

Four Changes and One Inter-Change To Expand Cultural Investment

문화투자 확대를 위한
4가지 Change와
1가지 Inter-Change 제안

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: **Financing, Creative Economy and Culture**

(Theme 1) Financing Architectures for Cultural Development

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<https://brunch.co.kr/@seaokof/108>

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Four Changes and One Inter-Change To Expand Cultural Investment¹⁾

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1) Korean title "문화투자 확대를 위한 4가지 Change와 1가지 Inter-Change 제안"

0. Build-up on the IFACCA 2025 Seoul Summit

“Proposing New Concepts for Understanding the Values and Trading of Culture to Enable More Effective Public Investment; 3-I Cultural Values for the ABC-P Model, the De-Monetization Zone(DMZ) of Culture, Emotional Economics, and the City as a Vessel for Cultural Attractiveness”

I would like to continue today's discussion on “Financing Architectures for Cultural Development” by building on my presentation delivered at the 10th World Summit on Arts & Culture – Seoul 2025 (May 27–30, 2025), co-hosted by the Arts Council Korea and IFACCA. At that time, I proposed a paper with the long title: “Proposing New Concepts for Understanding the Values and Trading of Culture to Enable More Effective Public Investment; 3-I Cultural Values for the ABC-P Model, the De-Monetization Zone (DMZ) of Culture, Emotional Economics, and the City as a Vessel for Cultural Attractiveness.”

The core of my argument was roughly as follows:

- To advocate for increased public investment in culture, we must understand the new mechanisms by which cultural value is generated and exchanged in the digital and AI era.
- To grasp the flows of culture, money, and value—both tangible and intangible—we need to draw on Eastern wisdom.
- With Eastern wisdom such as Gi-Jeong-Sangsaeng (奇正相生) and Gyeong-Se-Je-Min (經世濟民), we need to overcome the limits and dilemmas of today's positivist evidence-based policy.
- This calls for a shift in perspective from Cultural Economy ~ making money through culture to Cultural 經世濟民 ~ living well with culture.

To explain these arguments, I introduced the concepts highlighted in the title: **the 3-I Cultural Values for the ABC-P Model**, the **De-Monetization Zone (DMZ) of Culture**, and **Emotional Economics**. These were intended to illuminate how, despite the frequent claim that culture is a global public good, in practice it is already being smartly leveraged as a core service and resource of cutting-edge cultural capitalism, strategically exploited by corporations and individuals for profit. For detailed discussions, I would refer you to the full text of that presentation.²⁾

Today, I would like to expand those arguments and concepts further, and propose Four Changes and One Inter-Change as what is needed now to broaden cultural investment, which still faces a pessimistic outlook. As outlined in the table of contents, they are:

- **Change the Dialogue, Change the Numbers, Change the Theory, Change the Rule**
- **Inter-Change the Actors.**

2) refer to <https://brunch.co.kr/@seaokof/104>

1. What Happened Afterwards

Return to a “Normal Nation,” the K-Pop Demon Hunters Fever, and the “Chicken Belt”?

After the 10th World Summit on Arts & Culture – Seoul 2025 last May, Korea experienced what can be described as a true “Return to a Normal Nation.” A new president was elected, who quickly began to heal not only the unrest but also the longstanding abnormal conditions that had accumulated beforehand. The resilience of Korean democracy in this recovery has been praised around the world. Yet, along with this return to normalcy, a new kind of “normal situation” emerged—something never seen before, but not abnormal either: the President’s cabinet meetings began to be broadcast live to the entire nation. **Ironically, in this extreme display of governmental transparency, I witnessed what I would call the “frustration of cultural policy,” which connects directly to the theme of today’s session.**

To briefly illustrate: At the 41st Cabinet Meeting on September 9, the President remarked that while the global popularity of Korean content—most notably the recent K-Pop Demon Hunters Fever—was higher than ever, artists themselves were facing greater difficulties, and he asked for countermeasures. The Minister of Culture, Sports and Tourism explained the dire situation of the film industry, struggling under the dominance of OTT platforms. Yet, given the rapid pace of technological change shaping market dynamics, it was difficult to produce any realistic policy response within the short discussion. **The conversation on cultural policy soon drifted mostly toward tourism-related topics, and in the end, the only proposal that went viral online was the Minister of Agriculture’s so-called “Chicken Belt” idea.**

For me, this scene vividly confirmed how difficult it is, even in the highest decision-making forum of the state, to articulate the particularity of cultural values in the face of the universal logic of economics. In raising my proposal today, I am somewhat concerned that it might be misunderstood as a criticism of that cabinet scene. **In fact, my intention is quite the opposite: to suggest what is required so that issues like expanding investment in culture can be communicated in such meetings as easily as everyday conversation among all participants.**



2. Four Changes and One Inter-Change Needed Now

1) Change the Dialogue

_ to Turn the Economy into 經世濟民 (Gyeongse Jemin))

It starts with changing the frame of dialogue. A universal logic of governance is, of course, necessary—and ultimately, what matters is that citizens can live well and prosper. It is therefore understandable that such discussions are framed in terms of Economy. However, as I emphasized at the 10th World Summit on Arts & Culture – Seoul 2025, **the original meaning of Gyeong-Je(經濟)—the classical East Asian phrase adopted as the translation of “Economy”—is not “making money” but rather “living well” as Gyeong-Se-Je-Min(經世濟民).** We need to shift the frame of dialogue from Economy ~ making money to Gyeong-Se-Je-Min(經世濟民) ~ living well. In this light, Cultural Economy—that is, making money through culture—should be understood only as one part of a broader **Cultural 經世濟民 (Gyeong-Se-Je-Min): that is, living well with culture.**

Gyeong-Se-Je-Min(경세제민, 經世濟民)	
“To bring order to the world and to relieve the people’s suffering” (The original meaning of 經濟(경제, GyeongJe), The East-Asian translation of “Economy”)	
oiko nomos(οικονόμος) ⇒ Economy (Efficient management of household resources)	Gyeong-Se-Je-Min(經世濟民) ⇒ 經濟(GyeongJe) (Governing with a national perspective to ensure the comfort and prosperity of the people)
Economy ⇔ 經世濟民 Reorienting the Meaning of Translation <i>The social is the economic.</i>	

To change the framework of dialogue, we must first change the framework through which values are perceived. For cabinet-level discussions—where culture and many other issues are addressed—to include not only an economic perspective but also a cultural one, participants need to share a broader value framework. Of course, it is impossible for every cabinet member to fully understand the special circumstances of fields outside their own jurisdiction. Yet, if they could at least share the recognition that values relevant to state governance extend beyond narrow economic value, the dialogue would proceed quite differently.

If the highest decision-makers in national administration fail to broadly understand and share diverse values, then the very possibility of discussing specific kinds of issues—such as those

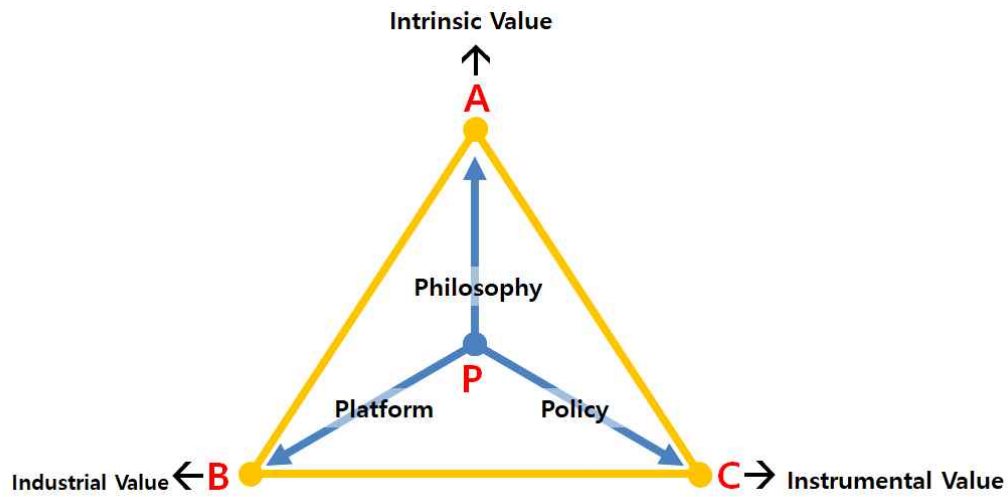
related to culture, gender, environment, or labor—together with others is undermined, and this in itself poses a threat to protecting those values. This is because the universal logic pursued by public administration, in its search for common ground across ministries, is highly likely to default to Economy alone.

At the IFACCA Seoul Summit, I proposed the *3-I Cultural Values for the ABC-P Model*, arguing that **Economic Value** should be understood more broadly to include not only the **Industrial Value** that directly generates profit, but also the **Instrumental Value** that emerges indirectly and over the long term. In my view, such a broader understanding of economic value ultimately converges into Social Value.

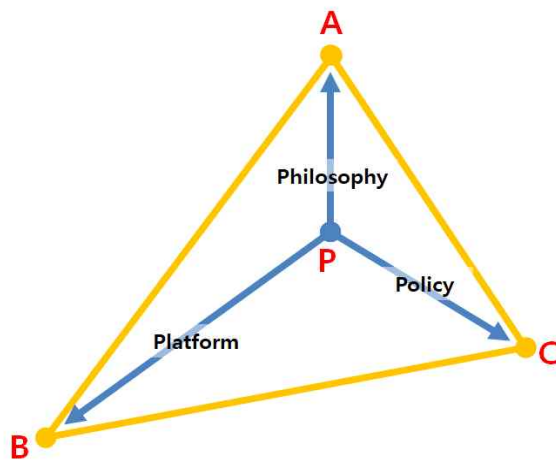
Equipped with this perspective of Gyeong-Se-Je-Min (經世濟民), we can see not only how culture and the arts, when linked with agricultural policy, generate Industrial Value for tourism and profit, but also how, when connected with health policy, they create Instrumental Value by healing loneliness and reducing public medical expenditures. Both can be discussed as forms of Gyeong-Se-Je-Min Social Value—that is, economic value in the broader sense.

From this perspective, even the issue of ensuring fair treatment for artists—who are the source of the Intrinsic Value of culture and the arts—would not be dismissed as a narrow, sector-specific concern of one ministry, but rather addressed in deeper discussions as part of a shared agenda across government.

<3-I Cultural Values for ABC-P> Model by Hae-Bo KIM(2025)				
3-I Cultural Values			A-B-C Stakeholders	P-factors influencing stakeholders' perceptions and value transactions
Social (經世濟民) Value	Intrinsic Value		Artists & Academia	Philosophy
	Economic(經濟) Value	Industrial Value	Business	Platform
		Instrumental Value	Civic	Policy

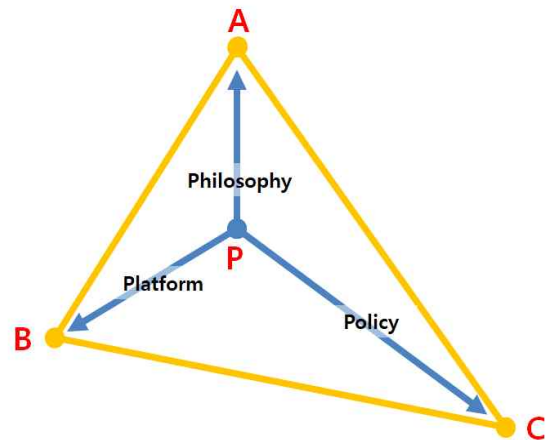


3-I Values of Culture for ABC-P
Balanced Cultural Ecosystem



AB'C-P Model

– An ecosystem dominated by Business



ABC'-P Model

– An ecosystem dominated by Government

2) Change the Numbers

_ to Count the Buzz around the Intangible

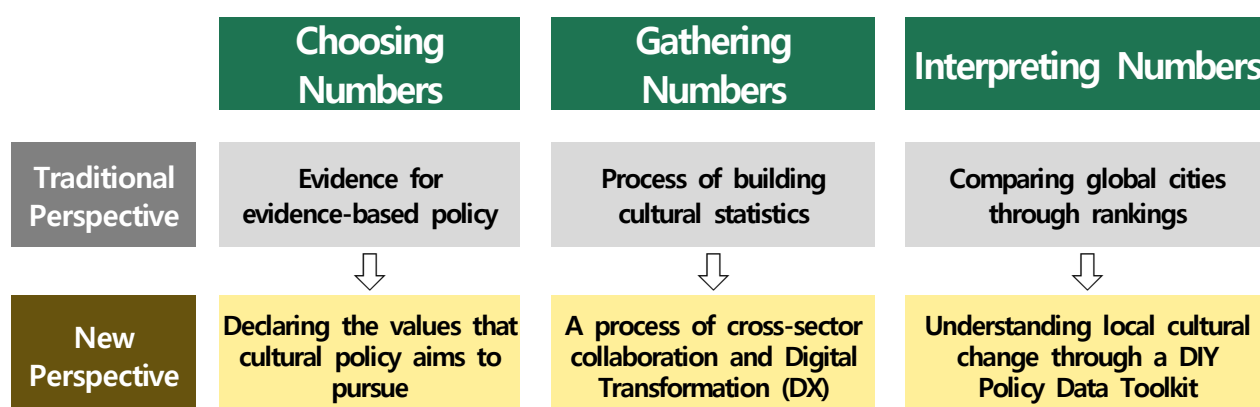
In order for the dialogue of public administration—which must encompass many different fields—to communicate universally, **the most powerful medium has been numbers. Since the modern era, under the influence of the natural sciences, numbers have often been misunderstood as more objective and therefore more universal than narratives.** Particularly in cultural policy, where it is difficult to justify public expenditure through lengthy explanations, the banner of “evidence-based policy” has become an irresistible mainstream. Although everyone knows that objective evidence is not necessarily expressed only in numbers, public administration oriented toward universal communication does not readily acknowledge

language that conveys individuality. Furthermore, when we emphasize the Intrinsic Value of culture and the arts—perceived differently by each individual—and speak based on that Intangible dimension, we are easily dismissed as unscientific or unrealistic idealists.

In recent years, many policy programs have arisen that attempt to solve social problems by mobilizing the Instrumental Value of culture. This trend is commendable, but it is regrettable that the positivist insistence on proving such social effects through “numerical evidence” often undermines the very purpose of expanding cultural values. The very process of quantifying changes brought about by culture and the arts inevitably leaves out many values and effects that cannot be measured. **Moreover, because numbers reported under performance-driven public administration must keep rising—even through distortion—they only deepen skepticism about the true value of culture. “Culture counts. That’s why we need numbers that truly show how much culture counts.”**

Public statistics—numbers most often used in government—are typically designed to measure change resulting from policy inputs, focusing on visible indicators such as infrastructure. Yet technological change has altered the very concept of culture, making existing cultural statistics frameworks obsolete. UNESCO is now overhauling its Framework for Cultural Statistics (FCS) to reflect the realities of cultural production transformed by AI. But even here, the continued emphasis on activities that can be monetized and measured in terms of GDP contribution raises questions about the adequacy of such an approach for this era.

Amid the dominance of positivist evidence-based policy, we need to focus less on numbers used only for quantitative analysis and rankings, and more on making meaningful use of the processes of collecting and interpreting them. The numbers gathered for statistics should be seen not merely as evidence for evidence-based policy, but as representing the value orientations that the policy seeks to declare. Moreover, the process of collecting numbers should serve not just to build cultural statistics, but also to foster cross-sectoral collaboration and the digital transformation (DX) of cultural policy.



In my previous presentation, I argued that we must pay more attention to Intangible values³⁾ of culture and the arts that cannot be fully captured by positivist methods. Rapid advances in technology—such as blockchain, digital platforms, and AI-based emotion recognition—are now capturing and utilizing what had long been Intangible as Tangible resources. **The most representative case is the mind. We are now living in an age of the Affective Economy, where the “movements of the mind”—that is, emotions—determine the flow of money.** Emotions are no longer ephemeral: they can be quantified, stored, and, most importantly, monetized. The raw material that drives the affective economy is not oil but behavioral data, which corporations are desperate to mine.

When public policy actors seek to understand cultural change from an economic perspective, they gain little insight from counting infrastructure facilities or the number of cultural projects initiated by government. Numbers that capture shifts in the private sector are also needed. **Yet because people now exchange cultural values in De-Monetized forms—through non-currency tokens—simply counting the volume of cultural product transactions is insufficient. What must also be captured is the Buzz, the resonance of public sentiment responding to culture.** Big Tech companies already know this well and accumulate immense capital from it—even before it is converted into money. Meanwhile, cultural policy remains trapped in an industrial-age logic, clinging to outdated KPIs such as ticket revenues, and in doing so binds cultural administration to a paradigm that no longer fits.

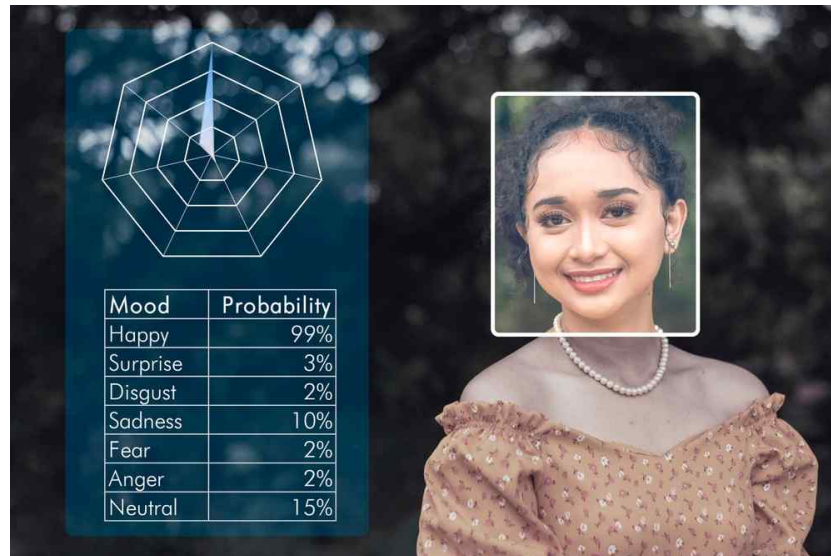
De-monetization of Value Transactions

= Use of non-currency tokens (intangible tokens)

+ Purchase behavior oriented toward non-monetary (intangible) values

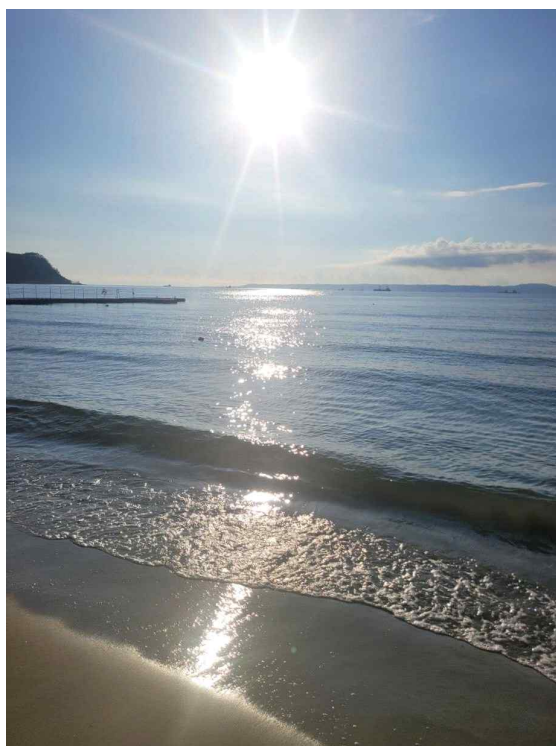
To move the mind, or to measure its movements in detail, in fact requires more advanced technologies. **Yet before developing technologies of measurement, what must come first is the recognition that there is indeed something to be measured.** One must first acknowledge that the mind exists and that, at least in relation to culture, it moves everything—**Il-Che-Yu-Shim-Jo (一切唯心造)**, “all is created by the mind.” Only with this recognition can technologies and institutions for measuring and managing it meaningfully develop.

3) When discussing value systems, Intangible does not only mean something invisible, immaterial, or uncertain; it can also refer to something that has not yet been established within the prevailing systems of thought and value. For further explanation of this concept, see Hae-Bo Kim’s presentation at the IFACCA Seoul Summit or his earlier article, “Values-Centered Innovation: Proposal for a Recognitive Frame for Value and Trading Method of Public Cultural Service - Focus on Public Innovation of Local Cultural Foundations” (Journal of Cultural Policy Studies, Vol. 19, Korea Culture & Tourism Institute, 2008).



"AI That Reads Human Emotions: Open-Source Dataset Project Launches" (Source : AI Times, Oct. 30, 2023)

Most scientific theories were not born out of empirical measurement results. More often, they began with the belief that something exists in principle; theory was established first, and only later did limited human perception confirm it empirically. For instance, even if we were to gather and precisely measure all the sparkling reflections of sunlight scattered across the surface of water, we could still not fully grasp the true power of solar energy. What we truly need is to lift our eyes, recognize the sun that is always present in the sky, and develop a theory that explains how it exists.



Can we truly understand the magnitude of solar energy simply by measuring all the sunlit ripples—the shimmering reflections that reach our eyes?

But, Why are humans so captivated by what sparkles in the light?

(*Yunsul*, photo by Hae-Bo KIM)

Demonstrating the value of culture—which exceeds the sensory capacity of individuals—is no different. The economist John Maynard Keynes once remarked that Isaac Newton, often called the father of modern Western science, “was not the first of the age of reason, he was the last of the magicians.” Just as Newton inscribed the invisible force of gravity into the formulas of physics, we also need theories to explain the invisible yet undeniable force of culture. And the language of such theories need not necessarily be numerical.

In an era when people interact ever more with artificial cultural agents in virtual worlds, we yearn for the kind of genuine allure that can be felt only through human communication. **The convenience and curiosity we sense toward AI or humanoids—however human-like they have become—are not what we call attractiveness. Seeking the allure that cannot be sensed online, a turn toward the locality of cities has emerged as a cultural trend.**

During an era when the Republic of Korea had not yet fully established itself as a modern state, Baekbeom Kim Koo, the President of the Korean Provisional Government, expressed his ideals in My Wish, envisioning Korea as a cultured and attractive nation. Today, this vision resonates strongly with the need for a City of Culture Attractiveness Strategy that can fill real urban squares with the Buzz of citizens. Accordingly, the Seoul Foundation for Arts and Culture is advancing the (Working Title) **“City Attractiveness Compass: Attraction-Centered City Development Strategy”**(co-authored by Mi-Ree Byun, Won-Ho Jang, Jong-Ryn Mo, and Hae-Bo Kim).

Now, the force that matters more than the power to win over others (competitiveness) is the power to be loved by others (attractiveness). Under the Affective Economy, where movements of the heart translate into money, what matters most is the power to enchant people, the power that draws their steps—in short, attractiveness. To craft cultural policy fit for the digital and AI era, we need numbers that match the task. **For new urban cultural strategies in an age when human attractiveness is paramount, statistics must go beyond visible infrastructure and program outputs traditionally tracked by public administration. They should incorporate big data on citizens’ cultural activities and Buzz analysis.** Using the emotional Buzz as corroborating data, we must trace the flows of intangible cultural value and properly grasp real changes in the urban cultural scene that administrative statistics can never reveal.⁴⁾

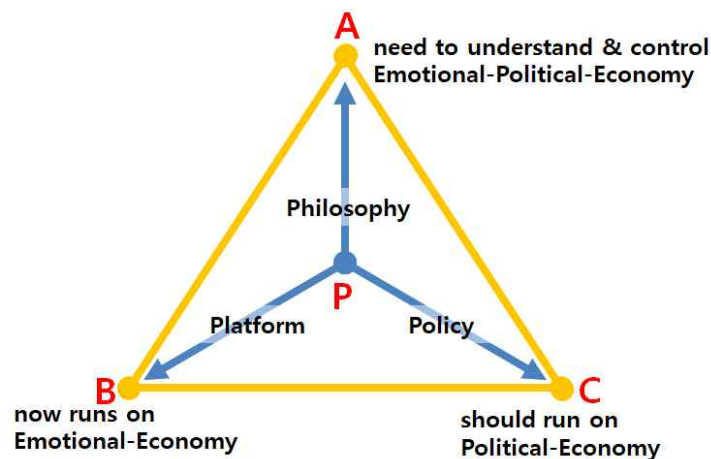
4) The Seoul Foundation for Arts and Culture is pursuing collaborative research (co-authored by Mi-Ree Byun, Won-Ho Jang, Jong-Ryn Mo, and Hae-Bo Kim) with global cities willing to share city-attractiveness data, and with policy researchers working to define the concepts and components of city attractiveness. For inquiries, please contact the project lead, Dr Hae-Bo Kim (sea@sfac.or.kr). Research plan is downloadable at <https://brunch.co.kr/@seaokof/111> (in Korean) and <https://brunch.co.kr/@seaokof/112> (in English)

3) Change the Theory

_ to Evolve into an Emotional Political Economy

The reason why the Cabinet scene I described earlier made our Minister of Culture, Sports and Tourism look so troubled and in such a difficult position, in my eyes, is somewhat different. He is a former CEO of one of Korea's leading Big Tech companies. Yet, as the scene showed, **the economic logic that had served him so effectively in the private market curiously failed to work within cultural policy.** On the other hand, those who want to criticize the current government's cultural policy as overly economy-driven unfairly attack the minister as someone who simply does not understand the arts. Civil society groups—ironically led by some of the very cultural policy advisors to this administration—attack the government's stance by foregrounding the unresolved issue of the former administration's blacklist. Both the substance of these criticisms and the manner in which they are expressed reveal how deeply culture is entangled with politics.

The perspective of Political Economy seeks to integrate the logic of the market with the logic of public administration, understanding the movement of society not simply as the exchange of money but as the flow of values. Anyone entrusted with governing a nation must be able to connect the fragmented viewpoints of economy and politics and articulate the public values that policy should pursue. The universal administrative logic of bureaucrats confined to the economy, or the partisan desires of experts who insist only on their political values, are both insufficient to truly benefit society.



**Emotional-Political Economy Needed for Key Cultural Actors
in the Arts, Business, and Civic sector**

Let us return to the ABC-P model and consider what kind of theoretical framework is required for the key cultural actors across the arts, business, and the civic sector.

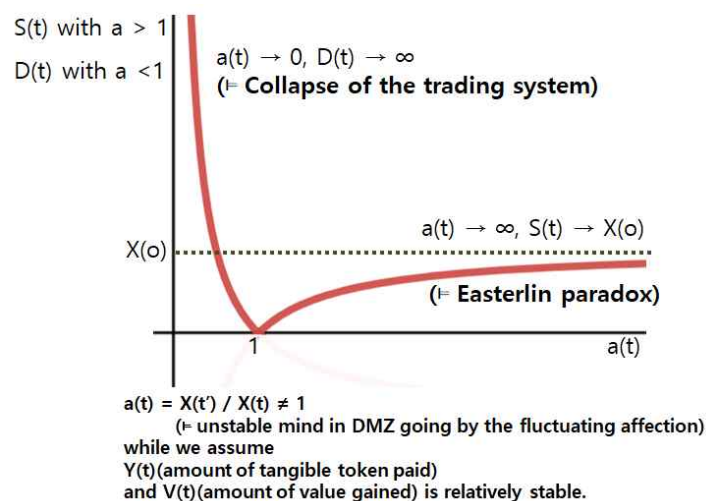
In the marketplace, business operates according to the logic of economics. By contrast, public policymakers in the civic sector are guided by the logic of political economy, which integrates

economic reasoning with the selection of public values. Today, however, beyond political economy—which defines the public values that administrations should pursue—there is a growing need for a new theoretical framework, one capable of guiding human behavior and emotion through culture. In the digital civilization shaped by AI, to understand how cultural value transforms the world and how people buy and sell it, we must take into account not only the phenomenon of De-Monetization but also the flows of emotion. If the concept of Emotional Economics—which I introduced at the IFACCA Seoul Summit—were to be extended from understanding cultural value-trading to judging the public values of public policy, it could be called Emotional-Political Economics.

Let us return to the photo of *Yunsul*—the glittering reflections on the water—that I introduced earlier as a way of understanding the existence of invisible values. Even when they cannot be explained by empirical evidence, ultimate values undeniably exist, and there is a scientific methodology for seeking them: **Critical Realism**. Yet in our actual lives, it may be more useful—not to calculate the precise magnitude of solar energy through physics, but rather to explain—whether through biology or aesthetics—that humans are naturally drawn to *yunsul*. Evolutionary theorists suggest that the reason humans came to prefer glittering precious metals such as gold is precisely because, in the distance, shimmering reflections signaled the presence of water, as sunlight reflected upon it.

If we are to understand why cultural values move people's hearts, how such movements generate social value, and how to allocate resources appropriately to shape those flows, we need a new theory: **Emotional-Political Economics**. Through interdisciplinary collaboration—across economics, public administration, cultural studies, behavioral sciences, and evolutionary theory—we should strive to formulate a theory as simple and powerful as the law of universal gravitation. Now that one-quarter of the 21st century has already passed, perhaps it is time for a Nobel laureate in economics to emerge from the field of cultural economics, so that the earlier proclamations of a "Century of Culture" may not seem like empty rhetoric.

<The Satisfaction–Dissatisfaction Curve of Emotional Economics>



<Emotional Economics of Cultural Value Transactions in the DMZ>

V(t) = P(t) (Total Values gained = Total Tokens paid)

$$= X(t) + Y(t)$$

(total amount of value purchased with credit(intangible) tokens and cash(tangible) tokens)

S(t) ≡ Satisfaction with the result of trade at t

D(t) ≡ Dissatisfaction with the result of trade at t

$$S(t) \neq a(t)$$

(Fluctuating affection may result in some Happiness, but does not mean the Satisfaction.)

nor

$$S(t) \neq V(t)$$

(Total value gained by the trading does not assure the Satisfaction)

but

$$S(t) = \Delta X(t)$$

(subjective gain of paid intangible token at the trade of t, with $Y(t) \cong Y(o)$)

put $a = a(t)$

$$\equiv X(t') / X(t)$$

(Emotional factor that drive the valuation of the amount of tokens paid out immediately after a transaction at t)

while $Y(t') \cong Y(t) \cong Y(o)$

(as the token system is established and the valuation on it is stable)

$$X(t') = aX(t)$$

(the subjectively assessed amount of paid token fluctuates right after $t(\sim t')$)

S(t) = ΔX(t) (subjective gain of paid intangible token at the trade of t, with $Y(t) \cong Y(o)$)

$$= X(t') - X(t) \text{ (with } a > 1 \text{)}$$

$$= (1 - 1/a)X(t')$$

$$\approx (1 - 1/a)(V(o) - Y(o))$$

$$\approx (1 - 1/a)X(o)$$

$$(\because) V(t') = X(t') + Y(t')$$

$$X(t') = V(t') - Y(t')$$

$$\approx V(o) - Y(o) \text{ (if we assume relatively stable } V \text{ and } Y)$$

if $a(t) \rightarrow \infty$, **S(t) ~ X(o)** (Satisfaction converges to X(o))

D(t) = ΔX(t) (subjective loss of paid credit token at the trade of t, with $Y(t) \cong Y(o)$)

$$= X(t) - X(t') \text{ (with } a < 1 \text{)}$$

$$= (1/a - 1)X(t')$$

$$\approx (1/a - 1)(V(o) - Y(o))$$

$$\approx (1/a - 1)X(o)$$

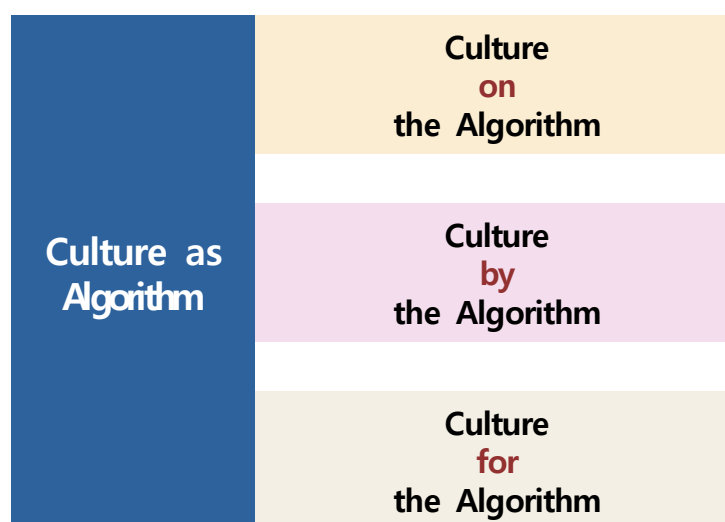
if $a(t) \rightarrow 0$, **D(t) → ∞** (Dissatisfaction diverges to ∞ and the value trade system collapses)

4) Change the Rule

_ to Make Big Tech Pay for Culture for the Algorithm

Once we come to properly understand the mechanisms of value creation and exchange through new numbers and new theories, we can more accurately see who benefits, how those benefits are distributed, and who must bear the costs. Ensuring that such exchanges function as a fair game. **And thereby making the value-trading system sustainable through an institutional change, is the role of society as a whole, while it is the role of public policy actors to legislate in accordance with these agreed institutions⁵⁾.**

For example, today's AI technologies cannot function without relying on the cultural resources built up by human communities. Most of the data used to train AI are the results of human cultural actions. Inevitably, for AI to produce outcomes resembling human actions or to create virtual environments so realistic that people perceive them as identical to the real world, it must be trained on data that embody human behavior patterns, value systems, and cultural symbols. Going beyond controlling AI's nonsensical "hallucinations," making it generate socially acceptable, so-called ethical answers through Alignment is akin to the process of educating a human being to become a cultural subject aligned with social norms. In this sense, culture is simultaneously the benchmark of alignment (or tuning), the interactive process by which it is achieved, and the technology of adjustment itself. **Thus, human culture is at once the data that trains AI, the standard for assessing its outputs, and the tool for tuning its directions. I have described this phenomenon as *Culture for the Algorithm* in the era of *Culture as Algorithm*.⁶⁾**



5) I define institutions broadly to include not only laws but also norms and culture.

6) See "Strange Cultural Phenomena and Policy Issues in the Era of Culture as Algorithm"(Hae-Bo Kim, Journal of Broadcasting & Communications, Vol. 32, Winter 2022, Korea Radio Promotion Association, 2022) and "Human Habit of Doing Arts as the "Courage to Think Alone"(Hae-Bo Kim, 14th International Forum of NGOs in Official Partnership with UNESCO, 2023.12.14.)

If Big Tech companies are developing AI and generating profits by using such cultural resources, they should be required to pay corresponding costs. Beyond clear compensation for the use of individual copyrights, we must also devise appropriate ways of charging for the use of cultural resources belonging to the wider community. **The case of France, which in July 2019 legislated what is known as the GAFA (Google, Amazon, Facebook, Apple) Tax, the “Digital Services Tax (taxe sur les services numériques)”, is a model we hope will be established as a global norm.**

When creating new rules of this kind, it is important to ensure fair distribution not only of the classical monetized profits arising from cultural exchange, but also of the de-monetized gains. Big Tech companies are invisibly appropriating these gains by exploiting culture as a shared social asset and emotions as deeply personal assets. Establishing proper rules that require them to distribute such gains fairly is essential if human culture is to be sustained in this new era. At the same time, the cultural **DMZs (De-Monetization Zones)** created by Big Tech should not be obstructed when they serve as innovative platforms for cultural value-trading. Yet appropriate regulatory safeguards must be developed to prevent them from being misused as platforms of unjust affective exploitation⁷⁾. In this regard, **we need new theoretical frameworks that can comprehensively account for the technological, cultural, and economic significance of the EU’s AI Act, the first law on artificial intelligence, which entered into force in June 2023 and explicitly emphasized the prohibition of emotion-recognition AI⁸⁾.**

5) Inter-Change the Actors

_ to Make Change through C-lobalization

Finally, we should reflect on why outstanding global discourses such as today’s forum theme so often fail to translate into practice at the local level. I was honored not only to be invited to the IFACCA Seoul Summit but also to this gathering, and I continue to grow my philosophy through the inspiration I receive in dialogue with distinguished panelists. Yet for many of my colleagues who implement cultural policy in Seoul and other Korean cities, such global discourses still appear to them merely as abstract and unrealistic combinations of words.

For discourse to become practice, I believe there must be more exchange and mingling between actors at the level of global governance and those at the level of local practice. I hope that more local practitioners like myself will be invited into such forums. And I look forward to stronger collaboration between international governance at the national level—such as IFACCA or UNESCO—and international governance at the city level, such as the WCCF.

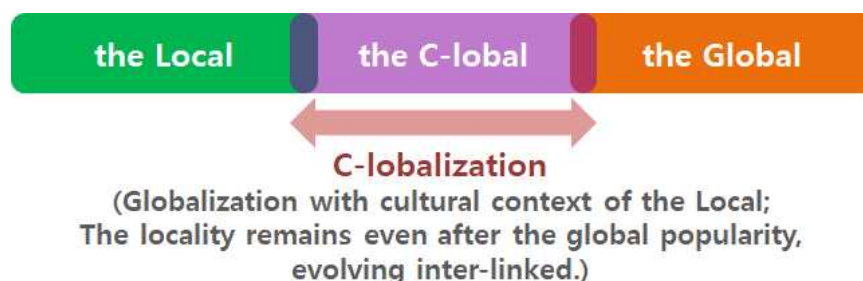
7) Google and Meta were fined 100 billion KRW for “illegal collection of personal information” (BBC News Korea, Sept. 14, 2022)

8) EU AI Act: first regulation on artificial intelligence (News, European Parliament, 2023.6.14.)

Narrowing the focus further, even within the same national administration, those who work according to universal administrative principles—budget, audit, management—must mix with those who carry out projects in the field, if they are to understand the substantive reality of diverse values. Inviting top policy decision-makers such as the President, members of the National Assembly, or bureaucrats who allocate budgets by economic logic into sites where cultural value moves people’s hearts, **so that they can experience it firsthand, is perhaps the most effective way to expand public investment in culture.**

In this sense, it is important that when the global universal and the local particular meet with good intentions, they also reconceive their relationship. Throughout human history, the universal has always stood above the particular, and since modern times the global has always outweighed the local. There was an age of **Globalization**, in which global standards constrained local action, and local actors were compelled to orient themselves obsessively toward global markets. But today we live in an age when, upon global platforms, the importance of localities as sources of unique attractiveness is increasingly emphasized. **We are in an era where local particularities stand as important as global universals, and where the emotions of individuals weigh as much as social principles. When the relationship between the two is not one of unilateral subordination but of co-evolution, it demonstrates far greater power.**

For example, the success of K-Pop derives from the co-evolution of the remarkable songs performed by idols and the passionate responses of their fandoms. Likewise, the sudden breakthrough that followed the long AI Winter came only after AI shifted from trying to understand the world through fixed principles to learning from cases. **When the technology for analyzing global trends through big data is combined with the technology for reading the most local, individual emotions, AI-powered hyper-personalized recommendation services unleash explosive power.** The flexible connection between the global and the local is the key to big success. At the Abu Dhabi Culture Summit 2022, I proposed calling this new orientation **C-localization (= {close, cultural, contextual} × {globalization & localization}).⁹⁾**



C-localization = {close, cultural, contextual} × {globalization, localization}

9) “Changed life, Changing culture, and the Policy to change in the age of Post-corona & Culture as Algorithm ; with C-localization, Empathy and the Arms' length principle” (Abu Dhabi Culture Summit 2022, 2022.10.24., Abu Dhabi)

We are now moving beyond the age of globalization into an era in which de-globalization—driven by national self-interest and regional bloc economies—threatens the peaceful coexistence of the global community. **It is time to seriously consider C-lobalization—that is, a cultural globalization grounded in the co-evolution between the global and the local, and among local actors themselves—not only as a framework for innovation in public administration but also as a pathway for realizing global governance discourses in practice.**

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