry that computers would not be able to recognize the year 2000. It was also a year of irrational expectations, with people all talking about the "upcoming century of culture" as if we were all going to suddenly become civilized.

In the 21st century, so-called century of culture, culture has been hailed as the "Golden Thread of Urban Policy" (WCCF, 2015)<sup>26)</sup> that can weave through all policy areas within "creative cities". Culture was touted as a guarantee of the innovative values of our time: creativity to make cities more competitive, diversity and inclusion to solve any social problem, and decentralization and governance symbolizing the political progress. The word "culture" has become a catchall for anything that wants to be seen as a little sophisticated but flexible, free-spirited, inclusive, and able to accomplish anything in vague.

But even the "Arm's length principle," which is often recited like the golden rule of cultural policy, has become a "myth" or "superstition" that doesn't work in the real world of cultural administration. It is a strong belief stuck to only by a certain group of people, and not very rational, so it deserves to be called a superstition. The city's cultural plan (such as Seoul Cultural Plan) is not executed equally or organically with the city's land-use-oriented master plan (such as Seoul Plan). The "cultural cities" that governments try to create through policy cannot keep up with the "hip places" that the internet creates as FAD-like trends. Citizens' desire for individualized taste cannot be satisfied by a public administration that seeks universal legitimacy. Civic governance either gets subsumed into the administrative system and continues to be formalized, or it gets fed up and calls it quits. The value of culture and arts, which has been hailed as a universal value that makes society thrive, is being asked to prove and explain itself in a universal language. The "evidence-based policy" introduced for this purpose either omits the untranslatable value of culture and arts altogether, or exaggerates the partially translated value of culture and arts, thereby fostering distrust in the words that claim the value of culture and arts.

The following is a brief look at why and how "cultural decentralization," "Arm's length principle," and "cultural cities," which are touted as noble values in cultural policy, have failed in practice.

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26) 『World Cities Culture Report 2015』 (WCCF, 2015)

## **(1) De-centralization as a Paradox : Unattainable Local Autonomy under the Institutionalization of Culture by the State**

Since 2000, the core tenet of Korea's cultural policy has been to "promote local culture" through "de-centralization". The policy of promoting local culture through de-centralization reflects a combination of different expectations. "Promoting local culture" has become a de-politicized policy slogan, often acting as a formality, giving up some of its essential values in order to strike the right balance between incompatible values.(Hae-Bo Kim & Wonho Jang, 2017)<sup>27)</sup> As a result, the slogan of "promoting local culture" has remained as a core tenet of national cultural policy, even when the governments have changed. However, the fact that the core of this policy was originally "local autonomy" rather than "balanced regional development" has been blurred.

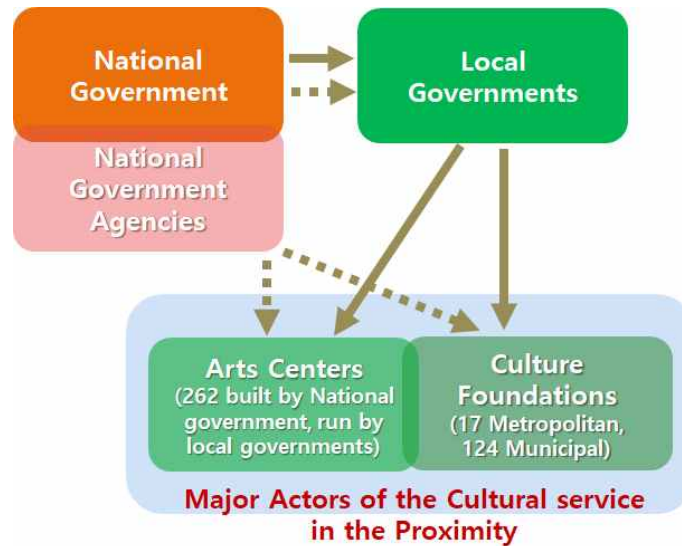
After the democratization of Korea in the 1990s, the government sought to expand the political role of not only local governments but also civil society in comparison to the previous centralized political system. At the same time, it also incorporated the "balanced regional development" philosophy of the welfare state, which seeks to improve the quality of life of citizens. In fact, the latter is a more substantial and important task for the central government. Therefore, establishing a so-called "cultural service delivery system" to ensure that universal national cultural welfare services are delivered to citizens' living areas has become a very important policy goal.

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 December 2022, there are 262 Arts Centers and 141 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.

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27) "Analysis of current situations and their future of the cultural foundations of local governments by applying the theory of Neo-institutional isomorphism"(신제도주의 동형화 이론으로 파악하는 지역문화재단의 현재와 미래), (Hae-Bo Kim·Wonho Jang, The Journal of Cultural Policy, vol 29(2), 2015, Korea Culture & Tourism Institute)

<Major Actors of the Cultural service in the Proximity>



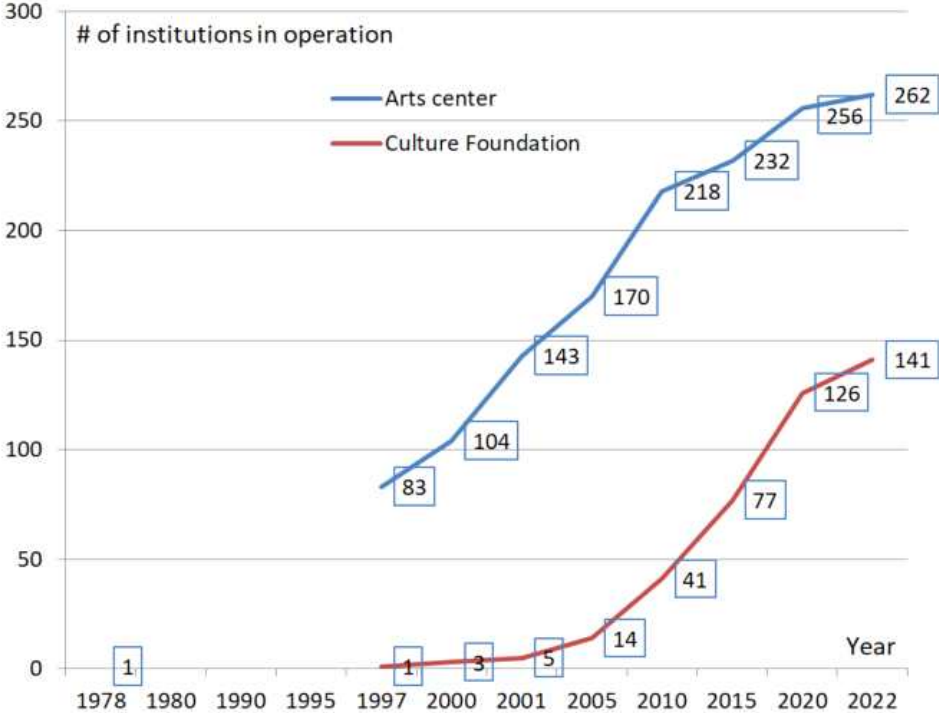
The regional culture promotion system, in which cultural foundations play a central role, is a unique phenomenon in Korea. It is partly the result of the Korean government's policy of strengthening local autonomy in the early 2000s. But more than that, it is the result of the cultural community's long-standing call for cultural decentralization and increased autonomy to the private sector, which was eventually accepted by the central government as well as local governments and institutionalized in law. So, the boom in the establishment of regional cultural foundations in Korea in the 2010s was not just a result of the will of the central and local government. But it was a phenomenon that reflected a variety of factors, including the strengthening of the role of civil society under democratization, innovation in public administration under the new public management theory, local autonomy and decentralization, and the global boom in the cultural economy and creative city discourse.(Hae-Bo Kim & Jung-Yun Cho, 2023)<sup>28)</sup>

As of now, there are 17 Metropolitan Culture Foundations founded by 17 metropolitan governments like Seoul, the capital city, 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.

28) 『Research on Status Analysis of Regional Cultural Foundations and Future Change』 (지역문화재단의 현황 분석 및 변화방향 연구) (Hae-Bo Kim & Jung-Yun Cho, National Assembly of Foundations for Arts & Culture, 2023)

In practice, however, in their relationship with the central and local governments, they mainly implement measures entrusted to them on a case-by-case basis, and do not have authority to set up the local cultural policies from a comprehensive perspective, such as the establishment of the city's cultural plans. In particular, criticisms have been raised about whether regional culture foundations are fulfilling their role as an entity to "deliberate and support local cultural promotion measures" as stipulated in Article 19 of the Local Cultural Promotion Act. It is evaluated that their role have been reduced to entrusted agencies like "delivery offices for central government initiatives".

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



(Source: Hae-Bo Kim & Jung-Yun Cho(2023))

Central government is still focused on creating an "efficient" service delivery system. But what does it mean to be efficient in the process of creating value in a culture that tends to formalize the moment it is captured in numbers? When the ability to interpret how the value being produced is limited, reducing inputs is an easy alternative as a way to increase efficiency. So reducing steps in service delivery or reducing budgets are the first efficiency measures considered. However, the question arises whether efficient cultural services can make a difference in the hearts and minds of citizens. How can we increase the effectiveness of cultural projects? And if cultural policy is implemented in such a hierarchical manner, what should be the role

of cultural foundations in metropolitan cities that are sandwiched between the central government and local governments, i.e., the global and the local in terms of national cultural policy, has been a difficult problem to solve for years.

Local cultural promotion policies, led by the central government in the context of balanced regional development, seek to bring the "good culture" selected by the government into the lives of all nations so that they can enjoy it. This is a typical "G-localization" approach, i.e., an effort to transplant global principles to the local. Within this framework, the central government places great importance on establishing a "efficient service delivery system". However, even in the most democratic societies, it is highly unlikely that the "good culture" chosen for the government system will be the "favorite culture" of contemporary citizens. On the one hand, the cultural welfare state can easily undermine the diversity while carrying out policies to protect cultural diversity. And while it claims to establish a service delivery system for all citizens, the central government actually wants a system where its policy decisions can be transmitted to the most remote areas and its performance can be easily compiled into statistics. Therefore, the institutionalization of culture through public policy tends to mean an increase in formalism and control. This central government-led decentralization has the paradoxical effect of strengthening the control of the state system and increasing centralization.

## **(2) Arm's-Length on the Tightly-knit network : The Illusion of Autonomy or Independence of Actors on the Hyper-connected network**

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. The "arm's length principle" was emphasized like a golden rule, especially when the Korean Culture and Arts Foundation, the national agency founded in 1973, was transformed into the Arts Council Korea in 2005, modeled after the Arts Council of England. However, the "arm's length principle" that advocates for the independence and autonomy of cultural institutions is a myth in South Korea, where state's leadership of public policy is quite strong. "The arm's length principle was a British compromise born out of the political structure of mid-20th century Britain. An institution is a state of equilibrium created by the social context in which it operates. At least in the UK, the "arm's length principle" may have made sense at the time as an institution, a balance between cultural institutions and politics, but when applied in a different social context, it's better to think of it as a conceptual description or rhetorical phrase to refer to.

The phenomenon of actors becoming agents of decentralized responsibilities in a densely woven network, and the network itself becoming more important actor, is also true in cultural policy. The state's responsibility for cultural promotion is delegated to a network of cultural administrations, including local governments and their cultural institutions, in the name of local cultural promotion and decentralization. While cultural policy particularly emphasizes decentralization and the autonomy of actors, the nature of the network creates the opposite phenomena. Independent actors are now forced to become networked actors because they cannot acquire the resources necessary for their activities without access to these networked systems. 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 now become "usual suspects" by the sense of government audit.

The networked age is supposed to be a decentralized era, but it actually makes it easier to exert strong control over connected actors. Once autonomous actors become "data" on a network, and whoever runs the network happens to control their subjectivity. Even though the control over the subjects was not intended, if the resource allocation is made in a certain direction on the connected network, the actors will be swayed around that intention. Even if each subject "operates autonomously," the cultural administration system that is transmitted to the regions will be swayed around the policy goals of the Ministry of Culture of central government, and the government subsidy management system will be swayed around the intention of the Ministry of Finance to manage transparent public resources.(Hae-Bo Kim, 2021)<sup>29</sup>).

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. 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

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29) "Understanding the Autonomy of Cultural Institutions in the Networked Age by Applying AI's Autonomy" (AI의 자율성에서 참고하는, 네트워크 시대 문화기관의 자율성) (Hae-Bo Kim, Busan Cultural Foundation Cultural Policy Issue Paper No. 12, 2021)

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 administration<sup>30</sup>). However, the real world can't fit into the virtual world created by administrative documents, "institutional decoupling" using formalism occurs<sup>31</sup>). The moral dilemma of subsidy users who can hardly reconcile the reality of creative activities with public administration deepens.

### **(3) World-famous Culture Cities : Boom and Race to Blandness**

Meanwhile, the boom in the establishment of local cultural organizations under the Regional Culture Promotion Policy has sparked competition among cities to become a cultural city. 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-publishing" 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 cultural policy", in the era of the global village, there is not any 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 culture city, there is no choice but to run busy in the "globalization" race created by the age of cultural De-centralization.

Recognizing the problems with the top-down and too much competitive qualification system, the Ministry of Culture announced new guidelines for the promotion of cultural cities in 2021. The most important change was applying the perspective that "Every city is special."

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30) "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))

31) "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))

### **3. Be C-lobal**

I've described a failure in cultural policy because that's what I've experienced it. But it's a phenomenon that can be seen across public administration ; dilemma of publicness, which seeks to reset the relationship between the center and the local, but fails to do so; the formalism of administration, which is chosen when neither can be satisfied; and the vortex of values, which is translated into numbers for administration. The purpose of this article is to find an alternative way for cultural administration as well as public administration not to continue to fail in the era of the new normals, when all areas of society have changed drastically. This article interprets the problems presented above with the relationship between global and local, universality and individuality.

#### **(1) New Interpretation of Global and Local**

##### **1-1) Limit of existing locality studies**

The study of locality was first attempted to explain the process of socioeconomic restructuring in Britain in the 1980s and the role and spatial variation of place in that process. Locality research has sparked interest in hitherto neglected communities. But limitations of British locality research at the time include "the vagueness of the concept of locality, a theoretical parochialism that overemphasizes the particularity of the locality itself, and a tendency to view locality as static and passive." (YongCheol Kim·Young-Jin Ahn, 2014)<sup>32)</sup>

In this article, I would like to accept the overlapping and multiple perspectives of geographical, political, and cultural dimensions of existing locality research, and the inevitable ambiguity of concepts and analytical objects, as realistic limitations of the very existence of locality, rather than as research problems. From the acceptance of such limitations, an epistemological shift can be attempted. It becomes natural to start from the recognition that a being does not exist independently within a single dimension with a single sense of scale and identity, but in a relative relationship. It is natural for a being to be perceived and interpreted as relative and multi-layered, in terms of its physical "scale" in relation to outsiders, its "interactions" for evolution and survival, and its perceived "identity" in those relationships. The method and focus of the locality research is a matter of choice based on the needs and goals.

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32) "A Theoretical Framework for the Reconstructing Process of Locality"(로컬리티 재구성 과정에 대한 이론적 분석틀) (YongCheol Kim·Young-Jin Ahn, Journal of the Economic Geographical Society of Korea 17(2), 2014)

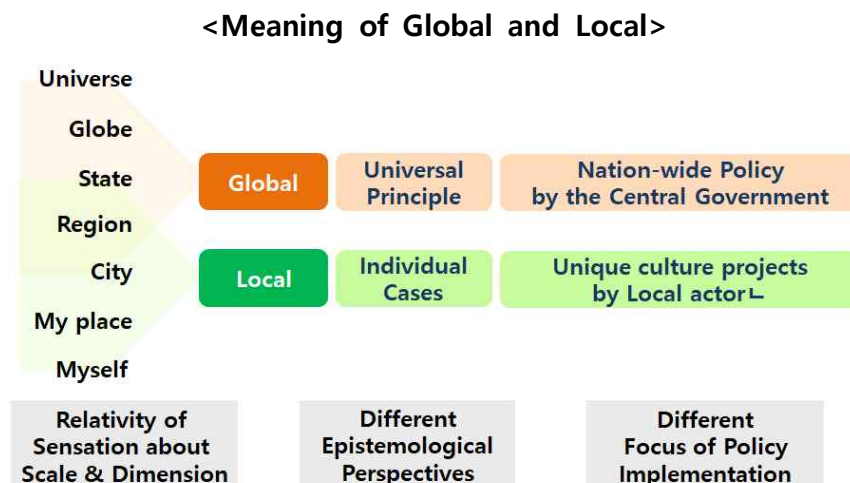


## 1-2) Universal and Individual

I reinterpret the meaning of local and global in terms of the <relativity of people's feelings> about the dimension and scale of geographic location from global space to my body, the <difference in epistemological approaches> to the universal and the individual, and the <difference in attitudes of policy enforcement> toward centralized policy and local cases.

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 first. 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. Here 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 (going along with the universal principle) and how to implement it locally (in our real life). In our daily life, geographical perception, epistemological worldview, and the attitude of execution of policy are engaged together simultaneously when we deal something about global and local.



I chose "universality" and "individuality" as keywords to reinterpret the meaning of local and global in terms of epistemological shifts in public policy. Global and local correspond to universal and individual. As determinants of the attitude of public policy, they correspond to other factors as follows: "central principles vs. local practices," "systems vs. actors," and "rational efficiency vs. emotional effectiveness". They also correspond our daily life attitudes toward "parent's discipline vs. child's desire," "leader's instruction vs. employee's work style," and "ultimate goal of life vs. current pleasure". Furthermore, the philosophical attitude of asian scholars of "致知"(reaching the ultimate truth) and "格物"(exploring things in detail) also correspond to universality and individuality.

In the pursuit of universal rationality, public administration has placed the global <universal> above the local <individual>, and change toward this end, or <globalization>, has been set as a natural good. Neo-Confucianism(性理學) claimed to emphasize <格物>(exploring things in detail), but in fact, <致知>(reaching the ultimate principle) was their ultimate goal. Therefore, it showed its limit as a metaphysics, which was criticized by another Neo-Confucianism such as Yangmingism(陽明學). It is time to reconsider the naturalness of perception that places the universal above the individual.

**<Global/Universal vs. Local/Individual>**

| Global/Universal                | Local/Individual               |
|---------------------------------|--------------------------------|
| Center                          | Local                          |
| Principle                       | Cases                          |
| Systems (Institutions)          | Actors                         |
| Rationality, efficiency         | Emotional, effectiveness       |
| Parental's discipline           | child's desire                 |
| leader's instruction            | employee's work style          |
| ultimate goal of life           | current pleasure               |
| reaching the ultimate truth(致知) | exploring things in detail(格物) |

### 1-3) Limit of G-local

In this era when all corners of the Earth are networked, Globalization to set universal standards is done by WTO, ISO, and other international organizations, or by some power. Afterward, countries get busy with G-localization to bring these global standards into their regions. This localization can be done by the strategy of hegemonic empires, developed countries, and multinational giant companies. It can also be the active accommodation of colonies, underdeveloped countries, or regional branches. This phenomenon is analyzed as G-localization, which was introduced to Western sociology by Robertson as one of the global marketing methods of Asian companies such as Sony. (Robertson, 1992).<sup>33)</sup>

As about globalization, there are both positive and negative perceptions of G-localization. In fact, it is a difference in world-view, that cannot be narrowed down through academic discussions. Sociologist George Ritzer (2003)<sup>34)</sup>, who coined the phrase "McDonaldization" to describe a form of globalization, analyzed that the popularity of G-localization theory is due to "hostility to Western-centered theories of modernization". He still saw it as a subset of globalization, and coined the term "Grobalization" because it was inappropriate to describe globalization, exploitation, and colonization by force as G-localization (Ritzer, 2003). He analyzed aspects of globalization by corresponding the concepts of G-localization (positive for local) and Grobalization (negative for global) with the concepts of Something and Nothing, as shown in the figure below. "Nothing is defined here as a social form that is generally centrally conceived, controlled, and relatively devoid of distinctive substantive content,"(Ritzer, 2003) and its opposite is defined as Something. He warned against the spread of Nothing through Grobalization.

Many scholars, including Prof. Ritzer, try to differentiate the meaning of G-localization by attaching positive notions such as connection, interaction, convergence, and diversity to it in order to overcome the negative effects of globalization. However, in the end, they fail to move beyond dichotomies such as "right-or-wrong" and "like-or-dislike. As Professor Kihong Kim(2018)<sup>35)</sup> points out, "the root cause of this impasse is that the G-local, which was presented as an antithesis to globalization, was actually a sub-concept of the globalization debate" and "unproductive discussions based on the dichotomy that the global is a threat to the local ensued." In politics and economics, hegemony and growth discourses certainly fit into some binary

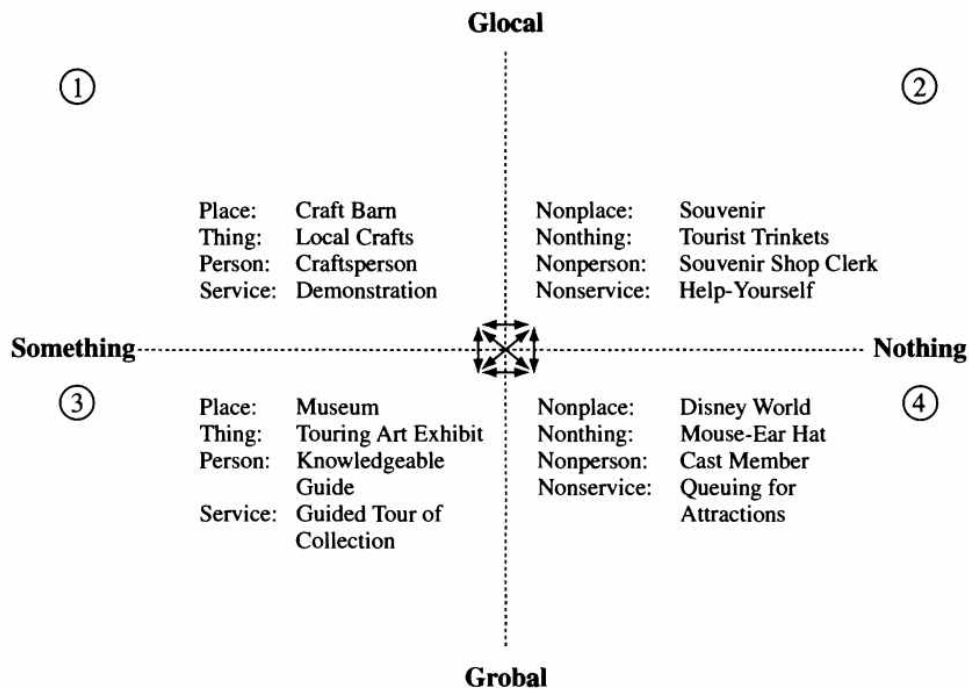
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33) "Globalization: Social theory and global culture" (Robertson, R.(1992), Sage)

34) "Rethinking Globalization: Glocalization/Grobalization and Something/Nothing" (Ritzer, George , Sociological Theory Vol. 21, No. 3, 2003)

35) "Towards a Theory of Glocal Culture" (글로벌 문화이론에 대한 소고) (Kihong Kim, The Journal of Humanities and Social sciences 21, 2018)

perceptions and analyses. On the cultural level, however, it is increasingly difficult to see a phenomenon of one-way accommodation of culture, except for the political phenomena such as colonial assimilation policies.



**Interpreting the relationship between glocal-grobal and something-nothing by Ritzer  
(source : Ritzer(2003))**

The current phenomenon of cultural uptake on online platforms is different from the uptake of cultures that used to be disseminated over the airwaves or through schooling. The choice of the receptor is greater than ever before. And, at least with the recent success of the Korean Wave, we can see that the perception that "Western powers, led by the United States, are the transmitters and the Third World is the receiver" is no longer relevant in the communication phenomenon of the mega-message of globalization. Sure, influencers exist, but it's all too common for the world to watch and rave about a video uploaded by a YouTuber in a remote corner of the globe.

Professor Kang, Soo-dol said at the Roundtable on Locality at Busan University (February 25, 2010), "When thinking about locality, it is very important to think in terms of seeing the big in the small...(like the Buddhist Indra network)...It is desirable to go to the relationship where all things in this world are interconnected, and each enters into the other." This kind of Eastern thinking is more helpful in interpreting what is happening now.

For the purposes of this article, I will refer to any attempt by a hegemonic entity, or

by mutual agreement, to set common standards globally (globalization) and then transplant them locally in a hierarchical global-local perspective as "G-localization". It's the epistemology of the hierarchy between the global and the local that matters here. The world is all interconnected, and cultures are naturally hybridizing as they interact. Whether the resulting benefits of these interactions are exploited or shared only depends on the intertwined interests at stake. So it is very arbitrary for someone to see "G-localization" as positive type of "globalization" or negative "grobalization". There's nothing inherently evil when it comes to the epistemology. We only need to ask whether it is appropriate and sustainable for our times.

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. The same can be said for the loss of subjectivity of local cultural actors due to the "institutionalization," which is the application of universal guidelines of public administration from the central government to local arts organizations. Such has been the attitude of the government's cultural policy, even though it is said that local is important. 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. This has threatened not only cultural diversity but also the diversity of cultural policy.

<Globalization vs. G-localization>



(2) C-lobal = {close, cultural, contextual} × {global}

Now 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. Strange cultural phenomena found in the corners of the world suddenly become unexpected global booms. The positive side of this phenomenon deserves to be acknowledged, where "My Culture", which resonates with many people, suddenly becomes a global trend, thanks to the recommendations of

digital algorithms on global platforms.

We now observe the phenomenon that things containing local cultural identity (cultural) and very trivial everyday things (close = local + intimate) are gaining global popularity. The global services provided by digital platforms are also individualized according to the context of the recipient. This is because the success of the service depends on whether it fits the individual and local context of the recipient. I call it "C-lobalization", which means the Globalization with the cultural context of locality.



In this way, things that are both local and global, global and local, or "C-lobal," are gaining popularity. Something "C-lobal" is very close to our daily life(close, local, intimate) and global at the same time. A personal, intimate, and very local content that can reach a global audience through an online platform can become popular and global in a moment. But if the localness, or core appeal, is not maintained, the popularity is fleeting.

The music of K-pop stars become more popular because of global fan challenge videos shared on social media. There is no hierarchy between the local and the global, between the propagators and the receivers. They just resonate with each other. This active interaction of local actors connected to each other on a global online platform to create global change is different from previous one-way globalization or g-localization. It continuously evolves through the inter-connectedness between the global and the local.

The cause of this phenomenon is, first of all, that we are now interacting globally on a platform of digital algorithms. The algorithmic civilization is not only connecting our real lives with the virtual world at a dizzying speed, but also is creating digital simulations of reality. It has changed our concept and sense of the local and global in this age of "Culture as Algorithm". 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 periphery in a hierarchical relationship than before. The fact you're on a global platform doesn't mean you're subordinate to it. You're an independent entity who can switch to another platform

at any time. And we're more concerned about the local, everyday things in your life than the macro and global system. This ties in with the trend of "My-Culture", where people have been forced to pause during the pandemic to focus on themselves and their feelings, and the importance of the most local things.

Globalization is an special effort to change toward a certain state set as a goal. However, being C-lobal is the state in which a person has already made an epistemological shift, acting on some kind of connected platform and seeing the world differently. Therefore, our daily cultural activities with this shifted epistemology become <C-lobalization>. In other words, C-lobalization is the usual aspect of connecting and mutually resonating with each other without recognizing the hierarchy between local and global. <C-lobalization> is a combination of globalization and the 3 core key words of C-lobal characteristics described above: Close, Cultural, Contextual. When the global principle is transplanted into local, the "Contextual G-localization is "C-lobalization". Conversely, when you take a local culture to global, the Cultural Globalization is "C-lobalization".



**<G-localization vs. C-lobalization>**

| 구분   | G-localization  | C-lobalization   | key words of being C-lobal |
|--|---|--|----------------------------|
| <b>Relationship between Global &amp; Local</b> | Hierarchical (dependency)   | Non-hierarchical (parallelism)                                 | <b>Close</b>               |
|  | Macro & Global is more important                                      | Same emphasis on micro, everyday Locality                      |                            |
| <b>Critical Factors for Success</b>            | Universal system  | Actors producing unique content                                | <b>Cultural</b>            |
|  | Rational Control  | Divergence of Affection  |                            |
| <b>Aspects of change</b>                       | One direction (strategy execution, application of general principles) | Two directions (well responding feedback, contextual adaption) | <b>Contextual</b>          |
|  | Universalization (standardization)                                    | Individualization (diversification)                            |                            |

The success of G-localization, the porting of global principles to the local, is primarily about having a universal system in place that can be efficiently controlled. C-localization, on the other hand, is about having more local actors who are more active in producing unique contents and more affects that respond to them. G-localization goes in one direction with the strategy of applying global general principles locally to achieve universal standardization. C-localization, on the other hand, as described earlier, is a set of interconnected and co-evolving usual actions. So, even when it is pursued strategically, it goes in two directions. Awareness of the C-lobal leads to responsiveness to feedback from local actors, contextually adaptation of universal principle to local, and the orientation toward diversity. In fact, how culture flow across the globe through digital media is now unpredictable and difficult to strategically plan. So it's just more appropriate to be C-lobal. So while Globalization or G-localization is a kind of strategy and intention, C-localization is more about an epistemological shift and different attitude toward the world.

### **(3) Cases of practice**

If we look closely at the success of capital and technology in the marketplace, where they are able to exploit human nature before public policy, we can find the phenomenon of C-localization implicitly reflected.

First of all, you can read about the changing trend of C-localization in the IT field. The way of enjoying well designed game services by connecting to a centralized server after confirming user ID can be considered as a <G-localization> method. But now, an avatar out of my multi-personas creates a virtual "world" that reflects my own world-view, and invites friends into it. The meta-verse, where people create the rule of the game by themselves, 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 local users, takes all. Even hardware is moving from cloud service that relies on centralized server resources to on-device edge computing. 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. The computer does not rely on only the universal principle set by the human programmer, but it continues to revise its computation principle while finding the most appropriate statistical output with training by many cases.

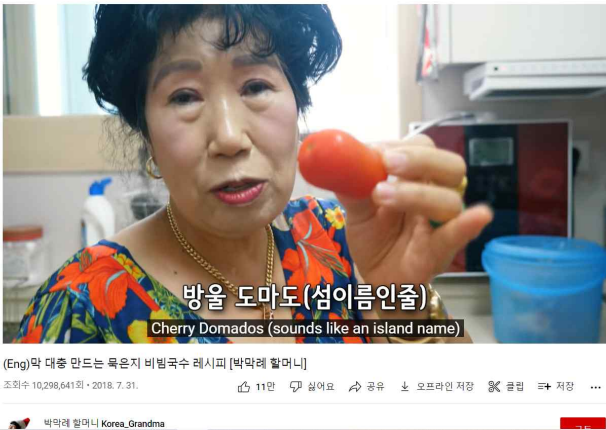
The YouTuber of "Korea\_Grandma" is a good example. Her granddaughter was worried about her dementia, so she v-logged grandma's daily life. The videos of the



trivial episodes in everyday life such as cooking noodles, explained in Mrs. Park's unique accent, attracted more than 10 million viewers and even won a YouTube Gold Play button in 2019.

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

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



<Korea\_Grandma Mrs. Park>

source : Korea\_Grandma Youtube  
<https://www.youtube.com/c/Koreaagrandma>

The success of K-Pop is a prime example of C-lobalization. In particular, it is noteworthy that in addition to the content having a very Korean appeal while conveying a universal message that connects with global citizens, local actors outside of Korea actively interacted to make Korean music culture a global phenomenon. Professor Shin Dong Kim (2022) defines Hallyu as "the phenomenon of widespread consumption and enthusiasm for Korean popular culture outside of Korea," and notes that "it was not Koreans but Hallyu consumers in foreign countries who made this 'Korean thing' a social phenomenon." In TikTok's stats from 2021, 92.8% of

K-Pop-inspired videos were created overseas, and only 7.2% were created in South Korea, ranking it fourth in terms of countries. This confirms that the Korean Wave is not a Korean phenomenon. Professor Seokkyung Hong (2021) also points out that "the Korean Wave is a reception phenomenon, not a propagation phenomenon".

Professors Won-ho Jang and Jeong Song(2016)<sup>36)</sup> attribute the success of the Hallyu to "cultural circulation," in which new cultures are recreated using Hallyu content through the active participation of local Hallyu fans outside of Korea. This is referred to as "cultural hybridization," which emphasizes that "the global cultural hybridity that the Hallyu should uphold is not a binary relationship between center and periphery, but a variety of mixing processes and products generated by globalization and transnational cultural flows rather than cultural imperialism, essentialism, ethnic absolutism, and nationalism. (Jang, Wonho·Song, Jung Eun, 2016) Government cultural policy is still used to G-localization, where something "good" is curated, planned, and delivered. But there's something to be learned from seeing that global popularity doesn't respond that way now.

#### **(4) C-lobalization = an Epistemological Turn for Cultural Policy**

As described above, the relationship between local and global can also be applied to the relationship between institutions (or systems) 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 cultural policy, although they speak up about the importance of locality. Now <C-lobalization> is proposed as a policy attitude and approach more suitable for the post-Corona era, where the governance based on the subjectivity of local entities is more important.

First of all, the transition of C-lobalization requires De-De-Centralization, which goes beyond De-Centralization still with center-orientation to ignore the center-orientation itself. The policy attitude of C-lobalization is to implement common values shared by local actors, not to decide <The Good Culture> from the center and implant it in local. And it is to reconstruct the central government's policy framework by reflecting local cases rather than sticking to the central government's universal policy framework. From this perspective, <regional disparities> can be perceived as <diversity to appreciate>, not as a <gap to make even> by the national standard. And rather than reproducing the good phenomenon targeted by the central government with an efficient cultural service <delivery system>, we should strive to discover <local actors> who will produce their own unique culture. In other words,

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36) "The Glocal Culture and the Korean Wave"(글로벌 문화의 개념과 한류) (Jang, Wonho·Song, Jung Eun, 2016)

rather than <institutionalization>, where the central control becomes stronger and stronger, we should aim for <de-institutionalization>, where local actors change the existing system.

Rather than the "arm's length principle," which demanded autonomy and independence, we'd better consider the "Arms' length principle," which recognizes the subjectivity of actors and their internal systems. We would move from the so-called "how-many approach," which uses numbers to identify the levels of achievement, to the "how-the-many approach," which reveals the meaning of numbers and the contextual reasons for their manifestation. We'd better shift from "rationalistic administration" that seeks universal legitimacy to "empathy administration" that seeks individual satisfaction through the emotional moves. And by C-lobalization, we will pivot from "creating a global cultural city" based on global trends and external review criteria to a "recognizing genuine locality" strategy where the local identity shared by citizens attracts tourists.

The table below summarizes how C-lobalization in the field of cultural policy compares to G-localization.

**<C-lobalization approach for the Cultural policy>**

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

#### 4. Turns to Take

I conclude this article by suggesting and explain in detail six practical actions for the shift toward C-lobalization.

##### **(1) from De-centralization to De-de-centralization without the center-orientation**

To go by the C-lobalization, it is necessary to change the world view, so that you do not recognize the hierarchy between the center and periphery. 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. This avoids the paradox that "de-centralization," which still assumes a center, eventually leads to stronger centralization, as we saw earlier.

As we saw in the locality study, the terms "glocal", "grobal", and even "Lobal"<sup>37)</sup> are used to criticize the inappropriateness of the subordination or opposition between the global and the local. In attempting to negate all existing authority, we may end up finding ourselves equally subject to it. Criticism of the status quo, the search for universal truths beyond the current dogma, and criticism of the everyday practices within the societies we live in, often boils down to self-denial. De-de-centralization, which does not consider escape from a center that is somewhere else, can provide a strong sense of security in being centered where you are. De-de-centralization with sense of cultural subjectivity leads to a pluralism that recognizes the inherent value of all beings, including oneself. With this awareness, the global and the local can shift from hierarchy and subordination to the relationship of mutual recognition and win-win.

Ultimate truth can't be reached by individual human. Neither does realizing the ultimate truth make you live more proper life. I am just what I am individually. The criteria or the taste I stick to making everyday decisions is what makes myself who I am. But as long as we are social beings, we cannot ignore the influence of culture of community, which shapes our behavior from our birth. We are also agents of the culture, constantly changing the culture of our community. To be out of touch with the outside world and not change is to be dead.

Everything in the world is connected. Parts reflect other parts and the whole of network, influencing each other. Whether we see these relationships as subordinate or mutually beneficial is a matter of world view. De-de-centralized epistemology gives

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37) "Small but Big Difference Between 'Global' and 'Lobal'" (Young-jae Ryu, Money Today, Nov. 16, 2006)

the sense of existing in inseparable relationships but recognizing that I am the subject, not the object. 『Huainanzi(淮南子)』 by Liu An(劉安), which summarizes the wisdom of the Taoists, refers to relationships in which people recognize the naturalness of mutual existence without ruling over each other as "Sangyeon"(相然 : naturally mutual and mutually natural existence)<sup>38</sup>). This recognition is necessary for us to keep the balance and harmony among national, regional, and individual human's cultures.

## **(2) from System to Actors via De-institutionalization**

The institutionalization follows G-localization to establish a "efficient delivery system" from the perspective of disseminating universal principles or "good culture" set by the central government into the local region. On the other hand, if C-localization is pursued, the government should go for <De-institutionalization> that turns its eyes to local actors. As a result, the role of the central government will change to support local actors in producing their own culture instead of delivering the central principle. Governments should support actors to actively create institutional change rather than lead the institutionalization of policies.

Beyond this shift in attitude, it is also necessary to choose a proper role of government in policy implementation. First of all, even if we aim for C-localization, we need to abandon the idea that the government will create and execute actual service content beyond setting policy frameworks through democratic consensus. It's worth remembering that, as we've seen, the role of government in the "unexpected" success of the globally acclaimed Korean Wave was limited, as scholars have assessed. Above all, the culture, which has become an algorithm, seeks what is "liked" rather than what is "right," and it's hard to say that it's right for the state to blindly pursue what is "liked." So governments need to work with market actors, but in different roles. The government also could create a huge, flexible, technologically responsive online platform that private companies create, but even if it did, people wouldn't want to be on it and be monitored. The government should be an enabler of actors rather than an actor doing the actual acting.

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

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38) 所謂無不爲者 因物之所爲 所謂無治者 不易自然也 所謂無不治者 因物之相然也 (To do nothing(無不爲) is to conform one's actions to the actions of things, and to govern nothing(無治) is to not change what is natural(自然.) To be not-ungovernable(無不治) is to be in accordance with the way things are with each other(相然)) (Liu An(劉安), 『Huainanzi(淮南子)』, period of Former Han(前漢))

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. 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.

In Max Weber's bureaucracy, which is the foundation of modern public administration (although he later argued for the importance of vocation), "indifference", like a part of a machine, is assumed to be a virtue of bureaucrats (Moon-Soo Lee, 2008). Moreover, in an era of "Quiet quitting" by burned-out workers in a system that increasingly does not appreciate the individual subjectivity, and where AI algorithms are replacing human decision-making, it is increasingly difficult to find passionate and empathetic actors in public administration.<sup>39)</sup> In post-modern social systems, where functions have begun to fragment, there is no single center and no single periphery. Responsibility is increasingly assumed by anonymous agents. Rather than the actor-network distinction, it is now more appropriate to consider the network itself as a kind of actor. So, in the era of densely connected cyber networks, there is a skeptical view of the human autonomy of actors. Therefore, in the era of the A.I new normal, the restoration of actors' autonomy is a priority for the transformation of public administration. And empathetic administration is the recognition of the subjectivity of all parties involved in the public administration.

### **(3) from Rationality to Emotion through Empathy Administration**

Professor Jung-soo Kim, a cultural administration researcher, advocates the need to introduce "empathy administration" that considers emotions into the

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39) "Max weber`s Bureaucrat: "A Cog in a Machine" or A Being Working For Vocation"(Max Weber의 관료론 : 기계의 부속품인가, 소명을 실현하는 존재인가?) (Moon-Soo Lee, Institute of Government, Korea University, 2008)

rationality-oriented public administration. He pointed out the importance of "Bringing the Emotion Back In: An Emotion-Based Interpretation of the Communicative Conflict between Government and Citizens" by attempting a reinterpretation of policy conflicts between the government and the public using the metaphor of Mars-Male and Venus-Female(Jung-soo Kim, 2011<sup>40</sup>). "In Search of the Lost Holy Grail of Policy Studies - Reconsidering Emotions covered by Rationality"(2021), he tried to consider people's emotions as much as cold rational judgments for public policies. He argued that what is fundamentally needed for people-centered policies and governments is the sharing of emotions, or empathy.(Jung-soo Kim, 2021)<sup>41</sup>)

"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. Sara Ahmed(2004) advocated the concept of "Emotional Turn" in cultural and political considerations on minority groups<sup>42</sup>). Sociologists such as professor Jang Won-ho of the University of Seoul, interprets the Hallyu contents consumption as an "Empathy phenomenon" that leads to local cultural re-creation along with the formation of a transnational fandom<sup>43</sup>). The concept of "Urban Empathy" was proposed by some urban planning researchers such as Natasha Reid to transform the city into a more intimate space for citizens through their engagement.

Empathy administration is not simply about using emotion to solve problems in place of rationality, but more importantly, it is a shift in attitude. It is a shift from a "problem-solving" approach, which is what rationalist administration is primarily about, to a "relationship-building" approach. The problems that the public administration has to solve are not one incident and one phase. And the problems on the ground are not something that an outsider like the government can solve to the end, but a reality that the parties have to live with. What is needed is to help the parties to the problem to solve it themselves, and for the government to be helpful, a trusting relationship must be established to be listened to. Therefore, an attitude that aims to build an ongoing relationship rather than a one-time approach to solve the problem and put it away will lead to more successful result, even if it does not solve the problem completely. When you shift to a relationship-building perspective rather than

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40) "Bringing the Emotion Back In: An Emotion-Based Interpretation of the Communicative Conflict between Government and Citizens" (감정의 재발견-화성男 금성女 은유를 활용한 정부-국민 간 정책갈등에 대한 시론적 재해석) (Jun Soo Kim, The Korea Association for Policy Studies, 2011)

41) "In Search of the Lost Holy Grail of Policy Studies - Reconsidering Emotions covered by Rationality" (정책학의 잃어버린 성궤를 찾아서 - 합리성에 가려진 감정에 대한 재조명) ((Jun Soo Kim, The Korea Association for Policy Studies, 2021)

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

43) "The Glocal Culture and the Korean Wave" (글로벌 문화의 개념과 한류) (Jang, Wonho & 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), ect

a problem-solving one, you first recognize who you are engaging with the subjects with autonomy.

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 more important. From the perspective of C-lobalization, 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.

At the same time, Empathy administration requires a shift to recognize the publicness of personal taste, which is the pursuit of the most individual and local feelings and desires of individuals. Digital algorithmic technologies with artificial intelligence are accelerating the de-materialization and de-humanization of culture. On the other hand, the heightened focus on the local and "me" and the desire for belonging that has increased during quarantine is giving rise to the "find-my-taste" phenomenon, such as the boom of community of shared tastes and hobby clubs. Considering such changes in cultural consumption patterns in the post-COVID and digital era, it is necessary to shift to a cultural policy that respects personal tastes, because the development of citizens' cultural tastes can be a way to preserve human culture in the era of machine culture. It is appropriate to look for the authenticity of human culture not in what "human reason" creates, which machines have already surpassed, but in what "human emotion" responds to, which is still to be contested. In the end, in the era of culture that has become an algorithm, if public cultural policy wants to claim the publicity of its services as the authenticity of human culture, it is necessary to focus more on individual satisfaction that responds to emotion rather than universal values explained by reason of public administration.

The shift to cultural services that respect individual emotions and tastes is also linked to measures to prevent digital and cultural exclusion due to the digital divide and the backwardness of cultural policies. To overcome the <My culture> phenomenon created by algorithmic culture, encouraging offline cultural activities and supporting taste communities that can gain real human empathy are also necessary measures to restore the public nature of culture in the AI era.

The human body and emotions are the most individual and local things that cannot be generalized. So, it is difficult for public policy to recognize and embrace the individuality of the human body and emotions with the existing cognitive frame that seeks universal publicness. Emphasizing the individual body



and its reactions, or emotions, within public administration is perceived as private compared to emphasizing universal human reason. To recognize the public nature of cultural services that satisfy individual "taste," a very personal area in the new normal of "My culture," we need to understand the dilemma between universality and individuality now facing public administration. This is where a shift in perception is needed to recognize that public services that cater to the most individualized human emotions can carry the public value rather than being private.

Appreciating the public nature of personal taste is also a way to balance the cultures of humans, states, and machines. It's time for a new definition of "good culture" for cultural policy to embody. The word 文化(culture), now used in Northeast Asia, was used to import the European Enlightenment concepts of "culture" and "civilization" in the early 1890s, replacing the earlier concept of 文(Literature, Patterns created by human traces). At that time, nationalists in modern East Asia, who were trying to escape from Asia and catch up with Europe(脱亜入欧), translated <Culture> as the mean necessary to educate the people, i.e., "文化(culture) = 文治教化(to rule and enlighten with literature instead of military force) in the spirit of "滅私奉公(to kill the private and value the public)." Now, in the era of "My Culture," this concept culture is losing its appeal and legitimacy.

<Keeping the Balance among Cultures of State/Human/Machine>



#### (4) from Arm's length to Arms' length Principle for 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, resources are provided, and the cultural administration system is becoming more dense and transparent. But why is everyone un-happy?

At first glance, it sounds like local actors are now constantly demanding "autonomy and independence" that no other entity has in the networked age. But in reality, they're not asking to be allowed to do whatever they want, they're asking to be recognized as independent entities. In a decentralized and transparent system, actors feel like cogs in a machine, implementing centrally determined principles. Even if you're not an artist who's particularly sensitive to autonomy, it's natural to resent a company leader who makes you feel like a cog in the wheel, or the central government or public administration system itself.

Lack of sensibility to empathize with and acknowledge the subjectivity of the others who follow their own 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>

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

It's time for a different approach and different leadership. Asian wisdom in the classic scriptures like "TaoTeChing(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.

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, emphasizing the autonomy of actors over the rule of the system. 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.



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

## (5) from Universal Principle to Diverse Local cases through Middle-range theory and Social-Turn of Cultural Policy

Neo-Confucianism(性理學) advocated <格物致知> in order to renew Confucianism. They did <致知>(reaching the ultimate principle) through <格物>(exploring things in detail). In Korea, this attitude was once understood to be more practical and scientific compared to previous Confucianists. However, the reason why the Neo-Confucianism was criticized as a metaphysics far from reality is because it pursued <格物> as a way to ultimately achieve <致知>. The C-lobalization perspective, on the other hand, proposes a <致物格知> approach, in which <致物>(understanding the ultimate nature of things) leads to <格知>(correcting knowledge, understanding the limits of knowledge).

This is echoed in the TaoTeChing(道德經), the Taoist bible criticized by Confucius, which says that "the highest principles can only be said to be true for a moment(道可道)" and "are not eternal(非常道)". In fact, it's difficult to find principles that are likely to be true even at the level of the time and space scales in which we live. The American sociologist Rober Merton emphasized the relevance of "middle-range theory" (Merton, 1957)<sup>44</sup> for interpreting real-life examples, rather than creating a grand theoretical system to serve as universal truths.

A policy approach that implements the "good" principles set forth by great thinkers or proclaimed in top-down way is difficult to understand the diverse values that exist in the real world and to adapt to the ever-changing scene of lives. Holding on to the principles that are currently being implemented as national policies, thinking that they are ultimately "right," leads to social conflict and cultural stagnation. What is needed is a so-called "Social-Turn of Cultural policy," a shift from clinging to culture values that have been accepted as right and good by hegemony or tradition, to looking at and responding to the dynamic change of social structures and the behavior of actors. C-lobalization, as opposed to glocalization, is to change the central government's policies by reflecting the good practices found in local scenes.

The "Transformative Social Innovation" approach recognizes that fundamental systemic change is needed at a holistic level to address the social challenges we face. It can be compared to Merton's middle-range theory, which views existing social structures and functions as dynamic and subject to change, rather than static. It can also be compared to Merton's middle-range theory and C-lobalization, which emphasize urban tech, living labs, and public-private partnerships (PPPs) that focus on on-the-ground practices. However, there is a risk that this approach can lead to an inertia in the pursuit of fundamental change of principle as <格物致知> approach did.

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44) 『Social Theory and Social Structure』 (Merton, R. K., Free Press, 1957)

There are certainly overlaps between <C-lobalization>, Merton's <Middle-range theory>, and <Transformative Social Innovation> in their focus on the local scene and emphasis on the active participation of local actors in solving problems, rather than on ultimate global universal principles. However, theories can be applied in completely different ways depending on the objectives and world view of the actors adopting them. In 2017, global governance actors published the first version of the "Manifesto for Transformative Social Innovation"<sup>45</sup>). It is worth referring to when implementing cultural policies from a C-lobalization perspective. The Korean government is also studying ways to incorporate "Transformative Social Innovation" into policy innovation<sup>46</sup>). But the different nuances between the two are still to be explored in the future as to how they will play out in practice.

| <b>Manifesto for Transformative Social Innovation</b>  |
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| <ol style="list-style-type: none"> <li>1. Physical and mental space for learning and experimentation is a necessary condition.</li> <li>2. We require alternative and diverse economies.</li> <li>3. Innovation is just as much about shaping the new as it is about reframing the old.</li> <li>4. We need to experiment with alternative social relations and relational values.</li> <li>5. Social &amp; material change are intertwined: we need both social &amp; technological innovation.</li> <li>6. Transformative change requires hybrid combinations of civil society, state and market.</li> <li>7. Social innovation should never be an excuse to dismantle necessary public services.</li> <li>8. Translocal empowerment is a promising response to the challenges of globalisation.</li> <li>9. Social innovation is about fostering a sense of belonging, autonomy and competence.</li> <li>10. Transparent and inclusive decision-making is a necessary condition for change.</li> <li>11. Alternative and diverse narratives are needed to drive change.</li> <li>12. More mutual recognition and strategic collaboration is needed.</li> <li>13. Embracing paradoxes is key to transformative social innovation.</li> </ol> |

### **(6) from Budget-cutting Efficiency to Touch-added Effectiveness through How-the-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 the administration side, but effectiveness can eventually

45) refer to the web-site (<https://tsimanifesto.org/>)

46) for example, "Science and Technology Innovation Policy for Solving Social Problems in Korea: Transformative Innovation Policy Perspective" (전환적 혁신정책'의 관점에서 본 사회문제 해결형 R&D정책: '제2차 과학기술기반 사회문제해결 종합계획'을 중심으로) (Song Wi-chin & Jiun Seong, Journal of Science & Technology Studies(19-2), 2019)

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 experience 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>

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

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

$\leftarrow \text{Cut of input is easiest measure to raise the efficiency.}$

On the other hand, "How-the-Many approach" tries to interpret the number to understand the contextual cause of why in some phenomena more people are attracted. So, 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.

"Evidence-based policies" are introduced to prove and explain the value of culture and arts, which have been hailed as universal values that make society thrive, in a universal language. However, they either omit the untranslatable value of culture and arts altogether or overestimate the translated value, thereby fostering distrust of those who claim the value of culture and arts. The German cultural economist Arjo Klamer proposed the <Heisenberg Principle of economics>, stating that any attempt to measure the value of a good affects its value, and one should be cautious about adopting a method of measurement. This is true of physical things, and even more so of social things, whose existence is determined by their relationship to, or perception by the observer rather than by their (so-called objective) existence itself.

In recent years, the term "social value" has become commonplace in arts valuation studies. However, even then, it is often quantitatively measured or reduced to economic value, mainly for performance measurement and communication with citizens. There is limit of the perception that does not properly capture the value of

the arts. And also it is overlooked that such approach is not beneficial to cultural policy. Professor Sehun Kim has pointed out that measuring economic value is a "double-edged sword", as it can "lead to the conclusion that investment in the arts should be reduced if it is shown to have less economic impact" (Sehun Kim, 2015)<sup>47</sup>). Inevitably, administrators tasked with justifying public investment often conflate "value" with "impact" and "effect or outcome".

Trying to explain the "effects" of public investment in the arts in terms of social, instrumental, or economic "value" rather than the intrinsic value of the arts, which is difficult for the citizens to relate to, results in a muddle of words. Moreover, the expected instrumental value is not sufficiently measured. And it is unfortunate that we have to prove the obvious social value of something that is so obviously working somewhere in human society. In this frame, art, not even in terms of its effects, but in terms of its value, is not enough of an "intrinsic value" that can be easily accepted only by art lovers, but is forced to "claim" its "existence value" that all social things must struggle to secure.(Hae-Bo Kim, 2023)<sup>48</sup>)

When measuring the "impact" of a cultural project, if researchers don't find an impact, should the arts be judged to be "worthless"? The impact of a cultural project using arts may or may not be manifested depending on the competence and context of the actors who designed and implemented it. And as Klamer points out, the instrument that measures it may be the wrong one, or, as the Heisenberg principle in quantum physics suggests, the value may be lost or transformed at the moment it is measured. "Value" is something for people to "understand" according to their own world view, and impossible to "measure" accurately and objectively.

We need to rethink the <evidence-based policy> discourse that cultural policy researchers are trying to create to match the short-term quantitative performance-oriented administrative attitudes prevalent in public administration. This is because even the <evidence> that should be secured through long-term, indirect <impact> analysis studies from an objective standpoint is often manipulated into the <reported statistics> for the short-term productivity and publicity of the policy makers. It is necessary to shift from <Evidence-based Policy>, which aims for administrative rationality, to <Appreciation-based Policy>, which is based on the recognition of the value of collective reason formed through public debate.

There needs to be a shift to policies based on the <meaning> of culture as

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47) "Research Trends Analysis of Economic Value of Culture and Arts" (문화예술분야의 경제적 가치 측정 연구 경향 분석) (Sehun Kim, Journal of Culture Industry, Vol.15, No.3, 2015)

48) "The Social Value of Arts, Searching or Conversing With ChatGPT" 예술의 사회적 가치, 검색하기 또는 대화하기) (Hae-Bo Kim, Issue Paper No. 20, Busan Cultural Foundation for Cultural Policy, 2023)

perceived and appreciated by citizens, rather than the <value> of culture as asserted by administrators. At the same time, efforts are needed to understand the reasons and contextual meanings of the numbers rather than the numbers themselves, which are gathered and reported. A cultural public sphere of continuous discussion and communication must be created that will serve as a solid foundation for the shared values of culture. In this way, pursuing an "empathy" or "appreciation" based policy means shifting to an attitude that focuses on the "addition" of emotions and new values, rather than the "cutting" processes and "saving" budget deemed unnecessary by the "rational efficiency".

## **5. Time to Prepare for the Age of Culture co-created by AI**

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)<sup>49)</sup>. 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 should focus on the roles of arts to go one step further from AiC(Arts in Communication, Community, Common) 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.

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49) "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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