

A Study on Public Support of the Artist

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Abstract

This study emphasizes the necessity of implementing political supports for artists and suggests several details to develop related industries. For these objectives this study analyzes the trend in related researches and overhauls the aid system. It then comes up with results about how artists are aware of the supporting system by conducting a survey of 140 artists. The result of summarize as follows. First, most of the artists have severely limited access to government-funded or private aid programs. This signals the urgency of establishing an integrated portal site since the artists aren't evenly offered the information they need. Along with this, artists should note that the main purpose of this portal site is focused on providing information related to livelihoods. Secondly, the analysis shows the lack of infrastructure for supporting artists. Both governmental and private sectors should take charge of establishing art consulting agencies which can bring efforts to improve rights and interests of many artists via a number of channels. Supporting artists also presents its necessity about solving social problems besides the one suggested by previous studies. This study has its significance by implying the actual perspectives of artists while most of the related studies are rather theoretical.

Keywords Art, policy support, art portal site, consulting

1. Introduction

Recently, efforts to foster and develop culture have been spreading nationwide. As the Park Geunhe-hye government entered in 2013, 'cultural prosperity' became one of the government's four main policy bases. This is due to situations such as the existing national economic growth model facing limitations, the rise of social agendas that require cultural approaches, etc. (Yoon and Jung, 2015). Various arts & culture projects that break down the entry barriers to art, which was previously recognized as something exclusive to a particular class, and allow more people to enjoy

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it are emerging. Recently, it can be interpreted that this reflects the phenomenon of people focusing on the equality of arts & culture, along with the desire for a fair society.

This is also evident in some statistical indicators. National expenditure in entertainment and cultural activities exceeded approximately 50 trillion won in 2012, and the domestic ticket market has grown by approximately 281.1% over the past decade. In the field of education, the student orchestra program is actively entact to expand the base for students. On the other hand, despite the remarkable short-term quantitative growth of the culture and arts compared to the past, qualitative growth is not fast. A good example is the problem associated with the treatment of artists. From an economic standpoint, if demand increases and investment is stimulated, the income of artists who are engaged in the arts industry should increase significantly. However, basic economic principles are not established in the culture and arts market. In reality, although the field of arts & culture seems to have developed on the surface, the situation is not so different when compared with the past, except for some genres.

Since the past, studies on support systems for artists have been carried out from various angles. The reason support policy for artists is needed is that it is difficult for them to create a self-sufficient environment(Baumol and Bowen, 1966; Abbing, 2002) pointed out that this environment is caused by various factors such as the rigid labor market, disparity in supply and demand, specificity in the arts field, and lack of infrastructure. To address these factors, policy makers in different countries are creating policies to help artists sustain their self-sufficiency via policy support.

Quasi-governmental organizations that provide policy assistance to artists are present in Korea. For example, there are the The Korea Culture and Arts Committee, which oversees the Cultural Promotion Fund, the Arts Management Support Center, where the main task is to support the operation of international exchange and art groups, and the Welfare Foundation for Artists that seeks to improve artists' welfare. Although they support artists in many ways, issues of performance evaluation and effectiveness of their activities are frequently criticized. Some people criticize the fairness of selecting judges, principles of examinations, strengthening field expertise, etc. in regards to choosing business, while others criticize that the non-systematic nature of public support makes public support in the field of arts & culture unfair (Lee et al., 2002, Jung, 2007). In addition, some point to the fact that the uniform distribution of public support, which ignores the characteristics of different art genres and performances, strengthens the creative tendency that resides in the existing framework rather than inspiring new creative desires.

This study aims to deliver information in regards to diagnosing the current artist support system and presenting solutions. Due to the development of the smartphone, we have access to an infinite amount of information and thus, our demand for information is at an all-time high. As our

demand for information has significantly increased, we need to search for new strategies to provide user-centered information. The specific contents of the study are as follows. First, we look at the types and extent of information about artists present in three quasi-government agencies. Second, we point out the problems with the current artist support system. Third, through a survey answered by artists, we reaffirm problems with the artist support system and investigate the implications. As a preliminary study, we surveyed 140 artists. Compared to previous studies, this study is differentiated in the following ways. First of all, this study possess an element of scarcity because among researches performed on artist support systems, there aren't many that deal with information. In addition, unlike previous studies, this study reflects the voices of actual artists.

The composition of this study is as follows. Chapter II discusses literature review and Chapter III explains the research design and analysis results. Chapter IV is the conclusion.

2. Literature review

2.1 Arts and policy support

The arts sector started growing since the 1930s when it started receiving policy support. The reason why the arts sector was able to survive the Great Depression in the 1930s in the United States is because the New Deal policy reflected President Roosevelt's interest in the work of art. His famous Public Works of Arts Project, which was carried out along with Roosevelt's famous line "Everything dies when art dies," is perceived to have created value of 90 folds after approximately 30 years (Jung, 2010, p189). Recently, the arts sector has grown so rapidly that it is now often labeled as the cultural contents industry, and thus, the public has gained lots more opportunities to get in touch with arts performances. In particular, the musical sector has become a one source multi use high value-added industry in which a single performance gives rise to related movies, games, recordings, character goods, publications, animations, etc. (Kim, 2015). From the outside, the art sector seems to have become industrialized and grown significantly, but at heart, the economic crisis of artists continues to be an issue. In this section, we examine the causes of this phenomenon and argue that policy support is the solution to the issue.

2.1.1 Why economic crisis in the arts sector continues to be an issue

In reality, the issue of securing the social status of artists is an issue not only faced by Korea, but faced by other countries as well. (Baumol, 1967). Thus, the United Nations Educational Scientific and Cultural Organization (UNESCO) adopted the UNESCO Recommendation on the Status of the Artists at its 21st General Assembly in 1980, which led to many European countries taking efforts in creating an institutional framework and atmosphere in accordance with their cultural

traditions. This recommendation is recognized as a so-called "Artist's Bill of Rights" that acknowledges the contribution made by artists for cultural development and strengthens their legal and social status in regards to income and social security (Kim, 2008). Although not strongly binding, UNESCO's international standards have become the guideline in the formulation of cultural arts policies in many European countries, Canada, Australia, and some states in the United States (Lee, 2004).

This study seeks to look through the causes of the economic crisis faced by artists based on previous studies before theoretically discussing the issue of supporting artists. First, to summarize key points made by previous studies, the causes of economic crisis are inconsistencies between cost and profit, inconsistency of supply and demand, lack of awareness from artists, characteristics of labor-intensive sectors, lack of physical infrastructure, lack of legal protection, etc. The details are as follows.

First, there is a frequent discrepancy between cost and profit in the arts sector. Due to the nature of art, it is difficult to inject labor force in the field because the administration capital is small and it is difficult to standardize the product or production process. In fact, in manufacturing when you increase labor (i.e. add more workers) when costs are higher than revenue, revenue and cost will converge at a certain point, but this is not the case with the arts sector because it's harder to reduce the gap. (Baumol 1967). As a result, the performing arts industry is faced with a cost disease in which production costs continue to rise compared to the general manufacturing industry (Baumol and Bowen, 1966).

Second, people are pointing to the discrepancy between supply and demand. Such an issue is occurring because although there is a large supply of artists, there lacks venues and infrastructure (Abbing, 2002; Park, 2014). When considering the current national educational conditions in particular, preliminary artists will continue to enter the scene. However, there is a severe shortage of jobs or workplaces that can provide them with work. In other words, the demand for art is small, but the supply is increasing every year and continuously accumulating. According to research performed by Park(2014), the employment rate of art colleges and poor educational conditions should be improved for the sake of developing the arts sector.

Third, others also point to the stubbornness of artists in regards to their lack of consciousness. Abbing (2002), who is an economist and artist, points out that although the biggest reason why artists suffer from poverty arises from structural problems, artists' attitudes and consciousness are also problematic. Abbing (2002) discusses the reason for artists' low income in more depth, as shown in Table 1 below.

Table 1 Reason for artists' low income

Reasons	Explanation
Phenomenon of winner-takes-all	The "winner-takes-all" phenomenon is prominent in the arts sector. Also, this phenomenon attracts a lot of people to enter the field.
Prejudice that work life does not fit with aptitude	Artists think that they do not fit with the typical work life. They believe that despite low income, they can be happy pursuing art-related activities.
Pursuing non-monetary compensation	Compared to others, artists favor non-monetary rewards. Non-monetary rewards are more prominent in the arts sector.
Tendency to pursue risk	Artists are more inclined to pursue risk than others. Whether monetary or non-monetary, they expect tremendous rewards in return for taking risks.
Conceit and self-deception	Compared to others, artists tend to over-trust their abilities and luck while ignoring others' evaluation. Therefore, they tend to overestimate the amount of luck they can occupy.
Misperception	Compared to other fields, there is a plethora of misinformation present in the arts sector. Therefore, artists fail to objectively evaluate their situation.

Source: Abbing (2002), p139.

Fourth, people pointed out that because it is hard to offset the synergy effect of wages by improving productivity in the labor-intensive arts industry, issues with creating profit can arise when demand isn't consistent (Besharov, 2005; Sparviero and Preston, 2010). According to the Korean Culture and Arts Committee (2010), because most of the performances produced by performing arts groups fail to satisfy the current or potential desires of most potential consumers of art, many performances do not get sufficiently consumed and become extinct without providing consumer benefits. As a solution providing financial support is the top priority, but groups have a hard time obtaining self-sustenance.

Fifth, lack of infrastructure. One key study was performed by Choi et al(2011). The study points out three major reasons why artists suffer economically. First, it claims that the performing arts industry is suffering due to challenges related with physical facilities, narrow demand for performances, and high ticket prices. In fact, because there isn't a sufficient supply of facilities and demand for performances, it is impossible to institute a low-price high-volume policy (quick returns policy) and in most cases, people focus more on doing the performance itself rather than experiencing success. To solve this, tasks related with prior experience, discovering global content, convergence and symbiosis marketing, cooperation and competition, and rational management have been presented for the sake of finding tasks and alternatives to promote the performing arts market (Choi, 2011), but the debate on the effectiveness of such solutions are continuing. In particular, it is essential to construct infrastructure in order to popularize arts because in reality,

Korea still has an entry barrier to arts & culture -- a characteristic of developing countries.

Sixth, some studies claim that the legal framework for the support system of performing arts is insufficient. Based on the current state of welfare support for domestic and foreign artists, Kim et al. (2011) examined the major issues surrounding the [Artist Welfare Act] and suggested that the legislative and policy issues need to be addressed in order to effectively address artists' welfare issues with effective policies. Her research claims that artists should be protected through the legal system (Min and Lee, 2015). Without such physical laws, artists will increasingly struggle economically, as in reality, artists need to depend on public support as means to obtain financial help.

2.1.2 Public support for artists

Today, most countries are actively supporting the arts sector. This results from the perception of justification for supporting arts, but the nature and extent of supporting arts remain controversial. In the next section, we will examine studies that academically justify the support for artists and skeptical studies that state offering support is meaningless.

2.1.2.1 Theory of optimism for supportings arts

There are three different viewpoints that call for public support in the arts sector: an economic viewpoint that emphasizes that arts has been a public good since the past, an aesthetic viewpoint that emphasizes the value of the art itself, and a social viewpoint that supports the equity of arts (Sun and Chang, 2010).

First, the study by Baumol and Bowen (1966) is the starting point for the representative study on the economic viewpoint that emphasizes that arts is a public good. Baumol and Bowen (1966) argue that public support for the arts sector is justified because art is a mixed commodity. Despite the fact that arts & culture have public characteristics, market mechanisms have limitations in effectively performing these functions; therefore, public support via government intervention should be provided in the arts & culture sector. If arts is a private matter then the market should be in control, but in the case that it is a public good, public support for it is valid (Besharov, 2005, p415). The study is academically significant in that it is the first attempt to call for public support in the arts sector and provided a conceptual framework of analytical models to later studies. However, the study is limited to economically justifying the need for policy support and failed to point out which policies are more efficient and how the consumption of arts & culture can be economically analyzed.

Second, in regards to research supporting the aesthetic viewpoint that emphasizes the value of the art itself, most state that support for the arts sector need to be made because art holds an innate

value. One representative study was done by Frey (2002). According to him, arts possesses the values of option, existence, bequest, prestige, and innovation. He claims that such values are integrated as public assets and justifies public spending in the arts sector as a mean of passing down the value of art. Therefore, it can be regarded that public support should be made towards arts & culture because of the social value arts holds.

The third viewpoint is related with the equity of art. Everyone has the right to enjoy art, but because art is part of high-end culture, people argue that government support is needed to make it universal. As capitalism came to the rise and classes started to divide, a clear distinction between popular art supported by the market and high-end arts consumed by the ruling class has emerged (Jung, 2004). In other words, in the past there was a strong perception that popular art is lowbrow and that arts (fine arts) is luxurious. The key to lowering the barriers of entry into the arts sector is to create an environment in which most of the public can enjoy arts through their expenditures. Since arts is a representative value material, some state that the government should provide support to improve the accessibility of arts to the low-income class because of the educational value arts holds (Sun, 2010). This logic, similar to that of health, public education and social security, is also based on the recognition that art is a 'social right' (Abbing, 2002, p18). In recent years, companies have invested in the field of arts & culture based on equity principles.

2.1.2.2 Theory of pessimism for supporting arts

There also exists skeptical views towards artistic support. Most existing studies raise questions about the effectiveness of providing public support in the arts sector. First, Heilbrun and Gray (1993) argue against public spending in the arts sector. According to their study, the correct public role is to induce competition at an equal starting line; presenting artists with privileges will make it more difficult for them to become self-reliant. This idea suggests that serious problems can be caused in regards to the allocation of subsidies. Frey (2003) also has a similar claim. He argues that because the nature of supporting arts is no different from that of supporting amusement parks and sporting events, exclusive support towards artists can hinder social balance. In addition, he insists that the support system should be checked based on empirical evidence but there is no empirical evidence currently available. He also claims that friendly intervention in the arts sectors will not always bring about positive results and that subsidies provided for arts should be equitable with subsidies provided in other areas.

A study by Abbing (2002) goes into more depth. He argues that artists are poor because of six main reasons (see Table 1). He adds that the stronger these phenomena and perceptions become, the more artists will be actively engaged in their work despite difficult economic conditions. However, even if the government increases the amount of support to address artists' poor

economic conditions, the situation won't change; also, increasing funding will only increase the number of artists, not their income level.

In addition, Haag (1979) asserted that in a situation in which there is no general way of evaluating what types of arts should receive support, indiscreet support will do more harm than good. Banfield (1984) also ignored the role of the market in a capitalist society, while claiming that public support for art is meaningless. Meanwhile, Lingle (1995) argued that support for the arts of political resources could inevitably lead to policy failures.

2.2 Support system for domestic artists

This subsection examines the support system for domestic artists. There are various support systems for artists in Korea. Depending on its respective characteristics, the system can be widely divided into the Culture and Arts Committee, the Arts Management Support Center, and the Artists' Welfare Foundation. These institutions have a lot of work to deal with, but they cover the basics of what information is being provided to artists.

The Arts and Culture Promotion Fund provides funds to encourage the creative activities of domestic artists. The fund was established in accordance with Article 16 of the Culture and Arts Promotion Act of 1973 and is the only public fund to support basic arts. Since 2005, the Arts Council has been in charge of operating the fund's reserves. Originally, this fund collected a certain percentage of the admission fee for theaters, concert halls, cultural heritages, etc. since 1973, but in 2003 the Constitutional Court ruled that such an act is unconstitutional. Table 2 below shows the current trend of the Arts and Culture Promotion Fund. Although the annual amount of the subsidy is decreasing every year, the amount of operation cost is increasing so the gap between the two numbers is increasing every year. As a result, the reserve amount shows a decreasing trend every year, and stood at around 150 billion won in 2014.

Table 2 Trend of the arts promotion fund (reserve)

	1973~2010	2011	2012	2013	2014
Composition cost	1,879,297	108,547	116,710	138,168	119,518
Operation cost	1,580,498	144,273	127,535	150,911	204,330
Difference	298,799	-35,726	-10,825	-12,743	-84,812
Accumulated amount	298,798	263,072	252,247	239,504	154,692

Unit: KRW Million

The main function of the Culture and Arts Committee is dealing with matters related to the application, grants, and settlement of the Culture and Arts Promotion Fund. Specifically, it guides the creation support project and performs work related with the application and execution of grants. In regards to managing arts and cultural funds, it is fair to say that the committee supervises the domestic arts & culture business.

Second, the Arts Management Support Center was established in January 2006 to enhance the self-sustaining ability of the arts sector by supporting the circulation of art distribution and strengthening the competitiveness of art institutions in a comprehensive and systematic manner. The main functions and roles of the Arts Management Support center are to support the systematization and circulation of the art distribution structure, provide consulting on the management and operation of art institutions, train and support arts management personnel, etc. As one of the representative public institutions, it holds significance in that it is the only one to offer education and consulting in Korea. Consulting is done in an everyday form in which inquiries about problems that arise during the operation of cultural organizations are easily accepted and provided with prompt answers. Lawyers, accountants, and labor consultants participate as part of the expert knowledge group.

Third, the Welfare Foundation for Artists was established in 2012 to protect the professional status and rights of artists based on the Art Welfare Act of 2011 and to promote artists' creative activities through welfare support. Its main mission is to protect the professional status and rights of the artists and promote the welfare of the artists. To this end, it seeks to improve the job security of artists, expand social security for artists, and develop and implement specialized welfare programs for artists. Although it provides specialized services for the welfare of artists, there is a tendency for the works of the Arts Council and the Arts Management Center to overlap. Also, due to its short history, it is not very recognizable amongst artists.

Table 3 shows the characteristics and contents of the three public institutions that are under the Ministry of Culture and Tourism.

Table 3 Important domestic institutions

	Culture and Arts Committee	Arts Management Support Center	Artist Welfare Foundation
Purpose of establishment	By supporting projects and activities for the promotion of arts & culture with the belief that good art has the power to change all of our lives, allow everyone to share	By providing comprehensive and systematic support for the revitalization of art circulation and strengthening competitiveness of art institutions, contribute to	Contributing to the development of artists' activities and the arts sector through systematic and comprehensive support for artists' welfare.

	Culture and Arts Committee	Arts Management Support Center	Artist Welfare Foundation
	the joy of creation and enjoy a valuable life.	the enhancement of the self-sustaining ability of the arts sector.	
Main work	Business or activity related to creation, intervention, and incense of arts & culture	Operation and management consulting for art institutions	Supporting the expansion of social security for artists
Information content	Cultural arts support fund	Consulting and educational information	Artists' welfare information
Location of headquarters	Naju, Jeonnam	Jongno-gu, Seoul	Jongno-gu, Seoul
Establishment date	2005.08	2006.01	2012.11

2.3 Research Problems

To briefly summarize the problems mentioned above, the main issue is the efficient provision of information and creation of an artist-centered community. To solve these problems, we propose creating a portal site exclusively available to artists. In order to confirm the effectiveness of these proposals, this study conducted surveys on artists in the nature of prior research. The problems addressed in this study are as follows.

First, how much do artists understand about domestic support systems?

Second, do artists have experience receiving financial support?

Third, are artists willing to participate in support programs?

Fourth, what features do artists want if they have the portal site they seek?

3. Research design and analysis results

In this chapter, we try to find implications based on the results of surveys conducted by real artists. Support for domestic arts mostly comes from the public sector, but it is difficult to rely on government support for the entirety of the arts sector, given its limited budget.

3.1 Research design

3.1.1 Survey subjects

In order to achieve the purpose of the research, the subjects of the survey were selected out of artists who major in performing arts or have the job title of performer or artist. The survey method used was a questionnaire method based on questionnaire items and both the Internet survey (70%) and written survey (30%) were performed in parallel. The initial survey was carried out by the Internet survey, but for more reliable answers, 30% of the respondents conducted the survey through face-to-face interviews. The survey period lasted about three months from July to October 2015. A total of 140 artists participated, of whom 41 were directly surveyed.

The demographic characteristics of the subjects are summarized in Table 5 below. First, 39% of the subjects are men and 61% are women, which reflects that there were more women who were surveyed. About 15% finished up to high school, and most people who participated in the Internet survey attend college. 47% graduated college, 25% have a master's degree, and 11% have a doctorate degree. 36% of the subjects have at least a master's degree, which indicates that highly educated people are part of the sample. The majority of respondents are economically active: 20s (44%), 30s (38%), and 40s (13%).

Only 30% of the respondents are part of an agency, while the remaining 70% are independent. This means that there is a large number of artists who work individually rather than being part of an agency. In regards to major, music accounted for more than half of the respondents, followed by dancing, theater, and arts in order. When asked about residence, 65% replied that they are living in Seoul. Lastly, approximately half of the respondents make under 1 million won per month. This shows that most artists have low income.

Table 4 Characteristics of respondents

Main Category	Subcategory	Frequency (number of people)	Relative frequency
Gender	Male	54	38.57%
	Female	86	61.43%
Degree	High-school diploma	22	15.71%
	Bachelor's degree	66	47.14%
	Master's degree	36	25.71%
	Doctorate degree	16	11.43%

Main Category	Subcategory	Frequency (number of people)	Relative frequency
Age	Under 20s	4	2.86%
	20s	62	44.29%
	30s	53	37.86%
	40s	18	12.86%
	50s	3	2.14%
Affiliation with agency	Affiliated with agency	40	28.57%
	Independent	100	71.43%
Major	Music	71	50.71%
	Art	13	9.29%
	Theater	17	12.14%
	Dancing	32	22.86%
	etc.	7	5.00%
Location	Seoul	92	65.71%
	Outside Seoul	48	34.29%
Income	Lower than 100	66	47.14%
	100~200	31	22.14%
	200~300	22	15.71%
	300~400	12	8.57%
	400~500	7	5.00%
	More than 500	2	1.43%
Total		140	100%

3.1.2 Survey questions

In order to find practical implications rather than academic ones, the questionnaire was focused on interviewing artists rather than following theoretical procedures. The questionnaire was consisted of 10 questions in total and was constructed by referring to questions from the Korean Culture and Arts Committee (2010) that shared the purpose of the study. Most of the items were measured on the Likert 6 point scale, and questions on empirical dimension had two

answer choices.

In order to find out the implications for the analysis results, question items were divided into two major categories. Specifically, the questionnaire was composed of seven questions dealing with the present state of policy support and past experiences, and the remaining three items consisted of questions focused on deriving implications.

First, there are three questions dealing with the recognition of the status of policy support. People were asked if they know the Korean Culture and Arts Committee and whether they have experience visiting its homepage. The main tasks of the Korean Culture and Arts Committee are being a public institution under the Ministry of Culture, literary promotion funds, cultural vouchers, creative support, etc. The committee's homepage is advantageous for artists, as it contains various information and material.

Second, we asked how much artists participated in support programs. In general, support programs can be divided into public and private ones, depending on the sponsor. When constructing question items, we sought to measure how much artists know about and participated in public and private support programs. This item is composed of 2 questions in total.

Third, we measured artists' interest or participation in support programs. This is composed of two questions in total.

Table 5 summarizes the contents above.

Table 5 Composition of questions

Measuring factors	Main questions (Example)	Total questions
Recognition of policy support status	Q1. I know what work the Culture and Arts Committee performs. Q2. I know about the government's artist support program.	3
Experience in participating in support programs	Q3. I have participated in private support programs for artists in the past.	2
Interest in support programs	Q4. I'm interested in public and private support programs. Q5. I'm willing to participate in public and private support programs.	2
Policy Implications	Q6. If a portal site for cultural artists were to be created, what function do you wish it satisfies?	3
Total		10

3.2 Results

The recognition of the status of policy support is intended to measure how well artists are aware of public support policies. The answers are summarized in [Figure 1]. Q1 asked how much artists know about the Korean Cultural Commission, and 120 out of 140 respondents answered, "I don't know." Among them, 70 answered "I have no idea." Q2 dealt with artists' experience accessing the Korean Arts Council homepage and there were more negative opinions compared to Q1 as expected. Approximately 93% (130 people) have never or almost never visited the homepage. In addition, when asked how much they know about the government's artists support program, 51 respondents answered 'I do not know at all' and 35 respondents (25%) answered 'I do know about it'.

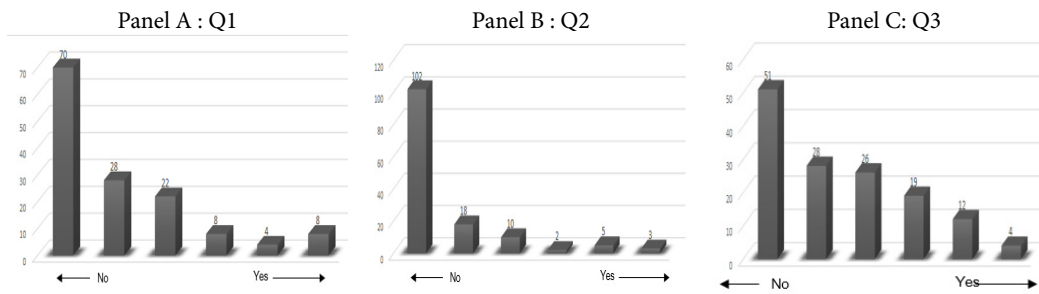


Figure 1 Recognition of policy support status

To summarize the responses, most artists were mostly unaware about policy support. In other words, it has been confirmed that the artists have considerably poor understanding of and access to support policies. Such a result can be interpreted in two ways. Either artists are indifferent to policy support, or policy support isn't well known to artists. This study supports the latter more. Recently, supporting arts has tended to concentrate on raising social value using art rather than supporting artists or events. This tendency corresponds to the equity of the above-mentioned artistic enjoyment, but it is possible that the creative environment of the actual artists could be further reduced. Ultimately, such a phenomenon will result in failure to create a creative artistic environment. This is because artists will be more inclined to focus on popular arts over establishing a creative environment. Thus, in terms of diversity, the overall quality of art will degrade. Therefore, it is time to look for policies that will efficiently deliver relevant information to artists at the policy level.

In the following [Figure 2], the expansion of analysis results is possible at an analytical dimension. Support projects can be divided into public and private ones. When asked about participation experience, 28% of the artists participated in public projects and 16% participated in

private projects. It appears that artists are less involved in the private sector than in the public sector. This is because the purpose of support is different between the two. While public support focuses on equity, private support tends to mainly support aesthetic values.

Panel A: Experience of participating in supporting projects(public)

Panel B: Experience of participating in supporting projects(Private)

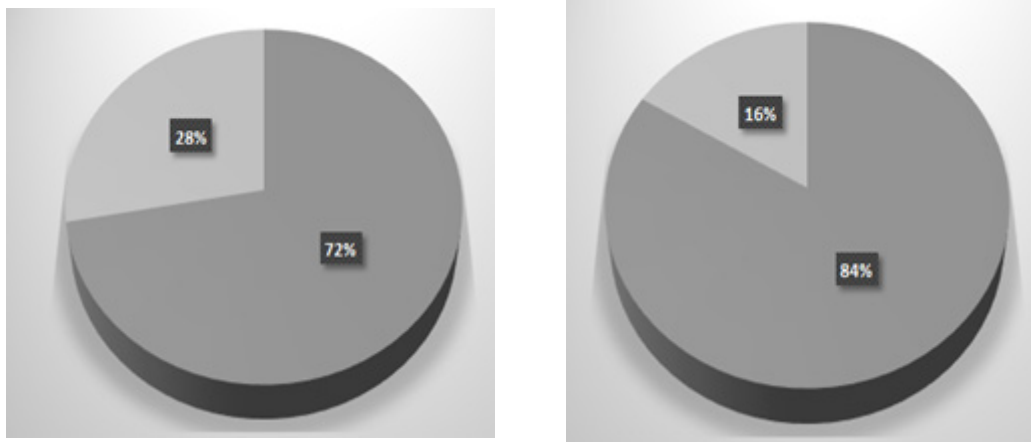


Figure 2 Response to the experience of participating in the support project

4. Conclusion and limitations

This study provides meaningful implications for why artists should receive support. Classics pointed to the characteristics or structural characteristics of performing arts to argue for the support of artists (Baumol and Bowen, 1966). This study seeks to add that supporting arts is a strategy to solve social problems. The reason for this is that artists' poverty has long been pointed it out, but has never been solved and tends to become fixed. This is no doubt a major social problem, and supporting artists could thus play a role in solving social problems.

This study was conducted based on questionnaire items answered by 140 artists. To summarize the analysis results, there is a demand and need for support information from artists and the majority of such information was related with their livelihood. Of course, public support systems for artists are currently in place, but they are failing to significantly contribute to artists. It is

necessary to construct a portal site for artists where distributed information can be centralized. In addition, since artists lack ability in work unrelated with art, there is an urgent need to train specialized consultants who can help artists solve their problems or do the work for them. All of this cannot be done at the state level, so there is a need for policies that can transfer the workload to the private sector.

The primary purpose of art activities is not creating economic profit. People need to be aware that art is sustained through artistic creation activities that are maintained through various aids in the marginal parts of the market. When failing to focus on the essence of supporting artists under the shadow of popularizing arts, the entire arts industry can be damaged as a whole. We hope that the results of this research will become the touchstone for active discussion in regards to such ideas.

The limitation of this study is that it lacks in-depth discussion about questionnaire tools. We wanted to conduct the questionnaire more scientifically, but are deeply saddened that detailed research could not be done due to lack of relevant research. In addition, another limitation is that a lot of people among the collected sample majored in music. Due to the possibility of being placed in different situations and environments according to people's major, this should have been considered but we lacked consideration. In order to complement the limitations above, we hope that research related to the support of artists will be more active in the later studies.

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