RESEARCH ARTICLE

THE STRUCTURAL FUNCTIONS OF ARTS TO IMPROVE THE SOCIAL CULTURE

Wonjin Song¹, and Boyoung Kim²*

¹Ph.D. Candidate, Seoul Business School, Seoul School of Integrated Sciences and Technologies, Seoul 03767, Korea;
²Associate Professor, Seoul Business School, Seoul School of Integrated Sciences and Technologies, Seoul 03767, Korea;

DOI: http://dx.doi.org/10.24327/ijrsr.2020.1101.0505

ARTICLE INFO

Article History:
Received 4th October, 2019
Received in revised form 25th November, 2019
Accepted 23rd December, 2019
Published online 28th January, 2020

Key Words:
Parsons, Structural-Fuctionalism, AGIL model, Art center, Civil culture

ABSTRACT

As society changes rapidly, it is important to balance material and mental (cultural) aspects. In particular, as the environment of the times changes the citizens' values for art changes, the social function of effective arts and culture is strengthened only if cultural arts-based public services are developed and spread. This study identifies how important the contribution of arts activities to the development of citizens and social culture is as the economy grows. It analyzes the case of the Seoul Arts Center, Korea’s representative art center, to derive specific success factors and know-how about what role and development process should be sought. In order to examine the impact of artistic activities on the society and its citizens, a case study was conducted based on the AGIL model in Parsons' structural functionalist approach. As a result, Seoul Arts Center concretely showed the social positive function of art by strengthening classical cultural arts in Korea and realizing social welfare through art.

INTRODUCTION

Parsons (1951) suggested that even if a society has a variety of problems, it can be proactively managed in a realistic balance while he emphasized the importance of balancing material and mental (cultural) aspects in society, as well as balancing work and leisure for modern people. Many prior studies mentioned the importance of the socio-functional value of art, but little research has been conducted on the systems and operational aspects of the institutions and organizations that lead these social art activities. As the environment of the times changes and the citizens' values of the arts change, the social function of the arts is strengthened only when the needs of society are well-understood and the art-based public services reflecting the trends of the arts are developed and spread. In this respect, this study provides specific implications for how to use art activities in efforts to strengthen social culture in Asian countries and developing countries in the future. The successful cases of the Seoul Arts Center are analyzed and knowhow on art management, which has created influence socially, is suggested.

As Korea sees new social changes, the Korean society grows at such a rapid rate that the term “compressed growth” has been a modifier in the industrialization process since 1960. However, as the 20th century's industrial and economic-oriented national growth flows have entered the 21st century, they have created culture-oriented global trends such as the “Korean Wave,” showing culture-oriented national growth flows such as “K-pop” and “K-food.” In particular, as the economic growth is supported, Korea’s cultural arts and performance industry is rapidly developing, and Korea is advancing into a culture-developed country in the classical field by producing world-class classical artists.

In the history of social development in Korea, Seoul Arts Center has become the most representative institution that promotes the cultural and artistic activities of society, being established in 1988 as the first complex art center in Korea with the goal of “creating and promoting cultural arts and expanding the opportunities for people to enjoy cultural arts.” To this end, the Seoul Arts Center has set a new goal of “popularizing advanced arts and establishing its status as one of the world's top ten art centers,” with the aim of creating a plural and comprehensive support space for art activities since 2001 as it improves the hardware by installing fountains and remodeling the museum for concrete practice. Additionally, it is faithful to its role as a culture and arts institution “providing excellent performances and exhibition contents,” thereby lending a satisfactory service to the citizens as a public
institution and realizing the nation's cultural welfare as a complex art center representing Korea.

In this context, this study identified how important the contribution of arts activities to economic growth and the development of citizens and social culture are as a country progresses from a developing nation to a developed one. It likewise identified the role of the state and the development process, analyzing the case of the Seoul Arts Center, a representative performance hall in Korea, based on Parsons AGIL model, a representative model of structural functionalism, to derive specific success factors and know-how. This study analyzes the history of the Seoul Arts Center development through the AGIL model to balance the economic and cultural growth of the country, and it discusses the social functionality of arts to increase social influence and improve the sociocultural environment through art activities.

**Structural Functionalism and Culture**

As Moore (1967) argues, social structures are types of social behavior and interactions, and social variability is manifested by significant changes in social structures. Humankind changes the values and goals of life according to these social changes. The level of change and development of society can be distinguished by various factors such as its individual members, their social interaction, the organization, the institutions, and their culture and civilization (Table 1); among them, the relationship between social structure and culture has been constantly discussed by many scholars (Weber, 1958; Marx, 1859/1973; Bourdieu, 1990).

<table>
<thead>
<tr>
<th><strong>Table 1 Social Change Factor</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Analytical Level</strong></td>
</tr>
<tr>
<td>Global Level</td>
</tr>
<tr>
<td>Civilization</td>
</tr>
<tr>
<td>Culture</td>
</tr>
<tr>
<td>Society / Community</td>
</tr>
<tr>
<td>Institution</td>
</tr>
<tr>
<td>Organization</td>
</tr>
<tr>
<td>Interaction</td>
</tr>
<tr>
<td>Individual</td>
</tr>
</tbody>
</table>

(Source: Lauer, *Perspectives on Social Change*, 1991)

Marx argued that culture and social structure are completely separate beings because of the autonomy of culture over social structure, while functionalist anthropologist Radcliffe-Brown (1957) also pointed out that in anthropological functionalism, “the science of culture is not possible. Only culture can be studied as a characteristic of the social system,” insisting that culture and society are separate(Jenks, 1993). Ditthey, on the other hand, establishes a cultural science that contrasts with natural science and sees culture and social structure as the same because culture must be understood as such through hermeneutic methods, not as a result of material or other external forces (Alexander, 1990). Many of these theories suggest that culture and social structure are structurally independent but always discussed or interacted (Sewell, 1992; Rhoads, 1991).

In the functionalist theory, which interprets culture and social structure in the same way, the relation between cultural system and social system is interpreted in terms of social return value of culture rather than relative autonomy of culture. Lackey (1987) argued that "culture becomes part of the structure of a social system through institutionalization. Institutions are organized by cultural values and bound roles become institutions when they are justified by values.” In the end, social institutions are justified by cultural values in a functionalist approach whereas cultural values through institutionalization are defined as part of the social structure.

As Comte (1851/1875), Spencer (1898), and Durkheim (1912/1965) argued, societies are formed with specific structures or organizations, and the parts of social and social systems are related to each other, contributing to the maintenance of the whole society. According to Parsons (1961), who advocated structural functionalism, cultural and social structures are connected through institutionalization, so cultural behavior eventually has a normative structure, and it plays the role of forming regulations and adjusting the structure and process in real life. In this context, cultural and social systems are internalized guides of social behavior, emphasized as values and norms and fundamental elements of social order, and thus can be analyzed as independent systems with different structures and logics (Alexander and Smith, 1993; Turner, 1985).

Sociology defines this argument as Structural-Functionalism, which emphasizes the interrelationship between the institutions of the whole society rather than the individual or the group, and focuses on the functions and structures carried out in the survival or change of society. The main concern of structural functional theory is to form the order and balance of society through this connection. Thus, from a structural functionalist perspective, social and cultural systems are classified into action units that complement each other (Alexander, 1987/1993; Alexander and Seidman, 1990; Kane, 1991).

Existing previous studies have introduced various models to analyze the phenomena of social and cultural systems from the structural-functionalist perspective (Table 2). Parsons et al. (1953) presented the AGIL model, an interchange model focused on action systems, and Parsons (1966) conceptualized culture as a symbolic system that sees logical coherence and agreement of meaning, and viewed it as a precondition for the integration of social systems and social ties. Therefore, while emphasizing the relative autonomy of culture, an analytical approach was emphasized on how the cultural, social, and personality systems that make up the environment of behavior are equally interrelated.

Murton (1957) proposed a middle range theory, arguing that a theory that could analyze reality was needed. It divided the types of functions into a variety of ways, one of which was...
The discussion of the social functions of art through art sociology is discussed in the consideration of art as a social phenomenon rather than a question of the nature of art and how it influences other social variables (Williams, 1984). Thus, the emphasis on the sociability of art is accompanied by the claim that art can create public value beyond the individual personality of the artist, based on the recognition that humans are inherently social beings (Wolff, 1981). Art cannot exclude the presence of an audience or audience including critics. It is actively interpreted by members of society and influences the artists’ creation (Mueller, 1951). Accordingly, studies on the social function of art have been widely discussed in terms of knowledge sociology and structural functionalism (Williams, 1984; Slater, 1977) (See, Table 3).

**Table 3 Various Perspectives of Art Sociology**

<table>
<thead>
<tr>
<th>Knowledge sociological perspective</th>
<th>Structural functionalist perspective</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major researcher (year)</td>
<td></td>
</tr>
<tr>
<td>Lukacs (1962)</td>
<td>Parsons (1957)</td>
</tr>
<tr>
<td>Frankfurt School</td>
<td>Albright (1968)</td>
</tr>
<tr>
<td>Art itself is the subject of research, and aesthetic, philosophical, and art-historical questions are the sociological perspective.</td>
<td>There is an interactional position between art and social system.</td>
</tr>
<tr>
<td>Approach</td>
<td></td>
</tr>
<tr>
<td>Art can interrelate mentally within the upper and lower structures of society.</td>
<td>There is a system of art organization, nature of artistic directness, and art training course.</td>
</tr>
</tbody>
</table>

The sociological view of knowledge included Mannheim's knowledge sociological approach to overcome the rigidity of Marxism's theory of reflection. Marxist art theory excludes aesthetic elements from art and ideologically evaluates and defines art (Albrecht, 1968). Sociology of knowledge is based on Marxism's theory of art, but in the end, the upper and lower structures in society can interact mentally. In this sense, art sociology shares knowledge sociological problems if the art activity is the mental activity of man, and it is a field of knowledge sociology, which looks at art centering on the content and form of art, creation and acceptance of art, aesthetic art philosophical values, and art history issues (Mannheim, 1966; Wolff, 1975).

The structural functionalist view, on the other hand, focuses on society through art rather than art. It deals with the approach of looking at trends and their influencing factors such as the organization of artistic groups, artistic directness, and art training process. Becker (1982), for example, argued that all works of art are made by the cooperation of a plurality of people, resulting in a collective mode of action called the art world. Therefore, the art world can be defined as a system of all conventions and actions that create, distribute, and evaluate works as an institutional device that coordinates the work of many actors who participate in art work. Wolff (1975) also argued that the worldview that art sociology must deal with should be the semantic system of the social group, and the artistic meaning of the group can be understood based on it.

**AGIL Function and Scheme**

Rocher (1975) defined AGIL function as "a complex of activities that meet the needs or needs of the (action) system." The social system is described as follows with four “functional problems,” and they are the problem of adaptation to external conditions, the problem of a “means” control over the situational part in the performance of objectives and topographical tasks, the problem of emotion and tension management and expression of members, and the problem of maintaining a social “integration” between members as a collective of solidarity (Parsons, 1953). These four functional problems form the basis of functional requisites or functional imperatives for the survival of all social systems.

Four functional requirements are known as AGIL models: Adaptation, Goal-attainment, Integration, and Latency. First, the adaptation requirements mean that the system must adapt to the system's environment and address the system's needs because it must cope with the exigencies of the external situation. Second, goal-attainment requires the system to define and achieve its main goals. Third, integration means that the system must control the interrelationships of its components and also manage the relationship between the three other functional requirements (A, G, L). Finally, latency (pattern maintenance) means providing, maintaining, and updating individuals' motivations, as well as the types of cultures that induce and sustain them.

According to some scholars, the temporal orientation of the four functions is different. G and L are long term, and A and I are short term. Furthermore, A and G are external orientations and I and L are internal orientations (Habermas, 1987). An important point in the AGIL model is that a single set of four sub-systems is implemented dynamically and interdependently, and each can be analyzed with the same four functional paradigms (Fox et al., 2005).
As such, the need for latent pattern maintenance exists in the subsystems of each social system, including all units or economies (Appelrouth & Edles, 2008). Most Parsons opponents found his theory too abstract to be understood and difficult to realize (Michaels, 2006; Gerhardt, 2002). Critics also argued that his theory could not explain the social system, and functionalism and Parsons were somewhat neglected until the late 1980s (Wallace & Wolf, 2005). According to Parsons (1951), “The process of change in the social system is exclusively determined by its culture and the configurational processes of culture development.” Parsons (1951) also commented, “As our knowledge of the laws of social process develops, we will be able to say more and more about the conditions under which certain types of states of affairs in various parts of social systems, and in the external variables impinging on them, tend to lead to various types of change.”

This AGIL model has been developed by Luhmann (1980) and Donati (2017), and Table 4 shows exactly how the relational approach differs from Parsons and Luhmann. Parsons’ AGIL has a biased safety orientation within the concept of inertia of his social system, and Luhmann argued that the characterization of society is either dead or buried, and in AGIL, only an autonomous production mechanism, which becomes the target of action, is visible. Thus, Donati suggests that AGIL should be viewed and used in one method, not from Parsons’ or Luhmann’s theoretical perspective. AGIL is used to capture both morphosis and morphogenesis of social facts. These are structures that people have to react to in their inventing (Donati, 2017).

<table>
<thead>
<tr>
<th>Scheme</th>
<th>Parsons</th>
<th>Luhmann</th>
<th>Donati</th>
</tr>
</thead>
<tbody>
<tr>
<td>Structure of public</td>
<td>As a self-generating mechanism of the social system, the social system is thought only of communication.</td>
<td>As a methodology for analyzing social phenomena such as emerging behaviors, relationships, and structures, AGIL captures the morphosis and the morphogenesis of social facts.</td>
<td></td>
</tr>
<tr>
<td>social action (unit of action) or customary social structure system</td>
<td>Four functions (Adaptation, Goal-attainment, Integration, Latency) activate the behavior system.</td>
<td>The four axes (A, G, I, L) represent meanings, goals, norms, and values, meaning the elements that constitute social facts, and these are the essential dimensions of social relations.</td>
<td></td>
</tr>
<tr>
<td>Main Factors</td>
<td>AGIL is a mechanism by which social systems are automatically (evolved) differentiated in a functional way. Increasing variability-selection-stabilization of expectations, these three steps generate adaptations to complexity.</td>
<td>AGIL is an analytical model that guides the investigation of social facts. This social fact hypothesizes that new phenomena arise because of the relational differentiation between the components of social relations within the context of existing social structures. This can be morphosis or morphogenesis.</td>
<td></td>
</tr>
<tr>
<td>Approaches</td>
<td>AGIL is an internal norm that works through the value of functional differentiation.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

AGIL is useful for understanding and explaining in which direction social facts move in the social space. It is thought to be a “field” that observes social subjects, their actions, and relationships, which are contexts within society and cultural structures. The term “direction” refers to the “oriented sense” of social forms that emerge in social time and space. Social structure works by constant redirection through the mediation of social actors (Kadak, 2013).

**AGIL Function of Seoul Arts Center**

**Adaptation**

The rapid economic growth of the 1970s brought Korea to face national particularities and social changes. Specifically, the social perception of cultural arts, which is very poor compared to national growth, and the limitation of the consumption of art culture, which has not been popularized, were beginning to be recognized as a national problem (Oh, 1995). Thus, the idea of art was settled in society, and the Korean government actively pursued cultural policies to improve the accessibility of social members to art. Above all, the Korean government first established an infrastructure environment by promoting the creation of national cultural facilities, improved the cultural and artistic life of the people, and established a goal for an advanced cultural society. In 1983, the Korean government confirmed the cultural facilities in earnest through the “Fifth Five-Year Revised Plan, Culture, and Arts Division,” and it laid the foundation for exploring the expansion of the enjoyment of culture and art by suggesting the goal of expanding cultural enjoyment opportunities through the promotion of local culture.

Along with this policy change, the need to create a multicultural space to support the Olympics has been created with the hosting of the 1988 Seoul Olympic Games, such as the Barbican Center in London, the Pompidou Center in Paris and the Opera House in Sydney, which would lead to the establishment of the Seoul Arts Center, a large-scale cultural and art project. In February 1988, the Seoul Arts Center Concert Hall and Calligraphy Center were opened, and in 1990, the Museum of Fine Arts and Hangaram Design Museum opened. With the commencing of the Opera House in 1993, the Seoul Arts Center became a complex art culture space representing Korea, which was conceived after the Seoul Olympics. Since then, the Seoul Arts Center has carried out various policy-based activities to promote balanced social and cultural development and to improve the artistic and cultural literacy of its members in line with economic growth, with the goal of “contributing to the healthy cultural life and cultural development and promotion of the people.” This soon became a part of the effort to balance the social structural balance between the economic and cultural arts of the Korean society.

The Seoul Arts Center, the first complex art center in Korea, led the active induction policy to enable the members of society to revitalize the culture of art performances and art works through performance halls and art galleries, especially in Seoul. To this end, the center introduced a professional organization by function of the organization and promoted the provision of cultural art contents based on various forms of art and music. In particular, the center laid the foundation for the creation of a social career group in the field of culture and art through recruiting and nurturing talents in various fields such as securing professional manpower, performance planning, stage technology, exhibition planning, computer information, and art administration. In addition, a new education curriculum was established to foster talents in arts and culture, promoting the spread of arts experts in society through the special education and support of talents who stood out in remarkable music and
art fields. Among these, the most important consideration of the Seoul Arts Center to emphasize the early settlement and social functionality was to make the Seoul Arts Center a natural place in the lives of citizens through the spread of art viewing culture. Therefore, the center promoted the rental business for active performances and exhibitions and also promoted the production and planning of various contents that can attract a lot of attention among people. It also served as a key institution for the development of the Korean arts and culture industry through active collaboration with external experts and performance planning agencies to secure long-term programs.

Moreover, Seocho-gu, Seoul, which is close to the Seoul Arts Center, has been home to 14 cultural performance facilities and 13 cultural and arts organizations, as well as the National Gugak Center and the Korea National University of Arts, since 1990. In addition, this place began to be formed as a cluster of cultural and art companies and experts with the creation of 162 musical instrument-related industries such as musical instrument shops, studios, and practice rooms. As Seocho-gu was designated as a cultural district, an environment was created to promote the successful development of the cultural district by publicizing the status of the city of arts and culture, centering on the Seoul Arts Center and coexisting and cooperating with residents, cultural artists, and Seoul.

These activities have made the Seoul Arts Center a representative art culture space in Korea. In addition, it actively promoted citizens' cultural arts and educational institution activities to increase financial independence, leading to a continuous change from the form of government-led arts and cultural institutions in the early stages of establishment to the culture and art consumption space centered on citizens and urban communities.

**Goal Attainment**

The most basic role of the Seoul Arts Center is to enable aesthetic and artistic experiences by allowing visitors to enjoy art and culture. In particular, the Seoul Arts Center offers a much higher and more intense cultural experience by providing the best performances and exhibitions in Korea. It also serves as a leisure and cultural space in downtown Seoul for meetings, relaxation, entertainment, dining, and shopping by providing restaurants, cafes, and various rest facilities for the general public.

Moreover, before the Seoul Arts Center was built, all cultural facilities in Seoul were concentrated in Gangbuk. However, with the Seoul Arts Center located in Seocho-dong, the foundation of Seoul's expanded cultural and artistic environment was established, and as the memories and perceptions of the Seoul Arts Center have been transferred to many citizens, they have formed a communal value that brings together the collective memory of the Seoul Arts Center in a social sense. In addition, sharing the value of life experiences through everyday life centered on the Seoul Arts Center and promoting values have resulted in the formation of a Seoul citizen's identity through the union between Seoul and the cultural arts.

In particular, the Seoul Arts Center has formed a relationship with市民ship that satisfies the rights of Seoul citizens and all users in the metropolis of Seoul. The Seoul Arts Center has become a space hub and community hub that can stand out in the image of a healthy high-end culture and art space, playing a pivotal role in allowing local residents and Seoul citizens to enjoy a healthy high-end culture and form an art-oriented community. As a result, the satisfaction of the right to consume more sophisticated culture and art spaces and exhibition performances as citizens of Seoul, as well as the formation of ownership, offers the opportunity for the Seoul Arts Center to be deeply embedded in their lives based on the interests of citizens.

Reflecting this, the Seoul Arts Center has surpassed the cumulative total of about 60 million visitors since its opening in 1988, while the total number of visitors has averaged about 2.65 million annually, making it the highest number in Korea. The Seoul Arts Center has achieved high satisfaction for many people in line with the institution's purpose of creating cultural arts and expanding people's cultural enjoyment. It was selected as an excellent organization by the Ministry of Culture, Sports, and Tourism and won various awards, becoming an excellent example in the field of cultural arts. Eventually, as the Seoul Arts Center's goal of “supplying top-quality works to Seoul citizens” became a reality, the Seoul Arts Center's public service policy grew rapidly. As a result, it has become a representative public service organization that contributes to the national culture and arts promotion policy beyond the status of an infrastructure-oriented government policy organization that manages cultural arts in the past. As a reflection of this, the Seoul Arts Center became an independent special corporation, becoming a more active public institution through the support of the government, as well as the support of businesses and citizens.

The Seoul Arts Center has also worked hard to increase its position as a world-class global art center beyond Korea. In order to establish itself as the world's top 20 art centers, it promoted the highest level of concerts and invited the world's best performances and exhibitions through an active network with overseas promoters. Through these efforts, world-famous dancing teams were invited from all over the globe, including the Lambert Dance Company from England, NDT (Netherlands Dans Theater) led by genius choreographer Jiri Kylian, Compagnie DCA (Decoufle Compagnie Accueil) of Philippe Decoulle, and Spanish National Dance Company of Europe's top choreographer Nacho Duato. It has likewise emerged as a favorite venue for the world's best artists. Moreover, it collaborated with the Royal Opera House staff to learn about future developments of their own performances and exhibitions and, in addition, through the invited stages of Joffrey Ballet and American Ballet Theater, it tried to acquire the capability of planning and developing the culture of advanced countries.

As part of this effort, the Seoul Arts Center, along with the Australian Victorian Arts Center, founded the Association of Asia Pacific Performing Arts Centers (AAPPAC) in 1996. AAPPAC began to promote the performing arts industry by sharing information and know-how on the operation of the institution and promoting the exchange of art programs and human resources through active networking between performing arts centers in the Asia-Pacific region. Through this, it laid the foundation for full-fledged overseas exchange business, and continued to expand its scope domestically and internationally with renowned overseas organizations by
continuously signing MOUs for manpower exchange, art program exchange, and joint performance planning. Moreover, it expanded mutual cooperation with the theaters representing China and Japan to become the outpost and hub of cultural exchange in the Northeast Asian cultural community. It also contributes to the development of fine arts in Northeast Asia by co-producing and holding various works such as operas and theaters and contributing to Asian society beyond Seoul.

In the end, this effort raised Seoul's status as a city. At the same time, the effort has also helped to improve the level of cultural arts and knowledge of Seoul citizens through a higher level of cultural and art exchanges around the world. Moreover, it has influenced the improvement of awareness and pride in global society awareness and global citizenship based on culture and arts in line with the global era environment.

Integration

The role of the Seoul Arts Center as a public service organization representing the arts in society is enlarging beyond the expansion of cultural enjoyment opportunities for citizens. Since 2000, the importance of social welfare and public services due to social changes such as low fertility and aging population has been emphasized in Korean society, whereas interest in cultural welfare has also increased. In line with Korea's leading cultural and arts public service institutes, the Seoul Arts Center has endeavored to create a variety of activities and social atmosphere. Above all, it held invitational performances and exhibitions for various groups such as the children of neighboring childcare facility, disadvantaged youths, military soldiers, etc., so that various social groups can enjoy culture and art. This effort led to the institutionalization of the Seoul Arts Center's social contribution activities in 2008 and continued to play a leading role in expanding the function of arts for social integration without marginalized groups.

Furthermore, it promoted the "Cultural Sunlight Project" with the motto of "culture in life" in order to integrate citizens who are hardly exposed to culture and arts in their living and working environments. In particular, it established and promoted a system to reach citizens of various social classes, such as North Korean defectors, multicultural families, and people living in culturally marginalized communities, which are connected to social issues such as the divided reality of Korea and multicultural families. As a result, about 18,000 citizens attended art events in 2016, and an opportunity to expand social contribution activities through social and cultural sharing was provided.

The Seoul Arts Center developed a visualization project (SAC on Screen) to integrate the society through the spread of culture and art across the country beyond Seoul. It expanded the reproducible value of one-time volitized art contents by distributing high-quality films such as opera and ballet for free outside of Seoul to overcome regional limitations, and it allowed many citizens from all corners of society to cross the region and enjoy high quality art. In 2016, a total of 689 screenings and more than 90,000 people visited the visualization project, proving great response and satisfaction. In addition, the project has spread nationwide to a total of 108 institutions, including 70 literary centers, 5 movie theaters, 5 military units, 3 schools, 11 public institutions, and 7 overseas screenings; as a result, it was selected as the “Best Public Institution Management Case” hosted by the Ministry of Strategy and Finance in 2014. In the end, this activity shows that social integration is possible beyond the region based on art contents and, recently, with the improvement of technology, it is expanding its business while succeeding in real time live broadcasting by introducing new technologies such as a calibration change system, live broadcasting system, and virtual reality (VR).

The festival, one of the methods used by the cultural arts in social integration functions, has the meaning of providing a basis for unity by arranging community forums. The Seoul Arts Center, like the world's cultural and arts festivals, also holds the “Seoripul Festival” every year and operates the festival under the slogan of “becoming one with culture.” It is held as a free event through various cultural events, and it has become a positive model of the cultural and artistic city festival through art events or volunteers led by citizens. In particular, the artistic experiences and initiatives that are not often encountered in daily life have spurred citizens to improve their culture and arts, as well as to integrate citizens through art-based cooperative activities.

Along with the integration of these social structural aspects, the Seoul Arts Center is also characterized by its integrative value in the artistic aspect. First of all, the Seoul Arts Center was established in Seoul, the center of Asia, so that we could enjoy the East-West arts and seek integration. At the Seoul Arts Center, people can watch classical performances at the concert hall and watch Asian art at the calligraphy hall. In addition, they can see the opera at the opera house and at the same time enjoy the exhibition of Western art at the art gallery. Thus, from the beginning of the opening, the Seoul Arts Center considered the complex artistic value that combines art, music, hearing, and vision, and provides an artistic convergence value that enables the simultaneous experience of various arts from the East and the West.

At the same time, the Seoul Arts Center is pursuing activities as a social and cultural subject that provides integrated values of classical and popular art. In the Opera House, a range of performances from traditional operas to modern and popular musicals are performed on one stage, and it does not stick to a specific genre not only for theater but also for children's programs. It accepts new forms of genres while following the art genre integration value so that audiences of various levels can experience art from classical to popular ones. The concert hall likewise broke the traditional principle of classical performances in 2005 and held a popular pop singer's concert to accommodate all areas of art, not spaces centered on classical and high-end art, showing itself as an advanced cultural and artistic space for a society that wants to communicate with the public.

Latency

In the early days of the opening, there was a lack of audiences who could consume no matter how good the Seoul Arts Center introduced the contents in the social environment where citizens' awareness and experience on art consumption was low. Accordingly, the Seoul Arts Center has revitalized the art education business to create a condition that can spread art consumption beyond simply providing art content. It opened an academy to strive for audience development through cultural
literacy, while at the same time activating the culture and art education of society from gifted education to adult social education. Therefore, it started to operate the Academy of Arts Center, starting with visual arts-oriented education such as calligraphy and art education. After that, they improved their understanding of performances and exhibitions through various educational programs such as programs for children and adolescents, art gift development programs, and adult music listening programs, while it played a role in publicizing the importance of art education throughout society through the popularization and daily implementation of art education. The Seoul Arts Center's academic programs have become highly popular among citizens, reflecting the trends of the times, and now offer a variety of genres and educational programs, including art healing, art and humanities, and music from around the world (Song & Kim, 2019). Through this education, the Academy of Arts can be interpreted as a “Citizens' Arts Academy,” enhancing the audience's art consumption and experience, and playing a role in nurturing intellectual and creative cultural citizens.

In particular, the Seoul Arts Center is a continuous cultural and art complex space, focusing on creating a civil cultural space in order to build a lasting relationship as a place where citizens are always together in their daily lives. It opened a cultural plaza, creating an outdoor shelter space where citizens can visit and rest at any time, constructed a world music fountain through large-scale orders, and built a community attraction in the city where citizens can relax and enjoy music through fountain performances. Currently, an average of 700 citizens visit the cultural plaza every day, and with the establishment of outdoor cafes and cultural fairs, the Seoul Arts Center serves as a city square where citizens share events and community activities.

In addition, it continues to play a role of expanding the category to cultural public service institutions through linkage with sports events beyond art; for example, in 2016, an ice rink was opened to allow Seoul citizens to use it freely, and in 2018, it promoted performances and exhibitions for the Pyeongchang Winter Olympics. At the same time, it is expanding its role as a cultural integrative subject beyond the arts, as well as expanding the base of its customers by providing various cultural contents such as food truck events, children's day festivals, and theme exhibitions.

The central role of the Seoul Arts Center is to act as a mediator to meet artists and audiences. It is an important passage where you can experience the essence of pure art in all genres. It has the significance of making Korea, the barren of art visitors, now the world's highest-level audience through the performances and works of world-class artists and the high performances of national art organizations. Furthermore, the Seoul Arts Center is producing stars such as world-class pianist Jo Sung-jin through the Gifted Academy and, in particular, is trying to play a role as a bridgehead to actively inform the world market through various performances on not only classical music but also popular music contents in the recent wave of Hallyu, which started with K-pop. In particular, it is striving for cultural and artistic functions in the global society beyond Korea by supporting its entry into the global market through the development of musicals with Korean themes such as “Hero” and “The Last Empress.”

In particular, the Seoul Arts Center is interested in future-oriented art activities that combine with various technologies such as AI, IoT, and VR based on cutting-edge technology and in line with Korea's status as an IT powerhouse. It also plays a role of informing citizens by planning representative exhibitions and performances that show the potential of the role or function of art in line with the newly changing social environment through the convergence exhibition between art and technology. As beyond the analog emotional limitations of culture and art, technology-based future social changes are evident. It considers the future of art and cultural content in line with the trends in social trends that change the way people live their lives and maintain their values, while the Seoul Arts Center is preparing for the cultural exchange of arts and culture and the pursuit of functional convergence.

CONCLUSION

In the social system, cultural arts always exist, but they create the perception that they are behind the scenes rather than directly affecting life, such as economy and politics. This is not because art is insignificant in society, but rather because of the tendency to traditionally see art as opposed to society (Yang, 2009). However, society increasingly recognizes that it is balanced by culture and art. Hawkes (2001) said, "Culture not only shows the values of society, but also the way these values are developed and expressed." The world has discovered value and expressed meaning through art and, therefore, even in the present times when a change in the way of development is required, art is needed to find a meaningful way of expressing value. In this sense, public art has a big impact on citizens. In this respect, the case of the Seoul Arts Center has the significance of successfully establishing cultural arts in Seoul and providing stability to society through art.

First, the Seoul Arts Center was established by the necessity of the national level in the barren area of culture and arts, but did not rely on state dependence. Instead, it actively increased financial independence to increase the infrastructure to allow people to enjoy art by bringing and developing various contents from abroad. Further, it was able to actively lead the development of arts and cultural talents. In this way, it is necessary to consider the financial capacity and independence that can be respected for free activities and contents in the art field and actively participate in human resource development and development investment for the structural functionalism practice of art institutions.

Second, it started as a classical music concert hall on the basis of difficult access and became a complex art space in the forms of opera, calligraphy museum, and art gallery, as well as the best complex art center in Seoul. However, it did not settle down but shared the world's programs through collaboration with various overseas concert halls and promoted the development of not only the program but also the network field and the operation as a whole. It is also important to create an environment that reinforces the infrastructure or cultural capacity in the social activities of art, but as shown by the Seoul Arts Center, the planning and diversity of the program and the continual quality improvement can be paramount.

Third, the Seoul Arts Center tried to eliminate the cultural imbalances of the social class by providing opportunities for the underprivileged who could not easily access or enjoy
classics around the world. To this end, the visualization project was able to quench not only Seoul but also local cultural thirst and to resolve cultural imbalances not only in Seoul but in Korea as a whole. It also offers a variety of artistic performances, including musicals and popular music, as well as new art education programs. This shows that it is important to seek public services tailored to the needs of citizens to provide mechanisms to actively engage citizens and to continue to work to eliminate inequality by providing opportunities for more people.

Fourth, the general opinion that cultural arts programs are difficult to enjoy without knowledge is dominant. Therefore, the scale of knowing and enjoying their value depends on when the art comes in close contact. That is why it is difficult to approach art unless one is exposed to art since childhood. To remedy this, the Seoul Arts Center runs an education program through the academy. Through this education, it creates art and music gifted students and makes them enjoy their intellectual curiosity by bringing art to life from a young age even if they are not gifted. In addition, it is offering lectures linked to the humanities and performance exhibitions to solve the curiosity caused by enjoying performance exhibitions among adults and to deepen their understanding of the works. After all, it is necessary to develop potential audiences and render arts more accessible through art education for those who want to know more about classical music or art in order to maximize the socialization of arts. It also shows that potential arts can be supplied to all citizens, laying the foundation for a future art culture.

However, this study has a limitation in that it cannot generalize the case analysis contents for the function of urban art in the social system as a single case to the role of the complex art center. In the future, it is possible to expand the comparative analysis of various institutions that serve as structural functionalism to spread cultural arts in cities and societies, such as the Seoul Arts Center in North East Asia, or throughout the world beyond South Korea. In addition, it has a limitation in that it cannot contain all the detailed features of culture and art in the analysis of this study examined the structural functionalist perspective of urban art as a case of the Seoul Arts Center according to Parsons' AGIL model. In particular, it is possible to conduct a study that looks at the relationship between art works and social structures, which can look into all art fields such as dance and performance in the future, since there is a limit to analyzing and confining the area of art to music. Lastly, this study focused on the analysis of the art hall activities, but it is possible to consider the sociability of the arts and its interaction with the citizens who consume arts in the city or society.

References

Lackey, P. N. (1987). Invitation to Talcott Parsons’ Theory(pp.20-23), Houston, TX: Cap and Grow Res.
RKP.


How to cite this article:

******