Research on Korea Design Promotional Policies

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Abstract: Design policy in Korea has been dealt as one of the industrial policies in economic policies, and it can be classified as government driven. A problem derived from this is that previous design policies have only pursued creating material values, and have overlooked the emotional values of design, such as creating cultural identity of Korea and cultural independence through it. Therefore, a new mindset of 'Cultural Era of Design' and a new role of 'Designers as Producers of Culture' must be in the strategy and system for supporting the design in Korea. This study can be divided into three major parts. First part compares and examines current design policies of Korea to seek more suitable design policies. Second part suggests a new direction for design policy by analyzing the ideas and cases of such policies. Third part surveys designers and people in related fields to collect opinions about design policies in Korea to propose directions for new design policies and ways to evaluate them. The object of this process is to find out how they, in the center of design and cultural industries, see and follow the policies. It will aid the narrowing of perceptual gap between them and the developers of policies.

Keywords: Korea Design Policy, Design Hub Strategy

1.Introduction

1.1 Background & Objective

Design, in the 21st century, is understood as social and cultural activities rather than as activities to promote production and consumption as industrial value added. Regarding design development, Korea took 30 years to achieve the 200 years of Western design development. As the design policies implemented in Korea for the past 30 ~ 40 years were focused on the industrial aspect to catch up with Western development, they caused a distorted perspective on design culture. As a result, design was recognized as a major element of export industries, and its concept was understood only as 'packaging'. Therefore, design was accepted not for its own value, but for its function as packaging. It was no more than an instrument for export industries and high growth. During the 1980s ~ 1990s, the focus of design moved from package to advertisement, and design was still viewed from the industrial aspect. Before discussing its own value, it was defined in the industrial context. It was a measurement for mechanization, commercialization, and civilization.

However, in the late 20th century, the value of design needed to be reassessed. Design once led commercialization and civilization, causing environmental problems. Until now, design has been used for civilization rather than for the nature, for industry rather than for culture, and for materialism rather than for mentality. Now we should change the application of design. In the 21st century, we face problems including environmental issues, which various sectors are finding measures to overcome them, and the design is not an exception.

The issue at this point is which perspective we should see design. This is important because the directions of design policy depend on it. The concept of design policy can be defined differently according to different perspectives and goals toward design. Therefore, in order to establish a strategy to promote Korea's design and its support systems, we have to set up its new concept, and suggest new goals of design policy.

To come up with measures for Korea's design policy, we have to analyze its design policy objectively, and evaluate the current status based on accurate research and analysis. From there we can grasp problems, and suggest the causality and solutions of the problems. And through these efforts, we will come up with practical policies for the strategy to promote Korea's design and its support systems.

This study focuses on research to establish practical policies. And it aims at suggesting policy alternatives, by highlighting problems. This study is divided into 3 categories for understanding of the current status of Korean design policy and the promotion of Korean design. First, it compares and analyzes design policies, to seek new design policies fitting the times. Second, it suggests policy directions based on the analysis of policy concepts and cases. Third, it evaluates design policies and suggests policy directions by surveying and gathering opinions of workers in design related fields. This aims at narrowing the gap of opinions between them and policy makers, by listening to those who work in areas of design and cultural

industries.

1.2. Method & Scope

This study analyzed design policies to make up basic materials for policy alternatives, and conducted research to grasp structural problems of Korean design policy. Therefore, its scope is limited to the current statues of design policies, case studies, and the examination and analysis on them.

Regarding the current status and case studies, the study starts with sorting out the concept of design policy theoretically, and suggests policy directions at the governmental level.

Regarding research and analysis on design policies, the study conducts a survey on workers in design related fields, to gather opinions of experts on Korea's design policies, and evaluate them to seek policy alternatives. For this aim, it conducts a survey on understanding governmental policy, participation in it, its influence on individuals and society, and assessment of design policy enactment. And the study points out problems and suggests policy directions.

2. Status & Cases of Design Policy

2.1. Concept of Design Policy

According to conventional concepts, design policy consists of the government's mid- and long-term goals for cultural values and economic gains based on the public's overall cultural activities, and planned actions to achieve the goals. According to Geum Jin-Woo[1], the concept of design policy can be defined differently according to perspectives and goals related to design, because the concept has a different meaning based on policy focus. Korea's design policy has been dealt with as an industrial field of its economic policy. The problem is that Korea's design policy pursues material values, and overlooks psychological aspects including cultural identity and the establishment of cultural subjectivity.

2.2. Present Status of Korean Design Policy

2.2.1. Development of Korea' Policy on Design Promotion (1960 ~1963)

Until now design promotion policy has been understood as industrial policy. Korea became interested in the promotion of design and recognized the importance of policy, in the 1960s, when design values of export goods gained attention in the midst of governmental polices for export industries. In September 1965, the government decided to found an organization to promote design and to hold a design exhibition, targeting 'art exports' in its conference for export promotion.[2] This was the beginning of Korea design policy. The Korean Institute of Design Promotion (KIDP) was created following its predecessors such as the Korean Package Technology Association, the Korean Export Design Center, the Korean Exportation Package Center, the Korean Design & Packaging Center, and the Industrial Design package Development Institute.

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[1] *Study on the formation of design policy*, treatise for 2002 Spring Academic Seminar
[2] Jang dong-Ryeon(2003), *Present Status & Prospective of design Policy* , Angrapics Ltd.

a. Korean Package Technology Association

11 related business leaders including Korea Express Inc. founded it in 1965. It aimed at research, standardization, testing, technological training, consultation, design, technological development and distribution relating to package, As the title shows, its major duties included research, development, technological training about package.[3]

b. Korean Export Design Center

In June 1966, the Korean Craft Design Center was founded as an organization for art studies[4]. However, its title was changed as the Korean Export Design Center, to meet industrial needs for export promotion based on the government's 1st and 2nd economic development projects. It pursued research on the improvement of manufactured goods designs, training of designers, better understanding of design in industries, and research on package design and advertisement.

c. Korean Exportation Package Center

It was founded in 1968, as an organization for cheap supplies of packaging materials, quality improvement and testing, research on packaging, to effectively promote exports to achieve $ 500 million of exports. Its duties included imports of packaging materials for export goods and improvement of packaging such as packaging material processing. Unlike the two organizations mentioned above, its major duties were the production, supply, importation, and storage of packaging materials.

d. Korean Design & Packaging Center

In May 29th 1970, the Korean Package Technology Association, the Korean Export Design Center, the Korean Exportation Package Center were integrated into the Korean Design & Packaging Center through the effort of the Ministry of Commerce. It was the first official government organization for design promotion. Its purposes included R & D of design and package, training and research of design and package technology, exhibitions, and operation of manufacturing factories. The organization became the Industrial Design Package Development Institute in 1991.

e. Industrial Design Package Development Institute

It conducted design and package promotion projects including R & D, promotion, training, and information exchange. It carried out support projects for design until it was reorganized as the Korea Institute of Design Promotion.

f. Korea Institute of Design Promotion

It was established for promotion of design development, and the International Design School for Advanced Studies was its affiliate organization before it became an independent school in 2003. Educational organizations were established due to distrust in the existing advanced design education. However, their idea about this proved to be failed because of lack of expertise and will. The institute aimed at awarding and display of excellent design goods, support projects for industrial design companies,

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[3] Korean Design & Packaging Center(1990), *20-year History of the Korean Design & Packaging Center*
[4] Ibid p88.

training of industrial design for small and medium size business[5].

The industrial policies of Korean Organization for Design Promotion in early stage focused on packaging for export goods as mentioned above. Packaging took a large portion of design, and this was people' recognition that packaging would raise added value of goods. This thinking and policy principle brought about considerable economic effects, but caused ignorance of cultural values. In addition, the government has appointed politicians or retired military generals as presidents of the institute since the 1960s. This shows the government's thinking that design is mere a marginal part of industry, and also has caused lack of expertise in policy making, giving rise to criticisms that the institute has failed to complete its duties for design promotion. However, since the inauguration of democratic government, diverse perspectives on design have taken place, and design experts have raised their voices. Reflecting these changes, the government implemented some effective policies for design promotion.

2.2.2. Development of Korean Policy on Design Promotion (1993 ~ 2002)

a. The First 5-year Project for Design Promotion (1993 ~ 1997)

Its contents are the following: First, it aimed at establishing the basis for education of professional designers, and enhancing retraining of designers in the design field. Second, it targeted to set up an industrial design center and a system for design information exchange, in order to establish a design infrastructure to meet surging demands for design. Third, it aimed at encouraging the business launching of design companies, by offering tax benefits and financial support for design development. Fifth, it aimed to host international design events and to enhance cooperation with overseas design organizations. Finally, it designated 1993 as the beginning year of design development, and tried to promote a social atmosphere for design promotion.

b. The Second 5-year Project for Design Promotion (1998 ~ 2002)

In the second project starting in 1998, the government pushed ahead with improvement of educational quality. For this goal, it conducted a study for establishing an evaluation system of specialized educational organizations, to produce design professionals. In addition, it developed textbooks on design for elementary school students and guidebooks for teachers. It set up a design innovation center and a design information system according to the 5-year informatization plan. It also formed design venture funds and supported the business launching of design companies. The government also encouraged the development of design technology, and enhanced international cooperation with design powers to promote Korean design's penetration into the global market.

c. Design Korea 2010

Design Korea 2010 is the policy of the KIDP set up in 2002, aiming to become one of ten design powers in 2010 as an international design leader, by enhancing design capacity, one of core competitive edges in the 21st century, in order to raise the country's industrial competitiveness and brand image.

[5] Geum Jin-Woo(2000), *Study on Measures for the Development of Design policy,* the Korea Association for Public Administration.

International design leader is a design power playing a leading role in the global design industry. To this aim, the government made consistent efforts to establish industrial competitiveness and national brand image, through close relationships among the government, businesses, educational organizations, NGOs, and design promotion institutes[6].

DESIGN KOREA 2010 had three goals and six action plans, and the contents are the following:

The first goal was to cultivating world-best design capacity, the second to establish an international infrastructure for design information, and the third to become an advanced country through the stronh international competitiveness and the best Korea design power. Six action plans included the enhancement of design capacity, the production of world-class designers, the creation of the design industrial base, the enhancement of design studies, the creation of new national image and local activities, and the exercise of leadership in the global market.

2.3. Analysis on Problems of Design Policies

2.3.1. Visualization as the Narrow Concept of Design

Until now Korea's design policy is understood as the KIDP-led industrial policy which is a very narrow meaning of visualization concept, an as a result, the policy direction is very limited.

2.3.2. Expectation of Role Changes from Design Promotion for industry

The current government regards design as a means of national competitiveness, and focuses on investment strategies to strengthen national competitiveness. Although it talks about expansion of design culture, it focuses on design value added and Korean design companies' ranking within 100th. This shows that the government still thinks of design as a way to secure competitive edges of Korean export goods. To become a design power, Korea needs design policy centered on cultural value.

2.3.3. From Materialistic Values to Mental Values

In the digital environment, technology exists beyond the physical boundaries. Korea as a marginal country has to put its priority on changing its awareness about culture, which is coming to us with the industrial look. We have to search the way to keep our identity without falling into the isolation and critical localism in the premise of clear awareness and watch on industrial culture which has a big frame of global universality and capital.

2.3.4. Needs for Changes in Awareness about the Concept and Scope of Design

In the case of Korean design policy, we need to change our understanding of the concept and scope of design. In other words, we have to expand the meaning of design and the scope of its contents. Today design is used for various areas including high-tech ones like human genome, business, agriculture, service, new social and national system, and people's participation. In this context, Yokoi Goich assumed the new

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[6] Ibid p.42

designers would change the world and stand at its center.

3. Research & Analysis on Design Policies

3.1. Objective

When the government tries to establish design policy or pushes ahead with support projects, it has to examine practical issues such as understanding and importance of design policy for those related to design. Therefore, this study conducts and analyzes a survey of those in the design sector including designers on their opinions about design policy, in order to use the results for strategies for design development and the establishment of support systems.

The objective of the survey is to understand what the respondents think about design policy, and to use the results for coordination of opinion gaps between them and policy makers, and to reflect them in policy directions. This study researches whether policy consideration is conducted to raise industrial and cultural values of design, and policies are established through coordination of opinions. And the study is based on the following three hypotheses.

Hypothesis 1: The design promotion policies conducted by the government would be regarded as those centered on industrial values.

Hypothesis 2: Respondents from different design fields would show different opinions on the survey questions.

Hypothesis 3: The extent of agreement on industrial and cultural values would be related to affirmative/ negative opinions about the government's design policy.

3.2. Survey Method

A pilot study was carried out to make a questionnaire, whose questions were divided into 5 categories. The first category (QI Group) consisted of 4 questions about understanding on governmental policy; the second category (QII Group) of 4 questions about participation in governmental policy; the third category (QIII Group) of 8 questions about implementation of design policy; the fourth category (QIV Group) of 4 questions about influence of policy; and the fifth category (QV Group) of 9 questions about the direction of policy and its problems. Out of total 29 questions, 4 questions were open-ended.

SPSS 13.0 was used as a statistical method, and the chi-square test, the t-test, the f-test, and frequencies were conducted. As SPSS programs recognize no more than 8 bites of text variables, SAS programs were used for accurate analysis on 4 open-ended questions.

3.3. Survey Subjects

The questionnaire was sent to 600 workers in design related fields, and 50% of them responded. The group was divided into those in industrial fields and those in educational fields. Respondents' majors were divided into 3 large categories of industrial, visual, and craft designs, and then classified into small categories of industrial, visual, environmental, fashion/ textile, craft, and computer/ multimedia designs.

[Table 1] Respond Ratio by the major

Category	Number of Respondents	Ratio (%)	Reference (Large Category)
Industrial Design	42	14.0	Industrial Design
Environmental Design	93	31.0	Industrial Design
Craft Design	37	12.3	Craft Design
Fashion/ Textile Design	25	8.3	Craft Design
Visual Design	31	10.3	Visual Design
Computer/ Multimedia Design	56	18.7	Visual Design
Other	16	5.3	
Total	300	100	

3.4. Analysis

For the analysis of the hypotheses the study consisted of 5 categories, and the contents of the categories are the following:

3.4.1. Analysis on Understanding of Governmental Policy (QI Group)

Understanding of design policies was slightly higher than the average. However, the f-test by the age group showed a difference; the age group of over 45 had a higher level of understanding of design policies (See Table 2) Respondents who were ignorant of the government's design policies, cited as the reason: lack of information (62), distrust in design policies (14), no interest (9), and no use (8).

[Table 2] Understanding of the Government's Design Policy

Question (Q I 1)	Age Group	mean	cases	F-ratio
How much do you know about the government's design policies that have been implemented?	Under 30	2.37	111	
	30 ~ 45	2.67	145	
	Over 45	2.94	35	7.921***
	Total	2.59	291	

Note: ***p < .001

The satisfaction for the government design policy is at an average level, but for the respondents in the visual design category are relatively less satisfied. (See [Table 3])

[Table 3] Satisfaction on Design Policy

Question (Q I 3)	Major	Mean	Cases	F-ratio
How much degree are you satisfied with the government's design policy?	Industrial Design	2.70	46	
	Visual Design	2.42	31	6.179**
	Craft Design	2.89	54	
	Total	2.69	108	

Note: **p < .01

In the open-ended question about the reasons for dissatisfaction, respondents cited industry-centered policies, lack of awareness about cultural identity, focus on short-term result, lack of consistency and professionalism in policy-making, and governmental officials' insufficient knowledge on the application of design as reasons.

3.4.2. Analysis on Participation in Governmental Policy (QII Group)

Regarding this category, there were four questions including participation in policy establishment, participation in design educational policy, experience of changing his/ her perspectives according to policy, and experience of improving educational curriculums according to governmental policy. But there was no significant difference by the age group and the category of majors. Based on the frequency analysis, overall participation in policy was low, as 7.0% of respondents said they had experienced in policy establishment, and 5.0% of them answered yes to the question on experience of participation in educational policy.

Regarding changes in design policy, 14.3% of respondents said they had changed their perspectives according to policies, and 16.3 % of them said that they had experience of improving educational curriculums according to policies. The analysis shows that the public's participation in governmental policy has been low.

3.4.3. Analysis on Opinions Related to Implementation of Design Policy (QIII Group)

Majors of industrial design and craft design showed high satisfaction, but visual design major showed relatively high dissatisfaction.

Regarding the recognition of implementation of design policy, respondents gave negative answers from a long-term aspect of policy establishment focused on experts in the 1960s and the present. However, for a short term their satisfaction has risen for policies implemented by the democratic government. Regarding the visual design category, the short-term perspective (2.48) is slightly higher than the long-term perspective (2.32), but it can be interpreted as negative compared to the overall categories.

Regarding questions whether policies have been implemented in balance and fairly for the overall sectors of visual, industrial, and craft designs, the visual design category showed negative opinions compared to the industrial and craft design categories.

However, regarding questions on balanced and fair implementation of policies, the craft design category (2.09) showed more negative responses than the industrial design category (2.34), and the visual design category (2.21). When it comes to reflection of design NGOs' opinions, all respondents gave less positive answers, and they were negative to overall policies (Industrial design category (2.30), craft design category (2.07), and visual design category (2.10)

[Table 4] Frequency Analysis on Implementation of Design Policy

Question	Major	Average	Cases	F-ratio
QIII 2. Do you think that the government's design policy has been implemented effectively from a short-term view?	Industrial	2.85	97	5.747**
	Visual	2.48	92	
	Craft	2.66	93	
	Total	2.66	245	
QIII 3. Do you think that policies have been implemented effectively in cooperation with related design fields?	Industrial	2.43	97	4.959**
	Visual	2.18	92	
	Craft	2.48	92	
	Total	2.35	244	
QIII 4. Do you think that	Industrial	2.44	97	17.295***

polices have been implemented fairly and properly in the overall visual design sector?	Visual	2.10	90	
	Craft	2.70	92	
	Total	2.40	243	
QIII 5. Do you think that polices have been implemented fairly and properly in the overall industrial design sector?	Industrial	2.71	95	
	Visual	2.61	92	6.921**
	Craft	2.92	89	
	Total	2.76	242	
QIII 6. Do you think that polices have been implemented fairly and properly in the overall craft design sector?	Industrial	2.34	89	
	Visual	2.21	84	
	Craft	2.09	90	5.743**
	Total	2.20	228	
QIII 8. Do you think that opinions of civic groups are well reflected in policy establishment?	Industrial	2.30	94	
	Visual	2.07	91	
	Craft	2.10	91	3.371*
	Total	2.16	241	

Note: * p < .05; ** p < .01; *** p < .001

3.4.4. Analysis on Influence According to Governmental Policy (QIV Group)

Regarding the question whether there were changes in the design industry and culture after the implementation of design policy, the industrial design category (2.94) showed more affirmative responses than the visual design category (2.89) and the craft design category (2.76). About the question whether design policy has helped respondents' job performances, and the industrial design category (2.54) showed more positive responses than the craft design category (2.42) and the visual design category (2.32).

[Table 5] Influence of Governmental Policy

Question	Major	Average	Cases	F-ratio
QVI 1. Do you think there have been changes in the design industry and culture after implementation of design policy?	Industrial	2.94	94	
	Visual	2.89	90	
	Craft	2.76	93	1.626
	Other	2.86	240	
QVI 2. Do you think that design policy is useful for your company/ school?	Industrial	2.32	96	
	Visual	2.57	91	
	Craft	2.75	93	1.531
	Other	2.41	243	

Note: * p < .05; ** p < .01; *** p < .001

Regarding the question of whether design policy is useful, the analysis results showed that the reasons were motives for students, school facility support, participation in the design industry, rising employment rates, investments in colleges' design departments, and increasing interest and preference for majoring in design. Regarding the design sector which have greater influence on the design industry than others due to governmental policy, changes in the public's awareness of design, the framework for globalization, enhanced cooperation between industry and college, promotion of joint studies between industry and college, expansion of design exhibitions gained affirmative answers. Negative answers included decreasing values of designers due to excessive supply, harsh competition among workers in design related fields, oversupply of design manpower and its low quality, uniform design and focus on industrial design without balanced improvement.

3.4.5. Analysis on Directions and Problems of Design Policy (Q5 Group)

40% of respondents answered no to the questions related to whether design policy has been implemented fairly both for industrial and cultural aspects. Those in the visual design category showed more negative views than others.

[Table 6] Directions of Design Policy

Question	Major	Average	Cases	F-ratio
QV 3. Do you think that design policy has implemented in balance for both the industrial and cultural aspects?	Industrial	2.31	97	
	Visual	2.07	92	
	Craft	2.31	85	3.505*
	Other	2.22	245	
QV 4. Do you agree with the current governmental design policy?	Industrial	2.90	93	
	Visual	2.48	87	
	Craft	2.66	90	7.079**
	Other	2.68	235	

Note: * $p < .05$; ** $p < .01$; *** $p < .001$

While respondents who think design is important for the industrial aspect thought that design policy has been implemented in balance both for the industrial and cultural aspects, those who think the cultural aspect is important answered that design policy is not in balance. Therefore, the third hypothesis was also satisfied. 40% of respondents gave negative answers to whether they support governmental design policy, and only 8% gave positive answers. The figures show extreme distrust in the government's policy directions.

[Table 7] Agreement on the Government's Policy Directions

Classification	Frequency	Ratio (%)	Average Ratio (%)
Very Affirmative	7	2.3	2.5
Affirmative	18	6.0	6.3
Neutral	146	48.7	51.4
Negative	103	34.3	36.3
Very Negative	10	3.3	3.5
Total	284	94.7	100.0
No Response	16	5.3	
Total	300	100.0	

3.5. Analysis on Policy and Suggestions

The following is problems of design policy and priorities for design development suggested in the study: 70% of respondents thought that design policy has not implemented in balance both for the industrial and cultural aspects, and 70% said that the cultural aspect is important. And more than 70% said that the cultural aspect should be given emphasis for the future policy directions.

They cited as major problems of design policy lack of awareness of changes in the design environment and design policy focused on industrial development. And they pointed out lack of awareness of changes in the design environment and insufficient educational environment as problems of educational policy.

Regarding whether policy consideration to raise the industrial and cultural values of design have been conducted and whether gathering the public views have been faithfully conducted for policy establishment, the statistical results by the major showed higher satisfaction for the industrial and craft design categories, compared to the visual design category.

Until now the government's design promotion policy has been carried out focused on industrial values rather cultural ones, and satisfaction by the category showed highest satisfaction for the industrial design category, compared to the lowest satisfaction of the visual design category. And these results support the hypothesis 1 and 2. The analysis also shows that the more respondents agree with industrial values, the more they agree with design policy, and that the more importance they put on cultural values, the more they disagree with design policy.

4. Conclusion

After the industrial age in the 20th century, we are at the entrance of the 21st century where national competitiveness depends on information, knowledge, and technology based on creativity and personality. Today in Korea design has become a leading role as a factor to create value added, as the spread of information and technology has sped up. In addition, consumers' demands for diverse tastes and their pursuit of sensibility put more emphasis on design.

Now we have to pay attention to the fact that design pursuing the quality of life is directly linked to culture. Design should be in the center of the development of the cultural industry. We have to understand that design is the core of the creative industry. We should plan the cultural industry and cultural prosperity fitting the 21st century, focusing on design.

The awareness about design has transferred from industrial design to cultural design and further to cultural assets. Therefore the promotion of design depends on the government's active role. Until now the Korean government has focused on industrial design due to economic conditions and policy limitations. Now is time for it to put more energy into the areas like public and cultural designs.

We have to share the idea that design has its independent value as a cultural producer and a new industry. And this idea should be a basis for policy-making. Through these efforts, design will become an important factor as a ground for new cultural creation.

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