

**CULTURE AND ART EDUCATION**  
**FOR THE DISADVANTAGED YOUTH**

**: Options to Revitalize “Support for the Community Art School”**

**Project in Seoul**

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## 국외훈련개요

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(Florida State University)
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내용요약	<p>저소득층 어린이들을 위한 문화예술교육</p> <p>‘우리동네 예술학교’ 활성화 방안</p> <p>1. problem statement</p> <p>한국 전쟁 후 수십년동안(1990년대 초반까지) 우리나라는 경제적으로 빈곤하였으며, 정부는 오직 저소득층을 위한 최소한의 의식주와 의료 지원밖에 지원할 수 없었다. 정부는 많은 것을 제공할 수 없었고, 사람들은 정부의 역할이 무엇인지에 대해 충분하게 공감하였다. 그러나 한국 경제가 성장하여 경제적 부가 축적됨에 따라 사람들은 점점 더 많은 부분에 있어서 정부가 개입하기를 요구하기 시작했다. 사람들은 정부가 다양한 사회복지 서비스를 제공해야 한다고 생각하기 시작했으며, 이는 최소한의 생존을 넘어서는 것이었다. 사람들은 개개인이 사전예방적이고 재활가능한 정도의 의료서비스를 요구하고 풍성한 문화적 생활을 즐길 수 있기를 바라고 있다. 다양하고 개별적인 욕구가 증가할수록 사회적 이슈의 영역은</p>				

확대되고, 정부가 지역사회를 지원해주길 원하는 수요도 증가한다는 것은 분명하다. 이런 맥락에서 문화예술에 대한 사회적 욕구의 등장과 공공영역에 대한 인식의 변화를 통해 문화복지가 새로운 영역으로 확대되기 시작했다. 이러한 추세에 따라 중앙정부와 지방정부는 다양한 문화정책들을 수행하고 있지만, 사실상 저소득층은 풍성한 문화생활을 충분히 즐길 수 있는 기회가 제한되어 있다.

한국 정부는 2003 년 문화행정혁신위원회(Innovative Committee on Cultural Administration)를 통해 새로운 문화예술정책을 수립하게 되는데, 이 새로운 정책들의 핵심은 비로소 문화예술교육정책이 시작되었다는 것이다. 그 결과 모든 사람들이 정책의 대상으로 간주되기 시작되었다. 문화예술교육정책의 실시 이전에는 예술가 지원과 같이 예술을 공급하는 측면에서만 중점을 두었던 정책들이 문화예술을 수요하고 향유하는 계층으로까지 그 대상을 확대하는 계기가 되었다. 문화예술교육에 대한 정책은 단계적으로 성장하여 문화정책의 중요한 요소가 되었고, 문화예술교육지원법 (Support for Culture and Art Education Act)이 2005 년 12 월에 제정된 이후 더욱 탄력받기 시작했다.

서울시 역시 이러한 경향에 발맞추어 문화복지정책들을 실시하고 있다. 현재 서울시 문화예술과에서는 문화예술교육과 관련된 사업으로 ‘서울문화예술교육지원센터 운영’, ‘국악분야 예술강사 지원사업’, ‘저소득층 음악·미술 영재 교육을 위한 서울시 예술영재 교육’, ‘장애청소년 미술교육 지원사업’, ‘우리동네 예술학교’의 총 다섯 개 사업을 실시하고 있다. 이 사업들은 왜 사업이 실시되어야 하며, 누가 정책의 대상집단으로 되어야 하며, 무엇을 가르쳐야 하는지에 대한 다양한 정책적 이유들을 가지고 있다. 그러나 아직까지 서울시는 문화예술교육을 총괄하는 전략적 총괄계획을 수립하지 못했다. 그 결과 사업계획들은 전체적인 틀 내에서 잘 조직화되지 못하고 개별적이며 단편적으로 이루어지는 것처럼 보일 수 있으며, 사업의 성과나 장기적인 목표에 대한 의문도

	<p>꾸준히 제기될 수 있는 위험에 처해있다.</p> <p>이 보고서의 목표는 서울시의 문화예술교육 중 우리동네 예술학교 프로젝트를 활성화시키는 방안을 탐색하는 것으로서 (1) 문화예술교육정책의 배경과 관련 문헌을 검토하고, (2) 방법론과 평가기준에 대해 토론하며, (3) 정책대안들을 분석한 후, (4) 평가기준을 사용하여 가장 적합한 정책대안을 추천할 것이다.</p> <p><b>2. 배경과 문헌검토</b></p> <p><b>배경</b></p> <p>문화예술교육정책의 역사적 진화는 네 단계로 구분되어진다: (1) 문화예술교육정책 도입 이전 시기 (1999 년 이전), (2) 문화예술교육 정책 형성기 (2000 년 ~ 2005 년), (3) 문화예술교육정책 촉진기 (2006 년 ~ 2012 년), (4) 수요자 중심 서비스의 강화 시도기 (2013 년 이후). 각 기간은 서로 다른 이슈가 중점적으로 다루어진다.</p> <p>첫째로 문화예술교육정책의 도입되기 이전 시기에는 실기 중심의 예능교육과 전문적인 예술형태의 교육이 실시되었다. 그 중에서도 제도화된 영역인 초·중·고등학교에서의 예체능 교육이 가장 큰 부분이었다. 1999 년까지의 예체능교육은 교육과정에 근거하여 학교 내에서 이루어지는 정규교육과정과, 특기 적성·동아리·봉사활동 등 정규교육과정 밖에서 이루어지는 교육으로 분류할 수 있다. 그러나 정규교육과정에서 이루어지는 문화예술교육은 다른 교과목들에 비해 그 비중이 낮을 뿐만 아니라 학년이 올라갈수록 전체 교과 대비 비율은 더욱 낮게 나타난다. 그 예로 초등학교 1, 2 학년 때는 20%에 달하던 예능 수업시수가 고등학교 3 학년에서는 0%로 나타난다. 학교교육 내에서의 예술교육은 다른 교과들과 구별되기 때문에 통합적이고 범교과적으로 이루어지기 어렵다. 대학에서의 예술교육은 실기전문인을 양성하는 것을 목표로 한다. 이러한 상황은 예술인력에 대한 사회적 수요와 공급의 불균형을</p>
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	<p>가져와서 예술학과 졸업생들의 진로를 어렵게 만드는 요인이 되었다.</p> <p>이 시기의 문화예술교육은 문화정책과 교육정책 양쪽에서 모두 소외되어 체계성이나 통합적인 계획없이 단편적으로 진행되어 왔다. 1999 년 기준으로 문화관광부에서는 한국예술종합학교와 국악중고등학교에만 각 270 여억 원과 28 억 원의 예산을 지원하였다. 이 때는 문화예술교육정책에 대한 사회적 관심도 미비했고, 시설이나 인력 그리고 프로그램 등 문화예술교육자원 간의 상호연계도 잘 이루어지지 않았다.</p> <p>둘째로 정책의 형성기(2000-2005)에는 정책들이 학교에서의 장기적인 문화예술교육수립을 위한 토대를 마련하기 위하여 공동체 내에서 협력 모델을 만들고 필요한 네트워크를 제도화하는 데 목표를 두었다. 학교에 예술강사를 파견하는 것과 문화예술교육법의 제정이 이 시기의 핵심이다.</p> <p>문화예술교육이 정책으로 나타나기 시작한 것은 2000 년대 초반에 과거의 단점을 극복하고 예술의 공급자와 수요자 두 측면 모두를 고려하여 목표를 확대하려는 노력에서 시작되었다. 문화관광부는 2000 년 현장예술교육의 질적 향상을 위해 국악분야부터 시작한 전문강사풀제를 통해 문화예술교육을 활성화시키려 하였다. 예술강사풀제는 2002 년 연극, 2004 년 영화, 2005 년 무용과 만화로 확대되어 문화예술교육정책의 토대가 되었다.</p> <p>문화관광부는 2004 년 2 월에 ‘문화예술교육과’를 설치하고 11 월에는 교육인적자원부와 공동으로 문화예술교육 활성화 종합계획을 발표하였다. 2005 년에는 교정시설, 복지시설 등 지역 공공시설과 연계하여 문화복지 프로그램들을 주민들에게 제공하였다. 2005 년 예술강사지원사업은 예산적인 면에서 2000 년과 비교하여 11 배 이상 증가하였고, 전체 문화예술교육정책 예산은 총 3 배가량 증가하였다. 2004 년 수립된 문화예술교육 활성화 종합 계획에 따라 2005 년에는 문화예술교육정책 및 관련 사업의 본격적 추진을 위한 법과 제도적인 기반이 구축되었다.</p>
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	<p>셋째로 문화예술교육정책의 촉진기인 2006 년에서 2012 년까지 문화관광부는 특히 활발한 활동을 하였다. 2006 년에는 문화예술교육지원법 시행령 제정, 문화예술교육전문위원회 설립, 지역문화예술교육지원센터 시범 운영 등이 실시되었다. 이전의 문화예술교육정책 사업의 평가결과에 따라 다양하고 체계적인 프로그램들을 개발하여 지역 지원 센터들을 통하여 폭넓게 보급하기 시작하였다. 이 시기의 독특한 특색 중 하나는 사회취약계층에 대한 문화예술교육 기회가 확대되었다는 것이다. 즉, 보육시설 문화예술교육프로그램 지원, 노인과 장애인에 대한 문화예술교육 지원, 소년원이나 교정시설에 대한 교육 활성화 지원 등이 이루어졌다.</p> <p>2008 년에는 이명박 정부 출범과 함께 문화예술교육정책이 주요 국정과제로 선정되었다. 이에 문화체육관광부와 교육과학기술부는 문화예술과 체육교육을 활성화하기 위해 업무협약을 체결하였다. 또한 전체 초·중등학교의 1/3 정도(3,626 개소)에 달하는 학교에 다섯 개 분야의 예술강사를 파견하였다. 아동복지시설 문화예술교육의 경우 저소득 아동과 청소년에게도 교육기회가 확대되었다. 중앙정부는 다양한 프로그램을 발전시키기 위하여 지방정부와 공동체들과 협업하였다.</p> <p>중앙정부는 2010 년 5 월 107 개국에서 2,900 여명의 각국 대표단이 참가한 유네스코 세계 문화예술교육대회를 개최하였다. 특히 ‘서울 아젠다: 예술교육 발전 목표’는 107 개 참가국 전원의 동의를 얻은 후, 유네스코의 절차를 거쳐 공식 채택되었고, 세계 문화예술교육 발전사에 있어 대한민국의 기여와 역할을 기록으로 남기게 되었다. 중앙정부는 대폭적으로 증가된 예산 하에서 다양한 프로젝트들을 시도했고, 문화체육관광부는 문화예술교육에 있어서의 주무부서로 그 위치를 강화시켰다.</p> <p>넷째로 수요자 중심의 서비스를 강화하려고 노력하는 시기인 박근혜 행정부(2013~ )에서는 분권화되고 수요자 중심 패러다임을 강화하였다. 문화기본법과 지역문화진흥법의 제정은</p>
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문화정책환경의 변화를 가속화시켰다. 2012년 개정된 문화예술지원법이 2013년부터 시행됨에 따라 문화예술교육전문인력을 문화예술교육사로 변경하고, 문화예술교육사의 자격요건, 결격사유, 수행업무, 자격취소 등을 포함한 문화예술교육사 제도가 실시되었다. 2013년 12월 말 3,469명의 문화예술사가 배출되었다. 한편, 체육진흥투표권적립금으로 실시되었던 작은 사업들이 종료되고 국고 중심의 예산이 정착되었다. 사회문화적으로 소외된 저소득층 아동·청소년, 노인, 장애인을 대상으로 총 15개 분야에 373명의 예술강사를 425개 시설에 파견하였다. 아동문화예술교육 시범 사업으로는 지역아동센터의 아동들을 대상으로 통합 프로그램을 지원하였고, 274명의 예술강사를 336개의 시설에 파견하였다. 2014년에 수립된 문화예술교육에 대한 장기적 계획에는 세 가지 전략이 있는데, 일상의 반복된 교육, 분권화된 교육 그리고 실질적 교육이다.

요약하자면, 정부는 모든 사람들이 문화적 생활을 즐길 수 있는 기회를 제공하고자 노력하여왔고, 문화예술교육 분야에 대한 예산을 지속적으로 증가시켜왔다. 실제로 한국은 국민들의 문화적 생활의 질을 향상시키기 위한 정책들에 대한 증가된 관심에 대응하고 있다. 이러한 여러 법체계 하에서 정부는 풍성한 문화적 삶을 위한 정책을 개발하고 시행시키려고 노력하고 있으며, 양적인 측면이나 질적인 측면 모두에서 다양한 프로젝트들을 전파시킴으로써 이러한 목표를 달성하려고 애쓰고 있다.

### 문화현검토

저소득층 어린이들의 문화예술교육을 향상시키기 위한 문화현검토는 세 가지 측면에서 진행한다: (1) 문화예술교육의 개념과 범주, (2) 문화예술교육에 대한 공적 지원의 정당성, (3) 저소득층 어린이들을 위한 프로그램들.

첫째로 이 보고서는 “예술”과 “문화예술교육”의 개념을 정의한다. 무엇이 예술을 구성하는 지에 대하여는 다양한 정의가 존재한다. Bamford는 다른 영역들보다 많이 예술은



국가의 독특한 문화적 환경을 반영한다고 주장하였다. 그녀의 아이슬란드의 교육에 대한 후속 연구에 따르면 예술은 항상 유동적이고 역동적이다. 그녀는 개념을 기록하게 되면 이는 유행이 지난 것이 되기 때문에 정적인 개념을 부여하는 것은 불가능하다고 주장한다. Ewing은 예술은 춤, 드라마, 비주얼 아트, 음악, 영화, 그리고 미디어 아트를 포함한다고 말했다. UNESCO는 예술은 행위예술(춤, 드라마, 음악), 문학과 시, 조각, 디자인, 디지털 아트, 스토리텔링, 유산, 비주얼 아트와 영화, 미디어, 그리고 사진을 포함한다고 한다.

몇몇 연구들은 예술교육을 교육에 있어서의 예술이나 예술을 통한 교육으로 정의한다. 교육에 있어서의 예술과 예술을 통한 교육은 모두 예술에 있어서의 참여의 중심성을 나타낸다; 이러한 용어들은 예술전략들이 배움을 향상시키고 창의성과 유연한 사고를 위한 능력을 함양할 뿐만 아니라 다른 방식의 지식들을 이해하고 결합하는 방법을 알게 하는 교육적 도구로 사용될 수 있다. UNESCO에 따르면 예술교육은 예술 경험을 통한 배움으로의 조사를 통해 교육적 연구와 실습을 확대하는 분야이다. UNESCO는 예술 교육의 세 가지 차원을 제시하고 있다; (1) 학생들은 예술적 목표나 행위, 예술가 그리고 교사와의 상호작용 속에서 지식을 얻는다; (2) 학생들은 자신의 고유한 예술적 실습을 통해 지식을 얻는다; (3) 학생들은 연구와 학습을 통해 지식을 얻는다.

그러나 한국에서는 예술교육이라는 용어가 전통적으로 음악, 미술 등 장르별 실기교육을 지칭하는 협소한 개념으로 이해되어 왔기 때문에 이를 보완하기 위해 문화예술교육이라는 용어가 정책적으로 형성되었다. 문화예술교육은 정책대상과 전달방법에 기반하여 그 범주를 나눌 수 있다. 저소득층 어린이들을 위한 문화예술교육의 대부분은 두 번째 범주인 사회문화예술교육에 속한다.

둘째로 문헌들은 문화예술교육에 대한 공적 지원의 정당성에 대해 강조한다. 많은 자료들이 예술에 대한 정부의 개입이나 공적인 보조금 지급을 정당화하는 철학적이고 경제적인

논거들을 논의하고 있다. 예술에 대한 지원을 옹호하는 입장에서는 보조금을 경제적인 혜택의 측면에서, 교육적이고 노동력의 혜택 측면에서, 그리고 시민 혜택의 측면에서 정당화하고 있다. 반면에 몇몇의 비판적인 경제학자들은 자유로운 시장이 정부의 간섭없이 스스로 합리적으로 작동할 수 있다고 주장한다. National Assembly of State Arts Agencies 에 따르면, 주 지출의 대부분의 영역처럼 예술에 대한 공적인 세출 책정액이 주 예산 사정의 성장과 쇠퇴에 따라 변동되어 왔다고 한다.

지난 50 년 동안 미국 주정부들은 56 개의 주와 관할지역에서 사무소를 설립하고 사무소와 프로그램들을 위해 자금을 배분하는 등 예술 분야에 대해 꾸준한 지출을 해왔다. 한국의 대부분의 학자와 정책가들은 예술 분야에 있어서의 정부 역할의 정당성에 대해 동의하며, 정부는 편당을 포함한 문화예술에 대한 지원을 이끌어야 한다고 본다. 그러나 몇몇 학자들은 정부의 보조금이 예술의 질을 향상시키기보다는 질을 표준화시킨다며 비판한다. 또한 그들은 수혜자 역시 적은 양의 보조금 지급에 대해 비판하고 있다고 적시하고 있다. 특히 Seo 는 이러한 불평을 극복하고 지원에 대한 정당성을 획득하기 위해서는 정부가 문화예술교육을 지원하여야 한다고 주장한다.

몇몇 연구는 문화예술교육의 영향력에 대해 주목한다. Fiske 와 Deasy 는 개별 학습자에게 있어 예술에의 참여와 혜택 간의 강한 양의 상관관계가 있음을 주장한다. Fiske 의 연구는 7 개의 주요한 독립적인 연구들을 엮은 것으로 불우한 가정환경을 가진 어린이들의 문화예술교육에 대한 혜택을 강조하고 있다. 그 중 하나인 Catterall, Chapleau 와 Iwanaga 는 미국에서의 25,000 명의 학생을 표본으로 하여 관찰하였는데, 사회 경제적 배경과는 상관없이 높은 수준의 예술 학습 경험이 경험이 적거나 전혀 없는 학생들과 비교했을 때 더 높은 성적을 거두었음을 보여준다. Deasy 는 무용, 드라마, 음악, 그리고 비주얼 아트에 대한 교육과 참가자들의 학문적이고 사회적 기술 간의 상관관계에 주목하였다. McCathy, Ondaatje, Zakaras, 그리고

	<p>Brooks 는 네 가지 종류의 예술경험의 공급에 대해 설명하는데, 이 연구는 예술과 관련된 모든 혜택을 검토하고, 그것들이 어떻게 형성되었는지 분석하며, 다양한 형태의 예술경험을 통해 개인과 대중에게 어떻게 귀착하는지 검토한다.</p> <p>마지막으로 문헌은 저소득층 어린이들을 위한 문화예술교육 정책을 검토하고, 개선을 위한 다양한 발전방안을 제시한다. 몇몇 문헌들은 베네수엘라의 정부가 지원한 국가적 음악교육 프로그램인 El Sistema 를 분석하고 있다. Uy 는 엘시스테마가 아이들에게 방과 후에 1 주일에 5~6 일간 하루 4 시간의 오케스트라를 연주할 기회를 줌으로써 마약과 폭력과 범죄로부터 아이들을 구해내는데 효과적인 성공을 거두었기 때문에 전 세계가 주목하고 있다고 주장한다. 그는 또한 조직적이고 구조적인 엘시스테마의 장기적 힘이 자원에 근거한다고 주장한다. 엘시스테마는 지역 공동체가 참여하도록 하면서 공적 영역과 사적 영역 모두에서 재정적 지원을 받는다. Lesniak 은 엘시스테마의 특성을 시간 투자, 금전적 인센티브, 특별한 오케스트라 작업에 있어서의 단체 학습의 세 가지로 분석한다. Hopkins, Provenzano, 그리고 Spencer 는 대학과 학교 파트너십으로 발전된 ESI(El Sistema inspired) 방과 후 학습 프로그램에 대한 교육적 접근과 혜택, 도전, 프로그램의 특성을 분석하였다. 그들은 학습환경에 대한 안전한 지원과 유연한 가르침, 그리고 동료 멘토 기회 등이 상당한 수준의 음악적 성취와 증가된 학습 기회, 학습에 대한 인지능력의 향상, 인내, 긍정적인 태도, 학습의욕 향상 등을 이끈다는 것을 보여줬다.</p> <p>부가적으로 문헌들은 다양한 장르의 문화예술교육과 플랫폼과 네트워크의 형성에 제안한다. Kim 은 한국에서의 문화예술교육 프로그램이 장르의 다양성이 부족하다고 지적하며, 프로그램이 음악, 미술, 드라마, 그리고 여타의 장르들로 확대되어야 한다고 주장한다. 그는 문화예술교육과 관련된 다양한 개념을 검토하고 정책의 지속성을 확보하기 위하여 활발한 연구를 하고 토론을 하기 위해서는 플랫폼이 필요하다고 주장한다. 그의 주장에 따르면, 내부간 네트워크와 지역 협업 모델을 포함한</p>
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실질적이고 다양한 네트워크가 강화될 필요가 있고, 정책 또한 지역 중심의 문화예술교육을 실행되어야 한다.

요약하자면, 이 검토는 문화예술교육에 대한 정책 실시 경향을 분석하고, 문화예술교육에 대한 공적 지원의 정당성에 대한 내용을 포함하고 있다. 보고서는 또한 현존하는 문화예술교육 프로그램을 개선할 수 있는 방안들을 제안한다. 그러나 이러한 제안들은 특정한 평가 기준에 근거하고 있지는 않기 때문에 본 보고서는 선택한 대안들을 특별한 기준에 근거하여 현존하는 문헌들을 참조하여 평가하였고, 이는 정책 결정자들이 보다 효과적인 문화예술교육 프로그램을 발전시키는 데 도움이 되기를 기대한다.

### 3. 방법과 평가기준

#### 방법

이 보고서를 위한 자료들은 다음의 방법으로 수집하였다:

- 학문적 문헌들과 통계;
- 적용가능한 법률, 정책, 예산, 그리고 방침들;
- 인터뷰

첫째로 학문적 문헌들과 통계는 문화예술교육과 관련된 이슈와 의견, 그리고 역사적 배경 그리고 관련 프로그램들의 평가를 포함한다. 이 자료들은 1990 년에서 2016 년 사이의 것들이 검토되었다.

둘째로 적용가능한 법규, 정책들은 각 대안의 범위와 목표에 관련된 사실들을 제공한다. 이 데이터들은 1999 년에서 2016 년 사이의 것이 검토되었다. 방침들과 예산은 또한 프로젝트의 범위와 변화의 가능성을 이해하는 기준을 제공한다.

마지막으로 내부 이해관계자들과 외부 이해관계자들과의 인터뷰가 구조화된 질문지를 통해 실시되었다. 응답자들은 그들의 경험과 지식에 기반한 다섯 질문에 대답하였고, 그들의

답변은 우리동네 예술학교 프로젝트에 대한 배경, 관리, 결과, 장애물, 전망 등을 보여주고 있다. 모든 인터뷰이들은 문화예술교육과 관련된 경험을 가지고 있다.

#### 평가기준

제안된 정책 대안들을 평가하기 위하여 비용, 적정성, 대중의 지지, 그리고 행정적 실현가능성의 네 가지 기준이 사용되었다. 각 기준은 1~5의 기분을 사용하여 평가되었고, 각 기준에 대한 점수는 제안된 기준에 부합하는 정도에 근거하여 합산되었다.

이 기준은 대안들을 평가하는데 고려해야 할 대표적인 것들로 선택되었지만, 이 보고서는 포괄적인 공공 설문조사가 결여되었다는 한계가 있다. 그러나 존재하는 통계자료와 문헌들이 이를 보완하는 유용한 자료들을 제시하여 주었고, 이해관계자들과의 인터뷰 또한 이러한 점을 보완할 수 있었다.

#### 4. 정책대안들

이 부분은 우리동네 예술학교 프로그램에 대한 세 가지의 유망한 대안들을 검토한다. 이 프로그램에 집중하는 데에는 두 가지 이유가 있는데, 첫째는 이 프로그램이 문화예술교육 프로그램 중 서울시가 가장 큰 예산지출을 하고 있기 때문이고, 둘째는 이 프로그램이 서울시가 지방정부로서 자체의 계획과 예산을 가지고 실시한 첫 번째 사업이기 때문이다.

##### 옵션 1: 교육 장르의 확대

이 옵션은 수혜자들의 욕구를 충족시키기 위해 교육 장르를 확대시키는 것이다. 이 정책은 회화, 조각, 체육 등 여타 장르로 문화예술교육을 확대시키는 것이다. 이 프로젝트는 2010년 오케스트라 교육을 실시하는 시범사업으로 시작되어 2015년 뮤지컬 장르를 추가하였다.

Fiske의 연구에 따르면 2,000명의 공립학교 4-8학년의 학생들을 관찰한 결과, 풍부한 예술교육 프로그램과 창의력, 인지력, 학업 성취를 위한 개인 능력 간에 강한 상관관계를

발견할 수 있었다. Kim 역시 다양한 장르의 문화예술교육이 참여자들의 관심을 증가시킬 수 있을 뿐 아니라 지역적 고유한 특색에 기반한 어린이 센터를 건립하는 데 도움이 된다고 주장하였다.

비용적인 면에 이 옵션은 시가 확보가능한 예산의 범위에서 실행가능하기 때문에 받아들일만 하다. 오케스트라 교육이 다른 교육 장르에 비하여 기구나 인건비 등에서 비용이 많이 드는 편에 속하기 때문에 다른 장르로의 변경이 가능하다.

효과성면에서 이 옵션은 다양한 종류의 문화예술에 참여할 기회를 저소득층 어린이들에게 제공함으로써 이들의 욕구에 부합할 것으로 기대된다. 다양한 커리큘럼은 참여를 촉진시키고 이는 높은 효과를 창출할 것으로 기대된다.

대중적 지지측면에서 이 대안은 지속적으로 긍정적인 관심을 불러일으킬 것이다. 몇몇 미디어는 다양한 문화예술교육 기회를 저소득층 어린이들에게 제공하는 것은 빈부의 격차를 줄이는 데 도움이 된다고 강조하고 있다.

행정적 실현가능성 측면에서 이 대안은 효과적으로 실행될 수 있다. 모든 과정에서 시 담당자는 프로젝트의 전 과정을 관리하고 통제할 수 있다. 인적, 재정적 자원의 측면에서 약간의 한계는 있을 수 있으나 개선의 여지는 있다.

## **옵션 2: 지식과 정보를 공유하는 플랫폼**

두 번째 대안은 참여자들 간에 지식과 정보를 공유함으로써 정책 효과를 촉진시킬 수 있다. 웹 상에 플랫폼이 만들어지면 시 관계자, 구청 직원들, 교육 실시 기관들의 인력들, 그리고 강사들 모두가 프로그램을 발전시키기 위해 서로 대화하고 자신들의 의견을 공유할 수 있다. 프로그램에 참여하는 학생 또한 토론에 참여하여 자신의 의견을 개진할 수 있다. 대화를 통해 참여자들을 적극적이고 자발적으로 프로그램에 참여하게 될 것이다.

Pan 과 Leidner 에 따르면 공동체 내 또는 공동체 간에 지식을 공유하는 것을 지원하는 정보 기술의 사용은 조직의

	<p>지식관리체계를 실행하려는 노력을 보여주는 것이다. 일단 조직의 지식관리체계가 형성되면, 정책 결정자들은 누가 그 프로그램을 담당하는지에 상관없이 프로젝트를 향상시키는 데 큰 도움을 받게 될 것이다. Garth 는 모든 참여자가 게시판과 제공하는 서비스, 그리고 동료그룹, 블로그 등의 다양한 디지털 플랫폼을 통해 프로그램에 대한 생각과 커리큘럼의 개발에 대한 강한 지원을 할 수 있다고 주장한다.</p> <p>이 대안은 문화예술과에서 별도의 예산의 책정하여야 한다는 점에서 높은 비용이 소요된다.</p> <p>이 대안은 매니저들(시 담당자, 구청 담당자, 교육시행기관의 직원들), 강사들, 그리고 교육에 참여하는 학생들의 수요에 부합할 것으로 기대된다. 우선 온라인 플랫폼은 시 공간적 제약이 없기 때문에 모든 참여자들은 원하는 때에 효과적으로 접근하여 필요한 정보를 얻을 수 있다. 또한 플랫폼은 아카이브 역할을 하기 때문에 인사이동에 따른 문제점들도 해결해줄 것으로 기대할 수 있다. 학생들 또한 플랫폼을 통한 교육활동에의 참여를 통해 강한 소속감을 갖게 되고, 이는 교육의 효과와 직결될 수 있다.</p> <p>이 대안은 전문가들에게서는 강한 긍정적 반응을 얻고 있으나, 대중의 반응은 다양하다. 젊은 세대의 경우 인터넷의 사용이 친숙하기 때문에 온라인 플랫폼에 대해서도 호의적인 의견을 보이고 있으나, 노년층의 경우 별다른 관심을 보이고 있지 않다. 행정적 실현가능성의 측면에서 이 대안은 유리한 점과 불리한 점을 모두 가지고 있다. 새로운 프로젝트가 예산을 확보하여 실현되는 것은 무척 어려운 일이다. 하지만 일단 플랫폼이 만들어지기만 한다면 이는 시 내부나 시민들에게 매우 긍정적인 효과를 가져올 것이다.</p> <p><b>옵션 3: 구청과 교육실시 기관과의 비용분담</b></p> <p>이 대안은 25 개 구청과 교육 실시기관과 프로젝트의 비용을 분담하는 안이다. 몇몇 사회복지 서비스의 경우에는 중앙정부와 광역지방자치단체, 그리고 기초지방자치단체 간의 비용분담을</p>
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	<p>의무적으로 규정하는 경우가 있다. 이 대안은 구의 선정에 객관적이고 공정한 기준을 제시할 수 있고, 시의 재정적 부담을 완화시키며, 시와 구청, 그리고 교육실시기관 사이의 파트너십을 더욱 강화시킬 수 있다. 프로젝트를 확대 실시 하기 위한 가장 근본적인 이슈는 비용 문제이다. 2010 년 사업을 실시한 이래 시는 계속해서 예산을 확대하여 왔고, 이는 사업의 결과에 대해 시와 시의회는 만족한다는 근거가 될 수 있다.</p> <p>시는 25 개의 자치구 중 사업을 실시할 일부의 구를 선택하여야 하는데, 그 때 비용분담 비율을 기준으로 사용할 수 있다. 시의 입장에서 구를 선택하는 것은 매우 힘든 작업인데, 비용분담 비율은 객관적이고 명확한 기준을 제공하여 줄 수 있다.</p> <p>이 대안은 시의 예산 부담을 감소시켜 줄 수 있다는 점에서 비용적인 면에서 우수하다.</p> <p>비용분담으로 인해 프로젝트에 참여하는 구청과 교육실시기관과 시 간에 강한 파트너십을 형성할 수 있다면 효과성 측면에서도 이 대안은 우수하다. 또한 시가 동일한 예산을 확보하고 파트너들도 예산을 확보할 수 있다면 더 많은 저소득층 어린이들이 정책의 수혜대상이 될 수 있다.</p> <p>이 대안은 내부 이해관계자들에게는 강한 지지를 받지만, 대중들은 관심이 없고, 구 관계자들은 강하게 불만을 표한다. 시민들에게 중요한 것은 자신들이 정책집행의 대상이 되는지의 여부이지, 예산이 중앙정부의 것인지, 광역지자체의 것인지, 기초지자체의 것인지는 중요치 않다. 구 관계자들은 구의 열악한 재정상태를 감안할 때 이를 선발의 기준으로 삼는 것은 부당하다고 주장한다.</p> <p>행정적 실현가능성 측면에서 이 대안은 시의 재정적 상태에 긍정적 청사진을 제시할 수 있으나 그 저항도 만만치 않을 것으로 보인다. 구청의 적극적 반대와 정치적인 저항을 효과적으로 제거할 수 없다면, 이 대안의 실현가능성은 낮다.</p>
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	<p><b>5. 결론</b></p> <p>세 가지 대안을 네 가지 평가기준에 의해 평가해 본 결과 교육 장르의 확대가 가장 높은 점수를 얻었다. 첫 번째 대안이 단기 우선 과제로 추천할 만하다. 다른 두 대안 역시 다른 기준에 의할 때 높은 점수를 얻었다.</p> <p>이 추천안은 또한 윤리적으로도 건전하다. 첫 번째 대안은 저소득 어린이들에게 문화예술교육을 제공함으로써 빈부의 격차에서 야기되는 높은 사회적 비용을 막을 수 있고(duty ethics), 이 옵션은 또한 많은 어린이들에게 기회를 제공해 줄 수도 있으며(공리주의), 정책결정자가 풍성한 문화적 삶에서 저소득층을 배제하지 않는다는 점에서 virtue ethics 에도 부합한다.</p> <p>이 대안을 실행하기 위해서는 세 가지를 고려하여야 하는데, 첫째 수혜대상들이 무엇을 배우길 원하는지 분명히 하여야 하고, 둘째 새로운 커리큘럼을 개발해야 하고, 셋째 구와 교육실시 기관과의 강력한 파트너십을 형성해야 한다.</p>
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December 5, 2016  
Mayor of Seoul, South Korea  
110 Sejong-daero, Jung-gu  
Seoul, Korea 100-744

Dear Mayor:

I have the honor to submit to you *Culture and Art Education for the Disadvantage Youth: Options to Revitalize “Support for the Community Art School” Project in Seoul, South Korea*. This report is the product of research and analysis over the fall months of 2016. Culture and art education for the disadvantaged youth is not only an individual concern threatening cultural well-being life, but also a national issue related to the gap between the rich and poor. Assisting disadvantaged youth is a challenging issue for the government. The City started it as a pilot in 2010 and it is time to think about how to improve this project.

After examining three alternative policies to revitalize the project, my recommendation is “expansion of education genres” as the first priority in the short-term. This policy is recommended based on the use of four evaluative criteria: cost, effectiveness, public support, and administrative feasibility. Factors to consider in implementing the option—clarifying what the target population wants to learn, developing new curricula, and building powerful partnerships with gu-districts and private institutions—are discussed as part of the recommendation.

The City can also implement the other two options—Platform for Sharing Knowledge and Information, and Expense Sharing with Gu-district Offices and Private Institutions—as a long-term plan. If they are all implemented effectively, there may be a synergetic effect in revitalizing the project for disadvantaged youth.

Respectfully,

Sunmi Kang  
Deputy Director of Administration Headquarter, Seoul Metropolitan Government

## **Executive Summary**

For several decades after the Korean War, South Korea had been impoverished and the government provided only a minimum of food, shelter and medical care for the low-income population. As Korea's economy has grown, there was more and more demand for the government to intervene. Koreans believe that government needs to guarantee various social welfare services. The government carries out diverse cultural policies through an emergence of social need for culture. Culture and art education has been an important component of welfare policies since the "Support for Culture and Art Education Act" was established in 2005. The government has sought to develop and implement this policy to enrich cultural lives by creating various programs. The Seoul metropolitan government has been striving to meet this trend in cultural welfare policies by offering five culture and art education projects.

In this study, information was collected using three methods. Firstly, academic literature and statistics include issues, opinions, and historical background on culture and art education, and the evaluation of related projects. Secondly, applicable laws, rules, and policies provide facts regarding the scope and goal of each alternative. Planning documents and budgets also furnish criteria to understand the scope of projects and possibilities of change. Thirdly, interviews with internal and external stakeholders supplied information on policy options, barriers to implementation, and future plans.

This report presents three alternatives to revitalize "Support for the Community Art

School” project: Expansion of Education Genres, Platform for Sharing Knowledge and Information, and Expense Sharing with Gu-district Offices and Private Institutions. Each is evaluated using four criteria: cost, effectiveness, public support, and administrative feasibility.

Using the criteria, the assessment of the options indicates that Expansion of Education Genres is the best policy. This option is a positive way to contribute to an enrichment in cultural lives for disadvantaged youth. Thus, it is recommended as the first priority policy for the short-term. The other options listed previously also had good scores for other criteria. Therefore, the City can also implement the other two options as long-term projects.

## **I. Problem Statement**

For several decades after the Korean War (until the early 1990s), the state of South Korea (hereafter Korea) had been impoverished and the government only provided minimum support such as food, shelter and minimal medical care for the low-income population. The government could not afford much and people felt fully justified in the governmental role. However, as Korea's economy has grown, there has been more and more demand for the government to intervene. Koreans believe that government should guarantee various social welfare services, beyond mere just survival. This includes supporting the individual to maintain health through preventive and rehabilitative medicine and enjoying a rich cultural life. As diverse and individual needs increase, and the realm of social issues expands, the need for the government to support the community is evident. In this context, through an emergence of the social need for culture and the change of perception as a public sector, cultural welfare is expanding as a new field. Along with this trend, the central and local government carry out diverse cultural policies, but the low-income population does not have enough opportunities to enjoy the cultural life (Oh, 2011).

The Korean government arranged new cultural and art policies through the development of the Innovative Committee on Cultural Administration in 2003. Before this development, there was not a policy for culture and art education. As a result, all people will now be considered in cultural policies. While the previous policies focused on the supply side such as supporting artists, the culture and art education

policy considers the demand side. Culture and art education has been an important component of welfare policies since the “Support for Culture and Art Education Act” was established in 2005 (Ministry of Culture and Tourism, 2006).

The Seoul metropolitan government has been striving to meet this trend in cultural welfare policies. It offers five culture and art education projects: “Support Project for Korean Classical Music Artists in School Programs,” “Managing Seoul Culture and Art Education Center,” “Support for the Community Art School,” “Art Education for the Handicapped Children,” and “Art and Music Education for Low-Income Bracket Children” (Seoul Metropolitan Government, 2016). These projects have various reasons for why they were implemented (e.g., realizing social justice and integration, developing human resources and promoting Korean classic art), who is taught (e.g., regular adults, low-income adults, gifted adolescents, regular students, and low-income students), and what is taught (e.g., painting, orchestra, play, musical, and Korean classic music). However, the City has not established a strategic plan for culture and art education. As the person in charge changes frequently (in the civil service, personnel changes occur every one or two years), the projects may be completely changed. As a result, the projects are not well-organized, systematic, or continuous, which can lead to short-term policy goals, the reduction of project impact, and waste of budgets.

The purpose of this Action Report is to examine the options available to revitalize “Support for the Community Art School” project in Seoul by: (1) identifying the culture and art education policy background and reviewing the relevant literature,



(2) discussing the methodology and evaluative criteria, (3) analyzing the policy options, and (4) suggesting the best policy using evaluating criteria.

## **II. BACKGROUND AND LITERATURE REVIEW**

### **Background**

The historical evolution of culture and art education policy will be categorized in four stages: (1) the period prior to the introduction of the culture and art education policy (before 1999), (2) the formative period of the policy (2000-2005), (3) the enhancement of the policy (2006-2012), and (4) the efforts to strengthen consumer-directed services (2013-present). Each period has focused on a different issue.

First, during the period prior to the introduction of the culture and art education policy, the only professional education and training available was for being an artist. Culture and art education consisted of practical techniques and professionalism. Education in elementary, middle, and high school was a large part of institutionalized art education. It was divided into regular curriculum and content outside the regular curricula such as clubs (Kim, 2004). Culture and art education consisted of a small part of the regular curriculum compared to other subjects, and the percentage of culture and art lessons compared to the entire lesson markedly decreased in higher grades. Whereas the ratio of culture and art lessons was 20% for first and second graders in elementary schools, the ratio was 0% for third graders in high schools (equivalent to twelfth grade in the U.S.) (Lee, 2006). Art lessons in school curriculum were considered separate from other subjects and this prevented multidisciplinary and encompassing education. For this reason, the art lessons in colleges set the goal of only growing professional artists. This type of college education created a structural

imbalance between social demand and supply for art personnel and many graduates had difficulties finding jobs (Choi, 2015).

The fragmented projects were implemented without a systematic and integrated plan because the culture and art policy was alienated from both cultural policy and education policy. The Ministry of Culture and Tourism gave subsidies to Korean National University of Art (\$270 million U.S.) and Gugak National Middle School and High School of Korean Classical Music (\$28 million U.S.) in 1999 (Ministry of Culture and Tourism, 1999). There was no public interest and no connection among resources such as facilities, manpower, and programs (Choi, 2015).

Second, during the formative period of the policy, the initiative aimed at building a model of cooperation and institutionalizing a necessary network in the community to establish a foundation for long-term arts education planning in schools. Art instructors' delegation to schools and the Support for Culture and Art Education Act was central. The emergence of culture and art education as a policy began in the early 2000s with the efforts of overcoming the previous drawbacks and extending the goal to consider both the producers and the consumers of art. The Ministry established the culture and art education policy in 2000 by introducing a list of culture and art education practitioners with the purpose of improving the quality of education. This list was enlarged to plays in 2002, movies in 2004, and dances and cartoons in 2005 (Yoon, 2006).

The Ministry established the 'Culture and Art Education Division' in February

2004 and published the Comprehensive Plan for Culture and Art Education with the Ministry of Education in November 2004. In 2005, in connection with the regional facilities (e.g., art center and the house of culture), cultural welfare programs were provided to the residents (Ministry of Culture and Tourism, 2004). The budget of the support project for art instructors had increased more than 11 times since 2000 and the total budget of culture and art education policy was three times higher than 2000. The legal and institutional bases were established in 2005 in accordance with the Comprehensive Plan enacted in 2004. The Korea Culture and Art Education Agency, which is in charge of the efficient execution of policies associated with culture and art education, was established in February 2005; the Support for Culture and Art Education Act, which is the legal basis of support at the national level, was enacted in December 2005 (Ministry of Culture and Tourism, 2005).

Third, during the enhancement of the policy, the Ministry of Culture and Tourism was especially active between 2006 and 2012. The enforcement ordinance for the Act was promulgated, the Advisory Committee for Culture and Art Education was organized, and regional support centers for education were built in 2006. Various systematic programs based on the previous projects' evaluation were developed and widely disseminated throughout the regional support centers. One unique characteristic of this period is the provision of culture and art education for nursing homes, orphanages and rehabilitation centers for the disabled (Ministry of Culture and Tourism, 2006).

In 2008, the administration of President Lee Myung Bak sought to pursue the

culture and art education policy as one of the major national goals and an agreement for this was signed between the Ministry of Culture, Sports, and Tourism and the Ministry of Education and Science Technology. Art instructors in five fields were sent to nearly one-third of the schools (n=3,626). The policy for child welfare institutions was expanded to children and adolescents of low-income families. The government cooperated with local governments and communities in order to develop various programs (Ministry of Culture, Sports, and Tourism, 2008).

The government hosted the Second World Conference on Art Education in May 2010 with UNESCO; about 2,900 representatives from 107 countries participated in this conference. “Seoul Agenda: Art Education Development” was officially adopted with the consent of all countries through UNESCO procedures. The conference emphasized the contribution of the Korean government to world culture and art education history (Ministry of Culture, Sports, and Tourism, 2012). The government attempted various projects based on the great budget increase and the Ministry of Culture, Sports, and Tourism strengthened its position as a competent ministry for culture and art education (Choi, 2015).

Fourth, during the efforts to strengthen consumer-directed services, President Park Keun Hye’s administration (2013-present) has sought to pursue decentralization and customer-directed paradigm through the enactment of the 2013 Cultural Fundamental Act and the 2014 Regional Culture Promotion Act. The qualifications for the art instructors are required by law and 3,469 instructors acquired their qualifications in 2013. Small projects supported by the fund were finished and

changed to the projects supported by government budgets<sup>1</sup>. The government has made an effort to provide education for children, adolescents, elderly, and the disabled in low-income families. 373 art instructors were sent to 425 institutions for the disadvantaged, while 274 art instructors were sent to 336 institutions for the children's integrated education on a trial basis (Ministry of Culture, Sports, and Tourism, 2013). The long-term plan for culture and art education, established in 2014, has three strategies: daily routine education, localized education, and substantial education.

In summary, the government has tried to provide opportunities for all to enjoy cultural life and has continued to increase its budget on culture and art education (Kim, 2014). In effect, Korea has responded to the increased concern for policies addressing the quality of cultural life for the people. Under these laws, the government has sought to develop and implement the policy for the enriched cultural lives and endeavored for this purpose by distributing various projects in both quantitative and qualitative aspects.

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<sup>1</sup> The government has two kinds of financial sources: funds and the budget. The projects based on these funds are small and unstable, while the projects based on the budget are stable and continuous because they are reviewed by Congress when the budget is approved.

## **Literature Review**

The pertinent literature addresses three themes that have implications for improving culture and art education for disadvantaged youth: (1) the concept and category of culture and art education, (2) the legitimacy of public support for culture and art education, and (3) reviews of projects for disadvantaged youth.

First, this paper identifies a definition of “the arts” and the concept of “culture and art education.” There are many definitions of what constitutes the arts. Bamford (2006) argues that, more than any other area, the arts reflect the unique cultural circumstances of a nation. Her subsequent review of the arts in Icelandic education notes that the arts must always be characterized as fluid and dynamic. She insists that it is impossible to give static definitions because as soon as these definitions are written, they are outdated (Bamford, 2009). Ewing (2010) explains that the arts include dance, drama, literature, visual arts, music, film and other media arts. UNESCO (2006) contends that the arts might encompass performing arts (dance, drama, music), literature and poetry, craft, design, digital arts, storytelling, heritage, visual arts and film, media, and photography.

Some studies describe “arts education” as “arts in education” or “education through the arts” (Bamford, 2006; Gadsden, 2008). Both “arts in education” and “education through the arts” denote the centrality of engagement in the arts; these terms imply that arts strategies can be used as pedagogical tools to facilitate learning, to foster the capacity for creative and flexible thinking, as well as to provide a way of

coming to understand and make connections across different kinds of knowledge. UNESCO (2006) explains that arts education is an expanding field of educational research and practice informed by investigations into learning through art experiences. According to UNESCO, there are three dimensions to arts education: (1) the student gains knowledge in interaction with the artistic object or performance, the artist, and his or her teacher; (2) the student gains knowledge through his or her own artistic practice; and (3) the student gains knowledge through research and study (of an art form and of the relationship of art to history).

However, in Korea, the term “arts education” has been considered only in painting and classic music. For the purpose of overcoming this narrow concept, a term “culture and art education” was coined newly for policies (Kim, 2010; Kim, 2004; Kim 1997; Choi, 2015). Culture and art education can be divided into categories based on target groups and transmission channels. Table 1 shows the categories (Kim, 2004; Lee, 2006; Choi, 2015). Most of the culture and art education for disadvantaged youth is placed in the second category, social culture and art education.

**Table 1** *Categories of Culture and Art Education*

<b>Transmission Channel</b> <b>Target Group</b>	Schooling	Social Education (Out-of-Schools)
The Public	I. School Culture and Art Education	II. Social Culture and Art Education
Artists	III. Professional Education and Training in Arts	IV. Professional Reeducation and Retraining in Arts

Source: Choi (2015), p. 51



Second, the literature emphasizes the legitimacy of public support for culture and art education. A large literature has discussed the philosophical and economic arguments that might justify government involvement and subsidies to public charities for the arts (Fullerton, 1991). On the one hand, advocates for the arts justify governmental subsidies by economic benefits, educational and work force benefits, health benefits, and civic benefits (National Governors Association, 2009; Ruppert, 2006; Catterall, Dumais & Hampden-Thompson, 2012; Stuckey & Nobel, 2010; Stern & Seifert, 2009). On the other hand, some analytically-minded economists (but not all) may argue that the free market works reasonably well on its own, without much governmental interference, unless some well-defined market failure causes a misallocation of resources (Fullerton, 1991). According to the National Assembly of State Arts Agencies (2014), like most areas of state spending, public appropriations to the arts have seen periods of growth and decline tied to state budget conditions.

During the past 50 years, U.S. state governments have maintained a commitment to the arts, establishing arts agencies in all 56 (sic) states and jurisdictions and allocating funding to state arts agencies and their programs. Most scholars and policy makers in Korea also agree on the legitimacy of the governmental role in the arts, and government leads support for culture and arts including funding. Governmental subsidies for artists and arts organizations account for a large percentage of the support (Kim, 2014). However, some authors have shown that governmental subsidies lead to standardized quality rather than improving the quality (Ernst, 1999; Abbing, 2002). They insist that beneficiaries also complain about small

amount of subsidies. In particular, Seo (2007) notes that, in order to overcome these complaints and to obtain the legitimacy for support, the government should aid culture and arts education.

Several studies have described the impact of culture and art education. Fiske (1999) and Deasy (2002) provides convincing evidence of, and remarkable consensus on the existence of, a strong positive relationship between participation in arts and benefits for individual learners. Fiske's work brings together seven major independent research studies in a meta-analysis that highlight the benefits of culture and art education for children from disadvantaged backgrounds. In one of these studies (Catterall, Chapleau & Iwanaga, 1999), the students with high levels of arts learning experiences in a sample of 25,000 students across the U.S. earned higher grades and scored better on standardized test measures than those with little or no arts involvement, regardless of their socioeconomic background. Culture and art education has also contributed to developing learning outcomes in other disciplines. Deasy (2002) explores the relationship between the cognitive capacities developed through education in dance, drama, music, and the visual arts, and participants' academic and social skills. McCathy, Ondaatje, Zakaras, and Brooks (2004) delineate four kinds of provision of arts experiences: arts-rich environments, the arts as learning tools across the curriculum, the use of arts experiences in non-arts classes, and direct instruction in particular art forms. The study entails reviewing all benefits associated with the arts, analyzing how they may be created, and examining how they accrue to individuals and the public through different forms of art experience.

Lastly, the literature provides a review of culture and art education policy for the disadvantaged youth and explores ideas for improvement. Several studies have examined Venezuela's government-funded, national music education program, *El Sistema*. Uy (2012) contends that it has attracted worldwide attention because of its purported success in "saving" children from lives filled with drugs, violence, and crime by giving them the opportunity to play in an after-school orchestra, one to four hours a day, five to six days a week. He also explains that organizationally and structurally, an important long-term strength of *El Sistema* is its resource base. It utilizes financial support from both the public and private sectors, while also engaging the local community to work for its cause. Lesniak (2012) also explains characteristics of *El Sistema*: (1) time investment (students in *El Sistema* spend a significant number of hours and years on their instrument), (2) monetary incentives (the program is free for all participants, including free classes, free music, and free instruments) and (3) group instruction on specific orchestral works (the educational structure of *El Sistema* is focused on group instruction in the orchestra format through development of specific repertoire). Hopkins, Provenzano, and Spencer (2016) examine the benefits, challenges, program characteristics and instructional approaches of an *El Sistema* inspired (ESI) after-school string program developed as a university-school partnership. They find that a safe and supportive learning environment, flexible teaching, and peer-mentoring opportunities lead to benefits including high levels of musical achievement, increased learning opportunities, perceived benefits of discipline, perseverance, positive attitude, and hard work.

Additionally, the literature recommends the enrichment of the genres for culture and art education, and a platform and networks (Kim, 2014; Kim 2008). Kim (2014) argues that culture and art education projects in Korea lack variety, and the projects should have various genres including music, painting, drama, and many others. He notes that a platform is needed for active research and discussion to review diversified concepts and to achieve policy consistency related to culture and art education. He also states that practical and diversified networks including network and regional cooperation model need to be strengthened, and a policy to enhance local-oriented culture and art education projects should be implemented.

In summary, this review has included studies examining policy action trends for culture and art education and studies on the legitimacy of public support for culture and art education. The research also suggests ideas for improving existing culture and art education projects. However, the suggestions are not based on specific evaluation criteria. This paper has evaluated the selected options, with specific criteria, based on the current literature to help managers develop more effective culture and art education projects.

### III. METHODOLOGY AND EVALUATION CRITERIA

#### **Methodology**

Information for this paper is gathered utilizing the following sources:

- ◆ academic literature and statistics;
- ◆ applicable laws, rules, policies, budgets, and planning documents; and
- ◆ interviews (n=seven) with the staff of the Culture and Art Division in Seoul Metropolitan Government, the Seoul Philharmonic Orchestra, the Gangdong-gu district office, the Geumcheon-gu district office, the Guro-gu district office, and the Nowon-gu district office.

First, academic literature and statistics include issues, opinions, and historical background on culture and art education and the evaluation of related projects. These materials are reviewed between the years 1990 and 2016.

Second, applicable laws, rules, and policies provide facts regarding the scope and goal of each alternative. These data are analyzed between 1999 and 2016. Planning documents and budgets also provide the criteria to understand the scope of projects and possibilities of change using materials between 1999 and 2016.

Finally, interviews with internal (n=two) and external (n=five) stakeholders were conducted through structured questionnaires by email. Interviewees answered five questions based on their experience and knowledge. Interviews show the background, management, outcome and obstacles, and vision for the “Support for the

Community Art School” project. All interviewees have experience implementing the projects related to culture and art education. The internal stakeholders manage all five projects related to culture and art education in the Seoul Metropolitan Government. They have balanced perspectives among the projects and provide the latest information and future directions. The Gangdong-gu district office, the Geumcheon-gu district office, the Guro-gu district office, and the Nowon-gu district office were selected among 25 district offices in Seoul to implement the Community Art School project in 2015. For this reason, the staffs of the district offices have fully experienced this project and therefore recognize the possible obstacles and improvements.

### **Evaluation Criteria**

Four criteria are used to evaluate the proposed policy options: cost, effectiveness, public support, and administrative feasibility. Each criterion will be measured on a decision matrix with a ranking scale of 1 to 5, with 1 being strongly disagree and 5 being strongly agree. Scores for each option are summed based on the evaluation of the extent that the proposal meets the criteria.

- ◆ Cost includes government expenditure to perform an option and consists of direct and indirect cost. Indicators for direct cost are subsidies for instructors’ wages, instruments and materials, program development, and instructor training. The indirect costs include program operation and administration expenses (i.e., administrative staff salary, rent, and power). The data source will be policies, budget, interviews, and planning documents.

- ◆ Effectiveness is the extent an option achieves its intended goal. If more people enjoy the project (i.e., participation in lessons and recitals), the score will be high. The data sources for effectiveness are interviews and academic literature.
  
- ◆ Public support is the extent to which the citizen and government officials accept an alternative. Indicators include media attention and responses by project participants. This will draw upon media sources, interviews, statistical data, and academic literature.
  
- ◆ Administrative feasibility is how readily an agency can implement an option in terms of current laws, regulations and organizational structure. The data sources are applicable laws, rules, interviews, and budget.

These criteria were selected as representative of the considerations made in the evaluation of options. One of limitation of this paper is that a comprehensive poll of public opinion is not conducted. However, the existing statistics and literature related to the culture and art education for the disadvantaged youth provide useful data, such as information on projects needs for the community art school. Furthermore, by focusing on intensive interviews with stakeholders, information on barriers and public support is provided.

## IV. MANAGEMENT POLICY OPTIONS

This section describes the three most promising alternatives to improve the “Support for the Community Art School” project: expanding education genres, building a platform for sharing knowledge and information, and encouraging 25 city districts<sup>2</sup> and private institutions to share the project budget. There are two reasons the “Support for the Community Art School” program is the focus. The first is that the City spends the most on the project among culture and art education initiatives. The second reason is that it was the first project that the City implemented with its own plan and budget. Each of the reform alternatives is analyzed using criteria previously mentioned: cost, effectiveness, public support, and administrative feasibility. This report focuses attention on the needs of the Culture and Art Division of the Seoul Metropolitan Government and its utilization of policy options. It is designed to provide decision makers throughout the profession with a comprehensive evaluation of these available policy alternatives.

### **Option 1: Expansion of Education Genres**

This option increases education genres to fulfill the beneficiaries’ needs. This policy would allow for various genres of culture and art education such as painting, crafts, gymnastics, and other cultural fields. This project was started as a pilot project with only an orchestra curriculum in 2010. The 25 gu-district offices and the Seoul

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<sup>2</sup> Seoul is composed of 25 districts, called as “gu.” The City selected several districts and private institutions as partners for this project. Each district selected has an opportunity to provide an art education program by the selected private institution for its residents.



City Council proposed a plan to offer at least three education genres, and the musical curriculum was added in the project in 2015 (Seoul Metropolitan Government, 2016).

Based on a study of over 2000 pupils attending public schools in grades four-eight, a group of researchers from Teachers College Columbia University found significant relationships between rich arts programs and creative, cognitive, and personal competencies needed for academic success (Fiske, 1999). The expansion to various genres such as painting, music, and other cultural fields may build youth cultural centers based on regional distinctive characteristics as well as an increase of participants interested in expanded curricula (Kim, 2014).

**Cost.** The cost for this option is acceptable because the City can secure a budget for seven gu-districts' activities every year and allocate the budget to each activity. In the 2016 budget, the government planned five orchestra education activities and three musical education activities. The wage for an orchestra instructor is KRW 55,000,000 for six months and the wage for a musical instructor is KRW 32,000,000 for six months (Seoul Metropolitan Government, 2016). The indirect cost for an orchestra is KRW 5,600,000 and the indirect cost for a musical is KRW 6,000,000 (Seoul Metropolitan Government, 2016).

Park (personal communication, September 25, 2016), a staff member of the City, stated that the indirect costs such as administration expenses are similar depending on the genres but the direct costs vary. He said the instructors' wages and the expenses for instruments and materials depend on what genre is being taught. Choi, a staff

member of the Nowon-gu district office, also said that the cost for an orchestra education is much more expensive than other culture and art education genres because personnel expenses and instruments are high-priced. If the government wants to adjust the education curricula, adding the education genres within the budget will not be a problem (personal communication, September 20, 2016). Han (personal communication, September 25, 2016), a staff member of the Seoul Philharmonic Orchestra, stated that when the government implemented an orchestra education as a pilot project in 2010, the budget was KRW 10,000,000 and the beneficiaries were only 30 students. He said that an orchestra education is cost-inefficient in the number of beneficiaries. Park (personal communication, September 25, 2016) also agreed that if the government sticks to the tangible quantitative output, such as the number of beneficiaries, an orchestra education may be faced with a difficulty. He said that, in this sense, substituting the genres, which are spent less for educating a student than an orchestra, may be welcomed by the City Council.

**Effectiveness.** Option one is expected to meet the needs of disadvantaged youth by providing an opportunity to participate in various kinds of culture and art education. The diverse curricula encourage participation, and this creates a high-impact project (Kim, 2014). Elpus (2015) quasi-experimentally compares a nationally representative sample of adolescents who did and did not study the arts on a variety of measures indicative of positive youth development. He finds that students of the arts (visual art, music, dance, drama, and film/media arts) are significantly more optimistic about their chances to attend college than non-arts students, and student of music and dance are

significantly less likely than non-arts students to be engaged in delinquent behaviors during adolescence.

One advantage for various genres is that a teaching program in which a variety of well-chosen subjects and activities are dispersed in such a way as to accommodate differences in the interests and experiences of the participants (Park, 2016). He indicates that to maintain participant interest while providing culture and art education, a curriculum should be well-designed, based on considering educational standards for culture and art education, determining the learning experience, organizing the learning experience and evaluating the level of learning.

Lee, a staff member of the Geumcheon-gu district office, stated that the current culture and art education projects lack variety and focus on playing the instruments in the orchestra. This is because people consider art education as classical music lessons. However, in the sense of culture and art music education, education is not confined to the orchestra (personal communication, September 30, 2016). Jinmin Kim, an employee of the Guro-gu district office, also stated that she would like to implement the project for as many residents as possible regardless of genre. The lessons with low-priced instruments and materials enable many citizens to experience culture and art education (personal communication, October 1, 2016).

**Public Support.** Providing various culture and art education opportunities will continuously attract positive attention from the population. Several media sources have emphasized that offering various culture and art education opportunities for

disadvantaged youth is necessary in order to close the gap between the rich and the poor. For instance, the Korean newspaper, *Hankyoreh*, reported that most of the applicants who passed the Seoul Arts High School entrance exam had parents with professional or high-income jobs who could afford the tuition, while the projects for disadvantaged youth were funded by the Seoul Metropolitan Government. The article also mentioned the necessity of expanding culture and art education genres (*Hankyoreh*, 2016).

Park, a City official, stated that the City Council required increasing the budget and genres continuously because the Council members recognized the culture and art education project for their own district residents as an important variable in elections (personal communication, September 25, 2016). Shin, a staff member of the City, stated that, in general, people like to have an alternative choice. She noted that people would take an interest in various genres, which lead the high public support (personal communication, September 25, 2016).

One concern related to this option is the participant satisfaction. Oh (2011) investigates what the participants' overall satisfaction rating with the culture and art projects, which have governmental subsidies, is. The result shows that 18.8% of the respondents are very satisfied, 42.2% of the respondents are somewhat satisfied, 37.7% of the respondents are neither satisfied nor dissatisfied, and 1.4% of the respondents are somewhat dissatisfied. However, the Ministry of Education conducted the satisfaction survey for those who attended the orchestra education project in 2015, which showed 81.5% of students, 79.4% of parents, and 83.4% of instructors were

satisfied (Ministry of Culture, Sports and Tourism, 2016). Even though the respondents of these two surveys are different, the participants in the orchestra project are more satisfied than those in other projects. This means that other culture and art education should be improved.

**Administrative Feasibility.** Expansion of education genres can be expected to be implemented effectively using the following steps: (1) announcing the executive project plan by the City, (2) selecting implementing institutions and gu-districts by the City, (3) selecting the learners by the selected institutions and gu-districts, (4) educating by the selected institutions, and (5) reporting the results. During all processes, the City manages and controls the project. The project started with the Seoul Philharmonic Orchestra, which took a role in educating the participants (this is the reason that the project had only one genre at the beginning). The City selected the institutions for musical education in 2015 and 2016. While it has some limitations in terms of human and financial resources, there is room for improvement.

First, there is a limit to the staff's professional capacity. To manage and control the implementing institution and gu-district office, the staff of the City should have knowledge about the education and the process. Although administrative ability is mainly required, knowledge about culture and art education may be helpful. Jungchul Kim, an official in the Gangdong-gu district office, stated that he managed the orchestra education for two years and understood more about the project this year than last year. However, he explained that the required skill was general administrative capacity and so the ignorance for the orchestra was not a problem. He thought the

professional knowledge for culture and art education could be complemented by the implementing institution (personal communication, September 20, 2015).

Second, there is a need to develop education programs and institutions to address the education. The City and the Seoul Philharmonic Orchestra have a well-organized curriculum for orchestra education through the last seven years' experience. Park, a City staffer, noted that if the City provides various culture and art education, it needs to create a standardized curriculum for a new genre (personal communication, September 25, 2016).

Culture and art education policy does not impose restrictions on people's right, but distributes welfare benefits. For this reason, the law allows a wide range of discretion in programs and projects. The City can expand the education genres if the City can persuade the Council and secure the budget. Shin, the City official, stated that she was fascinated by the culture and art education projects because she could do many things with fewer constraints (personal communication, September 25, 2016).

In summary, the cost of this option is modest. Within the current budget, a new genre education can be added instead of the orchestra education. This option is very effective because it encourages the participation and promotes the effect. The option can draw strong public support due to diversity. The administrative feasibility of this option is good. While there are some obstacles, such as the staff's capacity and a new standardized curriculum, there is also the possibility for improvement based on the wide range of discretion.



## **Option 2: Platform for Sharing Knowledge and Information**

Option two promotes the policy outcome by sharing knowledge and information among participants. With the platform built on the web, the City staff members, the gu-district office staffers, implementing institutions personnel, and instructors can communicate with each other and share their opinions to improve the project. The students who participate in the project also can join discussions and propose their ideas. Communication encourages the participants to participate actively and voluntarily (Lee, 2014).

The use of information technology to support knowledge sharing within and between communities presents an organization's efforts to implement an organizational knowledge management system (Pan & Leidner, 2003). Once an organization knowledge management system is built, it supports policy makers to improve the project regardless of who is in charge of the project. According to Garth (2016), all participants have their strongest support for project ideas and curriculum development through various digital platforms including discussion boards, serving list, peer groups, and blogs. He stated that these resources give participants a wealth of assistance about art teaching and content, and provide opportunities for establishing community spirit and self-esteem.

**Cost.** The cost for this option is high because there is no similar activity in the City Culture and Art Division and a Division staff member would need to have a budget. Building a platform, in general, costs KRW 30,000,000. The direct cost is KRW



18,000,000 including the wages of programmers and expenses for servers and programs. The indirect cost is KRW 12,000,000 including the wages of maintenance staff, rent, and utilities.

Shin, the City official, stated that it is very difficult to secure the budget for a new project because the City has a tight budget; persuading the budgetary department in the City and the Council is difficult. She explained that she planned a research project to improve culture and art education of the City, but failed to secure a budget. She thought that establishing a platform on the web for sharing opinions, information and activities would be very meaningful, but approval is doubtful (personal communication, September 25, 2016).

**Effectiveness.** This option is expected to meet the needs of managers (employees of the City, the gu-district offices, and the implementing institutions), instructors and disadvantaged youth who participate in the project. Above all, an online platform does not have time and space restraints. All participants such as the students, the instructors, and the staff members can conduct activities across traditional geographic borders and timing issue, to varying degrees. Therefore, the project that citizens are able to access is actively performed (Oxera, 2015).

Second, the platform performs as an archive role and mitigates the risk of a staff member's rotation. A successor can gather all information about the project anytime without a predecessor as long as he/she uses the platform. Managers can improve the project through continuous and interactive communication with participants. They can

get information easily and focus on real-time feedback. A manager can propose a better plan by looking at other activities from a broader perspective such as a peer developer (Lee, 2014).

Third, a student has a strong sense of belonging to his/her class and an active need for participating in the education by joining platform activities. The correlation between sense of belonging and participation is about 0.37 and both measures of student engagement and are moderately correlated with performance in reading, mathematics, and science (Willms, 2003). Building a project platform encourages the participants' voluntary and active learning, which promotes the policy outcome. In addition, a student maintains stability and forges a bond of friendship between the students by platform interactions (Lee, 2014).

Han, a staff member of the Seoul Philharmonic Orchestra, stated that he proposed building a platform to share all information and to communicate with participants when the project was launched, but a tight budget eliminated the suggestion. He explained that many local governments recognize the importance of the platform; for example, Bupyeong (one of the local governments) would build the platform in November 2016 (personal communication, September 25, 2016). Kim, a staff member of the Guro-gu district office, emphasized that building platforms would lead a self-sustainable online ecosystem with the members' voluntary interactions (personal communication, October 1, 2016).

**Public Support.** This option has drawn positive attention from working professionals,

but the general public has varied responses. First, Jung (2016) suggests five ways to improve culture and art education policy, and one of them is the process innovation. He insists that a collaborative monitoring system in all processes of projects should be introduced and a platform for sharing and diffusing outcomes should be built.

In addition, several media sources have shown positive responses for the platform, which maintains the cultural value of the contents and transmits it to the consumers. For instance, the newspaper, *Hankook-Ilbo*, introduced various culture and art education programs conducted by Sookmyung Women's University, Sangsang Gongjang ( a private organization) and LG Sangnam Library (which was founded by the LG Foundation). It emphasized the platform, Playmaker, which was established in April 2016; it is managed by LG Sangnam Library. The children can upload their inventions and discuss them, which encourages more children to be interested in the program (*Hankook-Ilbo*, 2016).

Furthermore, young people are favorable about an online platform because they use the internet in many ways, so they can easily take advantage of it. Kim, the Guro-gu district office employee, said that young kids and young adults are interested in online participation and ask their active participation in public policies (personal communication, October 1, 2016). Shin, the City official, stated that the City manages the portal ([oasis.seoul.go.kr](http://oasis.seoul.go.kr)) in which citizens are encouraged to suggest ideas and participate in the city government decision-making process through open discussion. This is an excellent example of e-governance that provides citizens with faster and better services through information technology. If the City ran the culture and art

education platform by adding a citizen's creative idea suggestion system, the projects could be taken one stage further (Shin, personal communication, September 25, 2016).

However, according to Oh (2011), low-income people who participated in his survey, prefer the subsidies for culture and art education to others and are comparatively disinterested in an online platform. Perhaps this is because most respondents (73.7%) are in their 40s and over. Yet, elderly people still play a minor role in research on information needs and usage patterns of Internet users (Paul & Stegbauer, 2005). Kim, the Guro-gu district official, said that the participants of the Community Art School Project are young children, who are interested in networking based on the Internet such as SNS. If the platform would encompass a wide range of culture and art education for all ages, the City should consider how to deal with digital literacy issue (personal communication, October 1, 2016).

**Administrative Feasibility.** Building an online platform for sharing ideas to improve projects has management disadvantages and advantages. First, a new project has difficulty in securing the budget. A staff member in implementing divisions who plans a new project should persuade his/her director and general director. After the bureau decides to implement a new project, the staff member should convince the City budget department of the necessity for the project and submit it to the Council. Only after the budget is agreed to the Council, can the project be implemented. The possibility of survival is not high because this process is very complex and political.

Second, strict rule and regulations imposed in bureaucracies seem to remove the

freedom of an individual to act and discern on his or her own. It means that people in bureaucracies are reluctant to take on new tasks. As a result, the government may find itself reacting to an event rather than being proactive (Ho, 1999).

However, an online platform has a strong point. Shin, the City official, emphasized that an online platform would be helpful for both the staff members and citizens. She said that the platform would offer good results. A successor, after regular personal rotations, would be taken over all tasks from a predecessor, but this is not perfect. Whenever the successor confronts ambiguous problems, he/she should contact the predecessor or solve the problems with uncertain information. The platform which has all historical information and contents can solve this issue. The successor can draw up all information which he/she needs from the platform without time restraints (personal communication, September 25, 2016).

In summary, the cost for implementing this option is high because the budget approval is questionable. Policy effectiveness is very high because it can positively affect all participants, including the students, instructors, and employees. This option is expected to draw positive responses from professionals and media sources, but elderly people's acceptance is not certain. Administrative feasibility has some limitations, but the option is helpful for the organization.

### **Option 3: Expense Sharing with Gu-district Offices and Private Institutions**

This option encourages 25 gu-district offices and private institutions to share project expense. Several welfare service regulations compel the central government, regional governments, and local governments to share program expenses. For example, in the case of the “Free School Lunch Program” in 2014, while the central government paid 37.5% of the expense, the regional government paid 25% and the local government paid the rest (Choi, 2015).

The option provides an objective and impartial criterion, reduces the City’s financial burden, and develops a partnership among the City, the gu-district offices, and private institutions. Making a budget is the most important issue to increase the number of participating gu-districts because citizens, the Council, and gu-district offices frequently ask to expand the project. The City has increased its budget every year since 2010; this project was implemented in only one gu-district (Guro-gu district) in 2010 and in two gu-districts (Guro-gu district and Dobong-gu district) in 2011; in 2011, four more gu-districts (Nowon-gu district, Geumcheon-gu district, Jongno-gu district, and Yongsan-gu district) were added to the project; since 2014, the City has implemented this project in eight gu-districts (Seoul Metropolitan Government, 2016). It has been successful because the Council has agreed to the increased budget every year for six years. It means that the City and Council are satisfied with the outcome of the project.

The City has 25 gu-districts and should select eight gu-districts among them.

The City also would choose private institutions for implementation. One criterion to select gu-districts and private institutions can be the expense allotment ratio. For the City, the choice for the gu-districts is arduous work because beneficial projects, such as culture and art education and welfare services, are often used as a political tool. The allotment ratio for the expense of the gu-district office which applies to the project is objective and definitive. Moreover, disadvantaged youth have opportunities to join the project if gu-districts and private institutions share the expense and the range of the project is expanded.

**Cost.** The government cost of this policy is lower than other options because other partners, such as gu-district offices and private institutions, share the budget. In 2015, when the City budget was KRW 577,200,000, the Seoul Philharmonic orchestra contributed KRW 237,000,000 and three gu-district offices (Guro-gu district office, Geumcheon-gu district office, and Nowon-gu district office) among nine gu-districts supported more than 15% of the total expense. As a result, the City could have KRW 48,600,000 as a reserve fund (Seoul Metropolitan Government, 2016).

The direct cost consists of instructors' wages, instruments, materials, and instructor training allowance, while indirect costs include program operation and administration expenses such as staff members' salaries, rent, and power.

Park, the City official, stated that he welcomes expense sharing with gu-district offices and private institutions. This option can reduce the City's financial burden and give more opportunities for disadvantaged youth. He emphasized that the City could

have a reserve fund for the next year because of the gu-district offices' and the Seoul Philharmonic Orchestra's contributions in 2015 (personal communication, September 25, 2016).

**Effectiveness.** This option can provide stronger partnerships among partners and more education opportunities for disadvantaged youth. Recently, government policies have been seeking new management model due to claims that government performance was not effective. Governance is emerging as an alternative (Kim, 2015). The project, which is supported by various professional partners is more effective than a project implemented solely by the government.

“Support for the Community Art School” project is in a formative phase of governance. Governance is defined by many scholars, but its clear conception is not unified. However, according to Cognizant (2011), establishing a basic concept on the divergent views of professions does not need to be complicated. In its most elementary form, governance is the coordinated interaction of three components: decision structures, operating procedures, collaboration enablers.

This project has been done by collaboration among the regional government (the Seoul Metropolitan Government), several local governments (gu-district offices), the Seoul Philharmonic Orchestra, and private institutions. When the regional local government makes a decision at the macro level, other participants (the local governments, the Seoul Philharmonic Orchestra, and private institutions) advise and support the decision. Within that frame, which is decided by the regional government,



other participants make most of the decisions at the micro level, such as selecting new students and curriculum. During the process, they communicate, cooperate, and collaborate each other, and improve the project.

Park, the City official, pointed out that if the gu-district offices and the private institutions share the expenses, they will try to improve the project themselves. This means that their interests and responsibilities may be strengthened because the project is not just the City's, but also theirs. Responsible ownership is an important part of implementing and improving the project, and this makes strong partnerships among participants (personal communication, September 25, 2016).

In addition, this option can increase beneficiaries. Shin, the City official, stated that if other participants share expenses, and the City secures the budget as before, more disadvantaged youth can get culture and art education opportunities. She said that there is a limitation on the City's budget, but with other partners' help, it can be addressed. For a continuous and stable project, participation in budgeting is critical (personal communication, September 25, 2016).

Lee, a staff member of the Geumcheon-gu district office, said that while the Geumcheon gu-district office secured KRW 16,000,000 for the project in 2015, it secured KRW 25,000,000 in 2016. The students who joined the project in 2015 and their parents were very satisfied, and they asked it to be implemented continuously. The residents' and the Geumcheon-gu Council's eagerness for the project had a higher budget than last year. She said that a higher budget offered more opportunities for

orchestra lessons for residents this year (personal communication, September 30, 2016).

**Public Support.** While this option is supported by the internal stakeholders, it has not received the public's attention and several external stakeholders have complained about it. City officials are favorable to sharing expenses with the participants. Yet, citizens do not care about where the money comes from. For them, it is important that they have opportunities to participate. Moreover, the gu-district officials who participated in interviews strongly objected to the option because of their poor financial resources (Kim and Choi, personal communication, September 20, 2016; Lee, personal communication, September 30, 2016; Kim, personal communication, October 1, 2016).

Park, the City official, however, supported the option. He stated that he tried to regulate mandatory expense sharing, but he failed. He thought that if gu-districts tried to secure their own budget, he could persuade his superiors, the City budget department and the Council. He thought expense sharing can ensure the project legitimacy and necessity (personal communication, September 25, 2016).

Yet, members of the gu-district offices appeared pessimistic about this option. Kim, the Gangdong-gu district official, stated that residents are sometimes passive especially when the target population is in the low-income bracket, less-educated, old-aged, and single-parent families. He thought that very few in the target population try to find out information about policies for them (personal communication, September

20, 2016).

Lee, the Geumcheon gu-district official, said that even though her district office secured the budget, it is not easy to do so. More disadvantaged youth live in the poor gu-districts (such as Nowon-gu and Dobong-gu districts) than the rich gu-districts, such as Gangnam-gu and Seocho-gu districts. It is more difficult for poor gu-districts to obtain a budget (personal communication, September 30, 2016).

**Administrative Feasibility.** While this policy can provide an optimistic picture for the City's financial condition, there are also restraints on the option. It has low administrative feasibility because its gu-district offices partners are poor and political resistance cannot be easily removed.

The legal bases for culture and art education are the Constitution Article 11 (anyone should not be discriminated against in all political, economic, social, and cultural areas because of gender, religion, or social status) and Section 3 (2) of the Support for Culture and Art Education Act (all people should have equal systematic learning and training opportunities for culture and art in accordance with their interest and aptitude, regardless of age, gender, disability, social and economic conditions, and neighborhoods). There is little legal regulation in culture and art education policy, which means considerable administrative discretion as well as political intervention.

In fact, the City made an expense sharing regulation in 2014. However, the City members and gu-district offices opposed the regulation, and the City removes it and just encourages the expense sharing. They based their objections on poor financial

conditions of gu-districts (Seoul Metropolitan Government, 2016).

According to the Ministry of the Interior (2016), among nine gu-districts where the project was implemented in 2015, only two gu-districts (the Jongno-gu district and the Songpa-gu district) have 50 percent or more of the fiscal self-reliance ratio and four gu-districts (the Guro-gu district, the Seongbuk-gu district, the Dobong-gu district, and the Nowon-gu district) appears at the bottom 25 percent of the City.

Shin, the City official, explained that she understands the position of gu-district offices. While the fiscal self-reliance ratio of the City is 83.04%, that of the Dobong-gu district is 23.84% and that of Nowon-gu district is 19.21% in 2015. Whereas the total budget of the City is KRW 18,021,828,000,000 in 2015, the total budget of the Dobong-gu district office is KRW 399,831,000,000. The Dobong-gu district paid KRW 2,400,000 in 2015, which is only 3.5% of the project's total expenses (KRW 68,300,000), but the amount is not a small portion of the gu-district's total budget. If the City selects the gu-district office which pays more, the poor districts where a lot of the disadvantaged youth live cannot participate in the project. For this reason, administrative feasibility is low (personal communication, September 25, 2016).

In summary, cost sharing with gu-districts and private institutions is good. The partners' payments can reduce both the direct and indirect costs. The effectiveness of this option is high because it is a kind of governance that can provide the partners' ownership, which can lead to improving the project. Moreover, this option can give more opportunities to disadvantaged youth by increasing the total project budget.

There are the target population's indifference and the partners' negative views against sharing expenses. This option has low administrative feasibility because co-payers are poor and political resistance exists.

## V. CONCLUSION

This report presented the three options for revitalizing “Support for the Community Art School” Project in Seoul. Each option was evaluated based on four criteria: cost, effectiveness, public support, and administrative feasibility. Table 2 summarizes the results.

**Table 2** *Summary of the Policy Options and Evaluation Criteria*

<b>Policy Options</b> <b>Criteria</b>	Expansion of Education Genres	Platform for Sharing Knowledge and Information	Expense Sharing with Gu-district Offices and Private Institutions
Cost	4	2	5
Effectiveness	5	4	5
Public Support	5	3	3
Administrative Feasibility	4	3	2
Total	18	12	15

Ranking Scale: 1 to 5 with 1 being very negative and 5 being very positive

The expansion of education genres, Option One, has a moderate cost because it can be implemented in the current budget. Orchestra lessons require the most expensive direct cost, so changing education genres from the orchestra to others is affordable. The curricula of various genres are effective because they encourage more students to participate. This option is expected to draw positive attention from all participants by reflecting the various learning needs. Administrative feasibility is

modest. It may need more administrative management because various genres' implementing institutions should be controlled, but there is also room for changing the education curricula of various genres without any legal constraints.

The cost of the second option, building a platform for sharing knowledge and information, is the most expensive because it cannot be implemented within the current budget. This policy can effectively share knowledge and information and lead to a lot of participation. There are some limitations, such as digital literacy issues. The platform may be less accessible to the old or the poor. Administrative feasibility of this option is average. Staff members in bureaucracy are reluctant to start a new initiative and a new budget cannot be easily approved. However, once the platform is established, it will be helpful for the organization by recording all activities.

The third option, expense sharing with gu-district offices and private institutions, is desirable in terms of the cost. It received the highest score for effectiveness because sharing expenses encourage the payers to maximize the project efficiency. In addition, the increased budget enables more students to have opportunities in the project. Professionals and media sources show the positive responses, but most of the citizens are not interested. This option has some administrative limitations because the City Council and gu-district offices have unfavorable views.

Using the four criteria, the assessment of the options indicates that option one, expanding education genres, would be the best one to implement. This option is recommended as the first priority for the short-term. The other two options also had

high scores for other criteria; the effectiveness score was above the average for the second option, building a platform for sharing knowledge and information, and the cost score and the effective score were high for the third option, expense sharing with gu-district offices and private institutions.

This recommendation is also sound because: (1) the first option can prevent the high social costs resulting from the wealth gap by offering culture and art education for disadvantaged youth (duty ethics), (2) the option also can provide more opportunities to participate in the “Support for the Community Art School” Project by offering education for new genres with less expensive instruments and materials (utilitarianism), and (3) the policy maker does not leave disadvantaged youth excluded from enriched cultural lives (virtue ethics). Thus, the recommendation fulfills what is good for one is good for all, represents the greatest good for the greatest number, and promotes excellence of the policy maker.

There are three factors to consider in implementing the option: (1) clarifying what the target population wants to learn, (2) developing new curricula, and (3) building powerful partnerships with gu-districts and private institutions.

First, the City should determine which genres to add. In fact, currently, there are the orchestra education and the musical education opportunities. When the music education was added in 2014, there was not an education demand survey. If the City decides to select this option, an education demand survey is necessary. To promote the effectiveness of the project, the students should be satisfied with their lessons. For this



reason, clarifying what the target population wants to learn is the first step for revitalizing the project.

Second, the City should invest in the development of new curricula. While the curriculum of orchestra education has been established for seven years, the curriculum of musical education is developing now. If a new genre is added to the project, the City needs time and money to develop a curriculum for a new genre.

Third, the City should build powerful partnerships with gu-districts and private institutions. The project is in a formative stage of governance. There are several agents to manage the project. The City directs the project and gu-district and private institutions implement it in detail. It means that the macro decisions, such as planning the policy frame work, are done by the City and the micro decisions, such as selecting students and teaching classes, are done by gu-districts and private institutions. For a successful project, the City should consider each agent's role and utilize their ability. For example, when an education demand survey is conducted, gu-district social welfare services employees are helpful because their job is related to low-income families in gu-districts and they know the target population best.

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Sunmi Kang (B.A., psychology, Yonsei University – Seoul, Republic of Korea; MPA, Seoul National University – Seoul, Republic of Korea; MPA, Florida State University) has worked as deputy director in the Seoul Metropolitan Government since 2008. Ms. Kang is interested in culture and art education, human resource development, and cooperation with the public and private sector.

## **Press Release**

### **FOR IMMEDIATE RELEASE**

#### **Revitalizing “Support for the Community Art School” Project in Seoul, South Korea**

Tallahassee, Florida, December 5, 2016 – Ms. Sunmi Kang, a student at Florida State University’s Askew School of Public Administration and Policy, has written a report (available from [sk14y@my.fsu.edu](mailto:sk14y@my.fsu.edu)) analyzing alternative options that can be used to revitalize a project, “Support for the Community Art School,” in Seoul, South Korea. The project started as a pilot in 2010 for orchestra lessons with the Seoul Philharmonic Orchestra. Twenty-five gu-district offices and the City Council have proposed that the project be improved and expanded.

The Korean government arranged new cultural and art policies through the development of the Innovative Committee on Cultural Administration in 2003. Culture and art education has been an important component of welfare policies since the Support for Culture and Art Education Act was established in 2005. The government has tried to provide opportunities for all to enjoy cultural life and has continued to increase its culture and art education budget. The Seoul Metropolitan government has been striving to meet this trend. It offers five culture and art education projects. The author explains two reasons why there needs to be a focus on Support for the Community Art School Project. The first reason is that the City spends the most on the project among culture and art education initiatives. It means it is the most important project for the City and the City should think about how to improve it. Secondly, this project was among the first that the City implemented with its own plan and budget.

In the study, information was collected using three methods. Firstly, academic literature and statistics included issues, opinions, and historical background on culture and art education, and the evaluation of related projects. Secondly, applicable laws, rules, and policies contributed facts regarding the scope and goal of each alternative. Planning documents and budgets also provided the criteria to understand the scope of projects and possibilities of change. Thirdly, interviews with internal and external stakeholders gave information about barriers to implementation, future plans, and



policy options. Ms. Kang discusses three main themes for tackling the problem in her review: the Expansion of Education Genres, the Platform for Sharing Knowledge and Information, and the Expense Sharing with Gu-district Offices and Private Institutions. Each option was evaluated on four criteria in order to determine which option was the best alternative: cost, effectiveness, public support, and administrative feasibility.

The report concludes that expanding education genres is recommended. This option can be implemented within the current budget, and it merits an excellent rating in effectiveness and public support. The curricula of various genres are effective because they encourage more students to participate. It is expected to draw positive attention from all participants by focusing on the various learning needs. Administrative feasibility is modest. It may need more administrative management because of increased institution implementation, but there is also room for changing the education curricula of various genres without any legal constraints. Ms. Kang emphasizes three factors to consider in implementing the option: clarifying what the target population wants to learn, developing new curricula, and building powerful partnerships with gu-districts and private institutions.

The City can also implement the other two options—Platform for Sharing Knowledge and Information, and Expense Sharing with Gu-district Offices and Private Institutions—as a long-term plan. If they are all implemented effectively, there could be a great synergetic effect in revitalizing the project for the disadvantaged youth.

The author admits that one limitation of the study is the absence of a comprehensive poll of public opinion. The author hopes that the existing statistics and literature related to culture and art education for disadvantaged youth provide useful data, such as information on projects needs for the community art school. Furthermore, by focusing on intensive interviews with stakeholders, information on barriers and public support is provided.

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