Exploration into Building up Culture Governance of the Korean Visual Industry

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**Abstract** It is highly critical to nurture the ability for local culture to grow independently. This should be done through cooperation between the central and local governments, partnerships between the local governments and their residents, and cooperation between residents and visual art agencies and organizations, in order to build up the culture governance of the visual industry. In addition, the authorities should draw up plans for cultural policies and strategies which can be converted into a forward-thinking cultural paradigm, while developing a variety of education programs in the regions, and briskly engaging in promotions for residents as well as industrial aid.

**Keywords:** Visual, Culture Governance, Cultural Policies

1. **Introduction**
   In a number of cases, the government has not only collected the opinions of film industry workers but actually reflected them when determining its policies in the area of film, listening to the demands of film-related organizations. The rearrangement of a number of public agencies into groups similar to a committee during the same period can be interpreted in the same context. The form of a committee, which is different from an authoritarian agency, symbolized their transformation into consensus-based administration organizations consisting of civilian experts, which were organically connected to the visual industry itself. You can realize that the government stressed procedural democracy, in which the civil society was included in the organization composition principles for government agencies. In 1999, the Korean Film Promotion Corporation, established as a promotion agency, was changed into the Korean Film Council; the Korean Performance Arts Promotion Council, established as a film review agency, was changed into the Korea Media Rating Board. Based on these changes, mid-term and long-term development plans regarding film promotion policies were made up for the first time in March 2000, following consultations with the film community. The plan, called the Korean Film Promotion Comprehensive Plan, made it possible for the Korean film community to establish, implement and evaluate a promotion policy based on a plan. A process has been underway in recent years in which the social position of the general public regarding visual media has been changing from one of a watcher or an accepter to one of a user. This transformation process comes about when it is accompanied by the past process of standing up for political, economic, and cultural rights, rather than in a spontaneous or abrupt way. On the other hand, the visual means a media that uses screens like the movie, the drama, the video, and the advertisement composed of moving screens as a principal expression tool. It will be more appropriate for this thesis to discuss nothing but the movies and the dramas that the general public usually enjoys as a universal means for their leisure or a cultural product, as these can be seen as the most representative of our visual cultures. Nevertheless, a large number of local governments are energetically seeking to develop their regions by being connected to diverse cultural industries, and the visual and cultural industry is attracting a lot of attention as the best growth industry out of all the potential candidates. The decision to focus on the visual industry was made because as a knowledge and idea intensive industry, it can create added value through a variety of window effects without huge capital or production facilities. Furthermore, the visual industry provides both related and external effects along with related industries in the region. That is why the visual industry can serve as a driving force to revitalize regions by enhancing their identity and image.

2. **Materials and Methods**
   Governance, a concept of a ruling system which has emerged since the 1980s, has not produced an academic agreement on its definition. Pierre & Peters (2000) defined it as a social ruling system in which a variety of stakeholders determine and carry out policies through consultation and agreement as an independent performer, thus moving away from the idea of government-led control and management in deciding policies. Culture is fundamental to people's lives and plays a crucial role in it. Cultural policies adopted by the central and local governments, chiefly around a certain region, that failed to satisfy the cultural desires of local residents are cultural policies that failed to respond to social and cultural changes. In addition, there are inevitable limits on developing culture and enhancing national competitiveness without a partnership role for local governments, local residents, civic groups, and the central government. This limitation brought up the need for cultural decentralization, and the innovation of local culture and the
revitalization of the cultural industry could not be expected without it, all of which is leading to culture governance as a kind of development. In other words, it means a network formed among local governments, the central government, residents, culture-related art organizations, civic groups, and private companies in order to make local culture vibrant. While the authority allocation of culture governance or function allocation concerning relevant affairs are significant, what matters most is to foster the ability for local culture to grow for itself through role sharing between the central government and local governments in building up culture governance, the partnership between local governments and residents, and cooperation between residents and visual and cultural industry agencies and organizations. However, as far as the government’s cultural policies are concerned, the government often pushes forward with comprehensive projects that are inconsistent with local conditions, and its visual and cultural policies lack expertise. As a result, it could be extremely meaningful to examine a system in which cultural policies are made and pushed forward, problems addressed, and a basic direction presented so that local residents, visual artists, and visual arts agencies and organizations can produce and enjoy culture. In the end, the bottom line is that we should think about how to promote local visual culture, discuss with each other what should be reviewed and reflected in terms of institutions and policies and collect opinions for future development. For the visual industry, in particular, to be developed, it is essential to build up a foundation for visual culture within the local community. An administrative system as well as industrial foundations to back up visual culture development should be prepared, and an innovative atmosphere created within the local community. Moreover, an organic connection among the industry, the government, and academia is indispensable, and institutions should be improved so that local professionals engaged in the visual and cultural industry can be devoted to the visual industry.

3. Results

The visual and cultural industry is both a growth industry and a high value-added industry which plays a leading role in expanding the local economy, and the central government, local governments, and private companies have been paying a lot of attention to it, as it can bring about connectivity with related businesses and the effects of creating new jobs in the local community, and function as a tourism industry in addition to improving quality of life and the local image. In addition, to develop the visual and cultural industry, Chungcheongnamdo is in many ways supporting the Korea Creative Content Agency, the Korea Film Commission & Industry Network, the Content Korea Lab, local theaters large and small, and citizen-participatory videos. Nevertheless, Chungcheongnamdo has yet to build up the foundations of an efficient visual and cultural industry structure and facility, and its policies designed to foster the local visual industry are unproductive as they have been failing to generate synergies since they are put into practice without being mutually connected, causing them to be separated from one another. Therefore, the most important priority is to nurture the ability for local culture to stand on its own feet through the sharing of roles between the central government and local governments, partnership between local governments and residents, cooperation between residents and visual art agencies and organizations that aim at building up the culture governance of the visual industry so that the local governments can work out those problems.

4. Discussion

Local governments are urged to sincerely consider coming forward with a policy to efficiently foster a Korean visual industry cluster, form a working-level visual industry development conference, and create a new ministry dedicated to dealing with visual industry-related affairs in addition to a policy proposal for the expansion of the right to enjoy visual culture, cases in which visual culture is revitalized in small and medium-sized local cities, and cases in which common businesses and cooperation methods are introduced to stimulate visual culture. Furthermore, it should be noticeable that the local governments, which are keenly aware of the importance of the visual culture, are making desperate efforts to have films shot in their regions as part of a local development strategy. In conclusion, local governments should be committed to enhancing their local areas by developing diverse education programs, implementing promotion activities for residents, and building up the culture governance of the visual culture as well as providing industrial assistance. Finally, they should build up the culture governance of the visual industry under a principle of ‘supporting...
but not interfering with the industry,’ and draw up plans and strategies for culture policies which can be converted into a forward-looking culture policy paradigm.

References