

Redesigning Arts Policy in a Changing Creative Landscape

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An Introduction to Arts Council Korea (ARKO)

- ✓ Founded in 1973 in accordance with the Culture and Arts Promotion Act, Arts Council Korea (ARKO) is one of Korea's foremost institutes for the promotion of the role and value of art, and the support of artistic endeavors through the Culture and Arts Promotion Fund.
- ✓ ARKO operates the ARKO Arts Theater, the ARKO Art Center, the Korean Pavilion of the Venice Biennale, the ARKO Arts Archive, and the ARKO HRD Center in order to provide creative environments for artists and venues for the public's enjoyment of arts and cultural activities.



ARKO Artist House
(예술가의집)



ARKO Arts Theater
(아르코예술극장)



ARKO Art Center
(아르코미술관)



Korean Pavilion in Venice
(베니스비엔날레 한국관)

Changes in the Creative Environment

✓ Policy Environment

- A special committee for the purpose of addressing the Fourth Industrial Revolution installed (Fourth Industrial Revolution Committee 2017), establishing Korean New Deal policies in cooperation with relevant departments (2020)
- Enhancement of DNA (Data-Network-AI) ecosystem to facilitate pan-industrial digital revolution, and expansion of digital integration into multiple fields to nurture hyperconnected new industries such as the metaverse, cloud computing, and blockchain
- Announcement of growth strategies for Digital New Deal for culture and content industries centered on the Ministry of Culture, Sports, and Tourism, with new policies established and financial support planned in cooperation with ARKO, KOCCA, KTO, and KCC in order to boost the digital environment



Korean New Deal Policies (한국판 뉴딜정책)

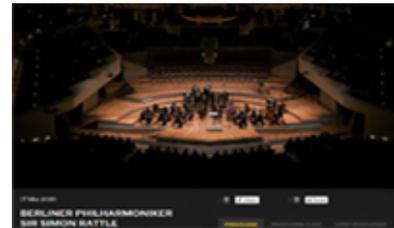


Strategy Report Session for Digital New Deal for Culture and Content Industries (디지털뉴딜 문화콘텐츠사업 전략보고회)

Changes in the Creative Environment

✓ Arts and Culture Landscape

- A rise in online content consumption driven by COVID-19, with the art community utilizing online/digital tech to boost remote creation, enjoyment, and distribution of content
- Rise in creative attempts using new tech such as extended reality (XR), 5G, and AI, and an increase in artistic activities where audience participation plays critical role
 - **(VR)** *Scarecrow VRC* (Korea National University of Arts AT Lab), awarded "Spirit of Raintance" award at the 28th Raintance Film Festival (November 2020)
 - **(Digital twin)** Digital twin tech showcased for the first time in Korea at the 2020 Daejeon Biennale with the Digital Twin Museum
 - **(AI)** TeamVOID's *Super Smart Machine 2020* and Lee Juhaeng's *Linegrid* among artworks that utilize AI as creative tool
- Exploration of monetized remote performance livestreams with attendance supported by voluntary payments during performance; launch of RedKurtain, a subscription-based OTT service for livestreaming theater and musical performances; sales of artworks and performance via NFTs, a blockchain technology that allows for the verification and ownership of such events



Berlin Philharmonic digital concert
(베를린 필하모닉 오케스트라 디지털 콘서트)



Dorothy M Yoon Project
(도로시엠윤 프로젝트)



Scarecrow VRC receives "Spirit of Raintance" Award
(허수아비 레인댄스영화제 수상장면)



TeamVOID *Super Smart Machine*
(팀보이드 'Super Smart Machine')



Daejeon Biennale Digital Twin Museum
(대전비엔날레 디지털트윈 뮤지엄)



RedKurtain, an OTT subscription service for performance art
(공연예술 유료구독 OTT 레드커튼)

Devising New Support Policies

✓ Changes in Support Policies

- Launch of new programs with keywords "cyber" and "integration" in 2017, focusing on stage technology and online-focused art
- Continued expansion of program scope into integrated creative endeavors across all genres, following the explosive rise in demand for remote creative activities due to the fourth industrial revolution and the COVID-19 pandemic
- Utilization of rapidly-changing digital technologies and subdivision and diversification of support programs suited to contemporary internet platform changes

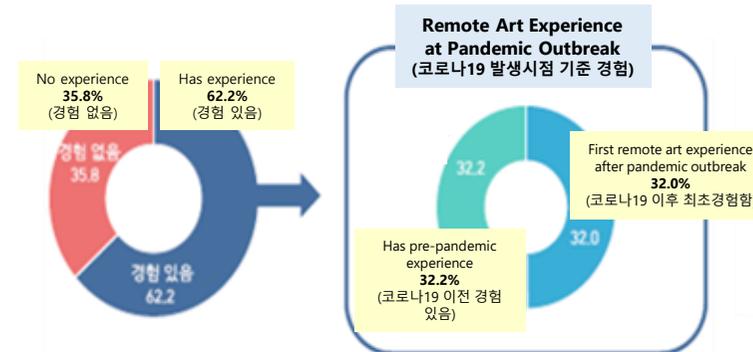
2017		2020		2022	
-Integrated Stage -Tech Matching Support -Foundational Art -Cyberspace Pioneering	>>	-Integrated Stage -Tech Matching Support -Performance Art -Online Proliferation	>>		
2017: KRW 1 billion 2018: KRW 470 million		2019: KRW 2.9 billion		2020: KRW 2.1 billion 2021: KRW 4.75 billion 2022: KRW 4.75 billion	
				① Support For art/tech integration	
				② Support for art on online media	
				2020: KRW 14.9 billion 2021: KRW 4.9 billion 2022: KRW 5.6 billion	
				③ Support for metaverse art	
				2022: KRW 1.7 billion	
				④ Art Data Matching Support Program	
				2022: KRW 1 billion	

Devising New Support Policies

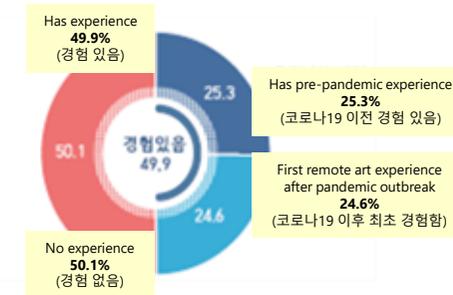
✓ The Limitations of Tech-Integrated Art

- Technological limitations of conveying unique artistic characteristics such as sense of presence, realism, direct communication
 - According to "Study on Perceived Threats (Among Artists and Audiences) to Art Environment 777in COVID-19 Responses" (ARKO, 2020), 67.3% of respondents cited "relative lack of sense of presence in comparison to live art activities" as their reason for not participating in remote art activities.
- Sudden transition to remote, tech-based art creation and consumption due to COVID-19, with no gradual ramp-up to new environment
- Existence of significant chasm in the transition from Early Market stage to Mainstream Market stage (the process by which tech is adopted and utilized by the majority of artists), which calls for continued provision of relevant experiences and support
 - From "Study on Establishment of Strategies for the Pursuit of Integration Support Programs" (ARKO, 2020)

< Remote Art Experience- Artists >

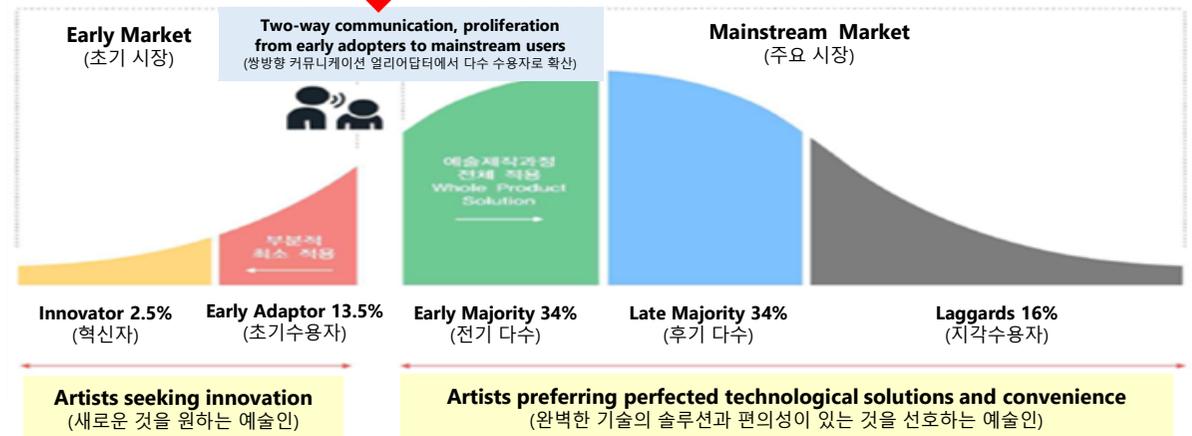


< Remote Art Experience- Audience >



캐즘(The Chasm)

Time taken for mainstream proliferation (다수수용자 확산 시간 간극)



Devising New Support Policies

✓ The Purpose of Support Policies

- Using technology to expand the scope and value of art, and to boost creativity and experimentation
- Exploring new ways to integrate art and technology, enhancing understanding of related fields (digital, data, etc.)
- Drawing new audiences and proposing new ways of communicating with them

✓ Support Scope Expansion and Support Channel Diversification

Content	Effect
<ul style="list-style-type: none">* Clearly stating the focus on all forms of tech integration that expand the horizons of all kinds of art, from high- to low-tech* Support for idea planning, research, workshops, and other processes* For data service fields with existing, standardized tech solutions, stable and proven businesses are chosen by ARKO to provide voucher-style support for art organizations	Lowering technological entry barriers
<ul style="list-style-type: none">* Range of support programs offered for projects of all scopes* Multi-year support for projects in varying stages (planning»production»distribution) to provide continued support for exemplary works	Lowering the burden of initial investment in relevant technology
<ul style="list-style-type: none">* Info-sharing, matching, and education programs to facilitate connections with tech specialists and boost tech skills* Education and consulting for collaborative art and matters of copyright due to changes in distribution in digital and non-digital environments* Open-source archives for programs made available for research, precedent checking, criticism, and reference, and establishment of a platform that serves the needs of each program (Art-tech integration arko.or.kr/artntech, online art artson.arko.or.kr)	Provision of information for creative endeavors integrated with technology

Devising New Support Policies

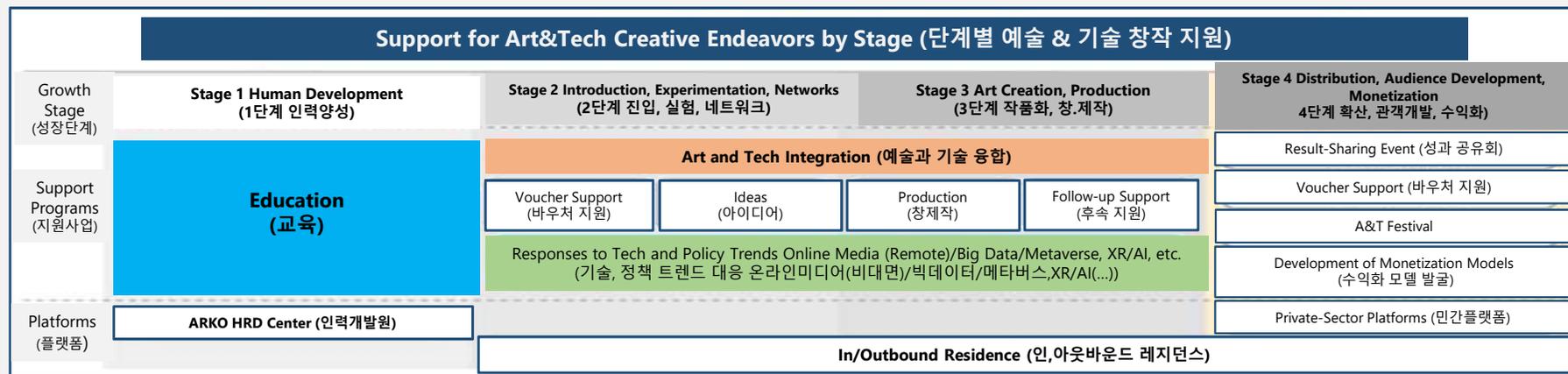
✓ Results of Support Policies

- Increase in artistic activities that integrate technology to blur the boundary between media such as performance, video, and games and focus on interaction with the audience
- Early results were largely simple video versions of live activities or promotional videos, but new artistic models that fully utilize the online medium soon emerged
- Proactive support for new artistic endeavors such as realistic media, kinetic art, interactive media, AI, and 3D technology led to a wide range of creative prototypes
- Art and Technology Integration Program supported Kimchi and Chips, who won the Award of Distinction at the world's largest new media festival Ars Electronica in Australia, and Joon Moon, whose work *Augmented Shadow* was invited to the Bucheon International Fantastic Film Festival's Beyond Reality program

				
<p>Lee Jeong-yeon Dance Project <Lucid Dream II> (2020)</p>	<p>Lee Jin-pung <Moire> (2018)</p>	<p>PC Game</p> <p>Ahn Eun Me Company <Until Die Thanks Dance></p>	<p>VR</p> <p>Ryu Sungsil <Project Commemorating the 2nd Anniversary of Cherry Jang's Death></p>	<p>Dance Film</p> <p>Melancholy Dance Company <Mobility_Break the Border></p>
<p>(5G, AR) Participatory dance art that combines the dancer's consciousness in a virtual space in real time, integrating bodily meaning and messages</p>	<p>(AI) An audio-visual performance that generates melodies with an AI RNN algorithm and uses data to distort sound</p>	<p>Game/participatory project integrating motion capture with dance moves</p>	<p>Highlighting social issues with fictional YouTuber Cherry Jang</p>	<p>Re-interpretation of robot prosthetics, drones, and transportation as extensions of the body</p>

Directions for New Art Support Policies

- Building a stable creative ecosystem through a support system that covers every stage of tech integration



- Expansion of support to AI, green energy, green future mobility tech, etc. and expanding service pool from data-related services to spaces, equipment, art promotion, etc.
- Establishment of cooperative system with private-sector platforms (NaverTV, social media, OTT, metaverse, etc.), utilizing them as art consumption and distribution platforms
- Development of intermediary human resources in art and tech through artist/technical director education programs using online educational platforms or a separate facility, connecting program grads to job opportunities

Thank you.



(슬라이드 쇼 모드에서 화살표 선택)

