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Master's Thesis of Public Administration

**A Study on the Relationship between
Policy Implementation and Policy
Performance**

- Focusing on Culture and Arts Policy-

정책집행과 정책성과와의 관계에 관한 연구
- 문화예술정책을 중심으로 -

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A study on the Relationship between Policy Process and Policy Performance

- Focusing on Culture and Arts Policy-

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Abstract

A Study on the Relationship between Policy Implementation and Policy Performance

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Culture and arts policy is national policy action to improve the quality of life by promoting cultural and art activities of the people. In most countries, support for arts and culture has become a universal policy. The government regards art as public goods, corrects market failure (Baumol;2012), and supports arts to promote the social benefits of art. Also, many governments have included not only artistic activities but also various cultural activities enjoyed by the people in their daily life within the scope of culture and arts policies.

However, as the government's budget for the art has grown, there have been many debates and confrontation concerning government arts

funding. Arts advocates say the arts programs can benefit communities both regarding individual enrichment and as a tool for driving economic development. In contrast, the critics insist government arts funding using tax can threaten the autonomy and creativity of arts.

These days, the Ministry of Culture, Sports, and Tourism (MCST) in Korea have funded a lot of culture and arts projects. MCST's budget is approximately \$5.28 billion won in 2019, and the ministry awarded the budget to local governments and art organizations. In 2005, MCST changed the Culture and Arts Agency into the Arts Council Korea. This change was the effort to ensure the autonomy of art based on the arm's length principle. The Arts Council Korea comprises nationally and internationally renowned artists, distinguished scholars, and arts patrons appointed by the President like National Endowment for the Arts (NEA). The council, not MCST, reviews and makes recommendations for art funding.

However, Korean artists and art organizations highly depend on central government support. So, Park Geun-Hye administration made a 'blacklist' and exclude artists from government funding. As a result, the government's budget support caused a negative impact on the autonomy of the Korean Arts.

Therefore, many people insist that Korean culture and arts policy need to be changed from the central government-driven to the private sector-led. Also, the "arm's length principle" that supports art but does not intervene art is also becoming more important in Korea. Reflecting this, the

primary goal of MCST in 2018 is 'Innovation in Cultural Administration.' The ministry tries to coordinate their role in art funding and find new ways to encourage the autonomy of arts organizations. Even if there is a problem with the government-centered support, transferring authority to related organizations and private sectors cannot be the only solution.

This study will analyze how the policy implementation makes a difference in policy performance such as the satisfaction of the people and the achievement of the policy goal. This research will compare the successful case with failure case; Travel week and Art education. My hypothesis is the more central government share their authority with local government, public agency and the private sector in the policy implementation, the higher policy performance they can get.

The first major finding was that the fact that the central government has a higher authority in culture and arts policies does not mean low policy performance. As shown in the case of travel week, even if the Ministry of Culture, Sports and Tourism had more authority in implementing policies in legal, organizational and budgetary aspects, policy performance was so high. In contrast, in the case of arts education, MCST transferred legal and organizational authority to ARTE and the regional centers. Also, the second major finding was that when the central government gives authority to local governments or public institutions in culture and arts policies, the hypothesis that policy performance will be high does not apply to arts education. This study has identified that even if decentralized, policy

performance cannot be higher when the accredited institutions have failed to manage policy performance properly. Above all, arts education shows that even if the central government, local government, and public institutions share their roles and cooperate, policy performance cannot be high if this division of roles is not efficient. In conclusion, the hypothesis presented at the beginning of the study does not apply to travel weeks and art education.

The findings of this study will suggest art policy implementation that can guarantee the autonomy of arts and the accountability of policy. These findings will contribute in several ways to our understanding of government art funding and provide an implication for how government supports the arts.

Keywords : Culture and Arts Policy, Policy implementation, Policy performance, Travel week, Arts education

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Chapter I Introduction

1. Background and purpose of research

Culture and arts policy is national policy action to improve the quality of life by promoting cultural and art activities of the people. In most countries, support for arts and culture has become a universal policy. The government regards art as public goods, corrects market failure (Baumol;2012), and supports arts to promote the social benefits of art. Also, many governments have included not only artistic activity but also various cultural activities enjoyed by the people in their daily life within the scope of culture and arts policies.

However, as the government's budget for the art has grown, there have been many debates and confrontation concerning government arts funding. Arts advocates say the arts programs can benefit communities both regarding individual enrichment and as a tool for driving economic development. In contrast, the critics insist government arts funding using tax can threaten the autonomy and creativity of arts.

These days, the Ministry of Culture, Sports, and Tourism (MCST) in Korea have funded a lot of culture and arts projects. MCST's budget is approximately \$5.28 billion won in 2019, and the ministry awarded the budget to local governments and art organizations. In 2005, MCST changed the Culture and Arts Agency into the Arts Council Korea. This change was the effort to ensure the autonomy of art based on the arm's length principle.

The Arts Council Korea comprises nationally and internationally renowned artists, distinguished scholars, and arts patrons appointed by the President like National Endowment for the Arts (NEA). The council, not MCST, reviews and makes recommendations for art funding.

However, Korean artists and art organizations highly depend on central government financial support. So, Park Geun-Hye administration made a 'blacklist' and exclude artists from government funding. That is, they created a list of thousands of artists deemed critical of the Park administration to disadvantage them in receiving government support. Former Korean President Park Geun-hye's chief of staff Kim Ki-chun and Cho Yoon-sun who also served as former Presidential Secretary were sentenced to four years and two years in prison over the abuse of power. As a result, the government's budget support caused a negative impact on the autonomy of the Korean Arts.

Therefore, many people insist that Korean culture and arts policy need to be changed from the central government-driven to the private sector-led. Also, the "arm's length principle" that supports art but does not intervene art is also becoming more important in Korea. Reflecting this, the primary goal of MCST in 2018 is 'Innovation in Cultural Administration.' The ministry tries to coordinate their role in art funding and find new ways to encourage the autonomy of arts organizations. Even if there is a problem with the government-centered support, transferring authority to related organizations and private sectors cannot be the only solution.

This study will analyze how the policy implementation makes a difference in policy performance such as the satisfaction of the people, and the budget art organization will get next year. Especially, this research will focus on policy implementation in the policy process. Policy implementation is measured by three sub categories: legal, organizational, and financial aspects. Also, this study will compare the successful case with failure case; Travel week and Art education. My hypothesis is the more central government share their authority with local government, public agency and the private sector in the policy implementation, the higher policy performance they can get. The findings of this study will suggest art policy implementation that can guarantee the autonomy of arts and the accountability of policy. These findings will contribute in several ways to our understanding of government art funding and provide an implication for how government supports the arts.

Unlike other policy, not only central and local governments but also private foundation, commercial sponsorship, and individual donations tend to support arts. (Atlas, 2001: 65-66). Also, if you regard culture policy as "a system of arrangements to support artistic product"(Alderson, 1993: 1), studying the coordination mechanism among the various actors that affect policy performance can be a useful attempt to identify the nature of culture policy governance.

2. Scope of the Research

Since this study aims to find the relationship between culture and arts policy implementation and policy performance, the scope of this research is only limited to culture and arts policy in Korea. To be specific, two policies are the scope of this research. Also, the focus of this study is not on entire policy, but on the policy implementation.

The scope of time of this research is from 2014 to 2018. 2014 was the first year when the Local Culture Promotion Act enacted. The Local Culture Promotion Act is the law that defines the cooperative relationship between the central government and the local government in order to resolve the cultural gap between regions and develop a distinctive culture in the local, rather than a centralized culture and arts policy. Therefore, this study analyzes the policy cases from 2014, considering that 2014 was the year the culture and arts policy implementation system began to change.

Chapter II Literature Review

1. Theoretical Background

1.1 Models of public support for the arts

In theory, there are four alternative modes of public support for the fine arts: Facilitator, Patron, Architect, and Engineer. (Hillman-Chartrand and McCaughey 1989) This model deals with what role the government plays in implementing culture and arts policy and what authority the government has. The Facilitator State funds the arts through tax expenditures made according to the tastes of the individual, corporate and foundation donors.¹ The Patron State funds the arts through arm's length arts councils, which promote standards of professional artistic excellence.² The Architect State funds the arts' social welfare policy through ministries or departments of culture and promotes community standards.³ The Engineer State owns all the means of artistic production and uses them for purposes of political education.⁴ Most countries have, to varying degrees, adopted all four modes of public support.⁵ This practice has resulted in multiple public sources of funding for the arts. Such a variety is beneficial to both artists and arts organizations.

¹ Chartrand, H. H., & McCaughey, C. (1989), *The Arm's Length Principle and the Arts: An International Perspective - Past, Present and Future, Who's To Pay for the Arts?* p. 51

² *Ibid.*, p. 51

³ *Ibid.*, p. 53

⁴ *Ibid.*, p. 54

⁵ Americans for the Arts. (2018), *The Arms' Length Principle and the Arts* p.8

Table 1: Models for Supporting the Arts

Models for Supporting the Arts					
Role	Model Country	Policy Objective	Funding	Status of the artists	Strength & Weakness
Facilitator	USA	Diversity	Tax expenditure	Box office appeal & Taste; financial condition of private patrons	S: Diversity of funding sources W: Excellence not necessarily supported; valuation of private donations
Patron	United Kingdom	Excellence	Arm's length Art councils	Box office appeal & Taste; Financial condition of private patrons; Grants	S: Support of excellence W: Elitism
Architect	France	Social welfare	Ministry of culture	Membership in artist's union; Direct public funding	S: Relief from box office W: Creative stagnation
Engineer	Soviet Union	Political education	Ownership of artistic means of production	Membership in official artist's union; Party approval	S: Focus creative energy to attain political goals W: Subservience

Source: Chartrand, H. H., & McCaughey, C. (1989). The arm's length principle and the arts: an international perspective—past, present and future. *Who's to Pay for the Arts*, 43-80.

However, should not different roles be adopted in funding different segments of the arts industry?⁶ Can the Architect or the Engineer effectively promote artistic excellence?⁷ Can the Patron effectively promote

⁶ Americans for the Arts. (2018), *The Arms' Length Principle and the Arts* p.8

⁷ *Ibid.*, p.8

amateur art and still challenge rather than reinforce community standards?⁸ Can the Facilitator, through tax expenditures, promote a commercially viable arts industry?⁹ Appropriate roles depend on the policy objectives of the state. Can democratic governments develop effective policies that distinguish among the promotion of diversity, artistic excellence, and community and political standards in the arts-all at the same time?¹⁰

1.2. The arm's length principle in arts

The arm's length principle is an important policy principle that has been a theoretical basis for the government's policy of supporting culture and arts. Primarily, this principle is reflected in the law, politics, and economy of most Western societies. The principle is implicit in the constitutional separation of powers between the judiciary, executive and legislative branches of government. The arm's length principle is also applied to public funding of the arts. (Chartrand and McCaughey,1989) The British government adopted the arm's length principle to distance the arts from politics and bureaucracy.¹¹ The government also recognized that within the arts community there was a desire to run one's show and deep-rooted mistrust of bureaucratic interference.

⁸ Americans for the Arts. (2018), *The Arms' Length Principle and the Arts* p.8

⁹ *Ibid.*, p.8

¹⁰ *Ibid.*, p.8

¹¹ Marco Antonio Chávez Aguayo (2012), "An arts council: what for? An historical and bibliographic review of the arm's length principle for current and future international implementation", *Knowledge Politics and Intercultural Dynamics*, United Nations University, p.169

The definition of the arm's length principle varies according to the scholar.¹² The arm's length principle is to prevent the direct intervention of the government in artistic activities, institutions, and management (Sweeting, 1982). The principle is the basis of a general system of "checks and balances" deemed necessary in a pluralistic democracy to avoid undue concentration of power and conflict of interest. (Chartrand and McCaughey, 1989). Although the principle of arm length has not been codified until the 1970s, it has been a practical tool to distance politicians and civil servants from the activities they are promoting (Hewison, 1995) The arm's length principle based on the idea that the arts committee should exist and operate with relative autonomy from the central government. The principle of arm's length allowed the arts council to function by itself from excessive interference by political pressure. (Quinn 1997)

In every case, the arm's length arts council has been reaffirmed as the most effective mechanism for promoting excellence in the arts. In spite of this reaffirmation, however, the debate continues concerning the role and effectiveness of the arm's length arts council. Countries that traditionally funded the arts through arm's length arts councils are developing ministries of culture for the direct funding of the arts by a government.

1.3 Culture and arts policy process of major countries

Previous studies have explored the culture and arts policy

¹² Ibid., p. 172

implementation of major countries, and various studies have assessed the impact of their policy implementation. These studies examine the characteristics of the support system of public and private entities supporting culture and art activities by country. Cummings and Schuster (1989: 54-55) have adopted a degree of national intervention on the principle of arm's length. According to them, the United Kingdom is the 'sponsor' model, and France is the 'architect' model. On the other hand, according to Lee Heung-jae (2007), France, UK, and Korea all belong to the national initiative in cultural governance. In other words, culture and arts policy studies concerning each country may have different results depending on the criteria of the classification.

The Ministry of Culture, Sports and Tourism (MCST) in Korea and the Korea Culture and Tourism Institute have been studying process and programs for supporting arts in developed countries such as the United Kingdom, France, the United States, Germany, and Japan. Especially, these studies explored the relationship between the central government and the art committee. They also addressed the structure of cooperation among the arts committee, local government, and the private sector.

The arts council in the UK has agreements with the Ministry of Culture, Media and Sports (DCMS) to ensure autonomy and develop a self-assessment system.¹³ The Arts Council is also funding artists in cooperation

¹³ Ryu Jung-a (2015) Establishment of Diagnosis and Direction of Culture and Arts Support, KCTI, p. 24

with the Arts Councils of Wales, Scotland and Northern Ireland and private charities. Also, the UK seeks to empower itself from the central government to the local government, each community, and neighborhood.

In France, after the reforms to decentralize in 1983, central government intervention and authority decreased, but the influence of central government (Ministre de la Culture et de la Communication) is still significant. The "Loi Deferre Act 1983" is the most representative law that defines the authority and duty of the central and local governments on supporting culture and arts and stipulates that the central government's budget regarding culture and arts and the authority of various cultural facilities can be transferred to local governments.¹⁴ Also, most governments and municipalities are required to have financial partnerships through contracts, and to sign contracts with local governments through Direction Regional Des Affairs Culturelle (DRAC) in each province rather than through direct intervention by the central government.¹⁵ Since 1977, Ministre de la Culture et de la Communication has had a regional cultural office, in each of the boroughs. The Director General of the DRAC is a central government official and has the duties to report for the central government.

¹⁴ Janvier 1983, retrieved from <http://legifrance.gouv.fr/>.

¹⁵ Ryu Jung-a (2015) Establishment of Diagnosis and Direction of Culture and Arts Support, KCTI, p. 36

Figure 1: The United Kingdom (Art Council England)

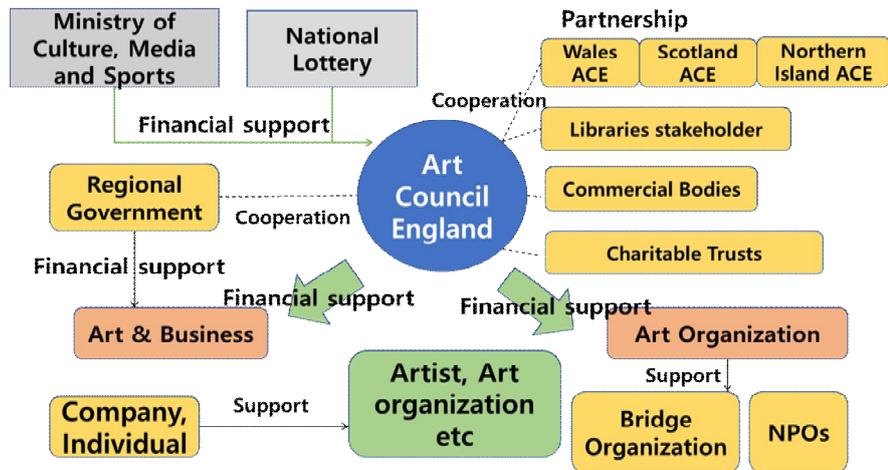
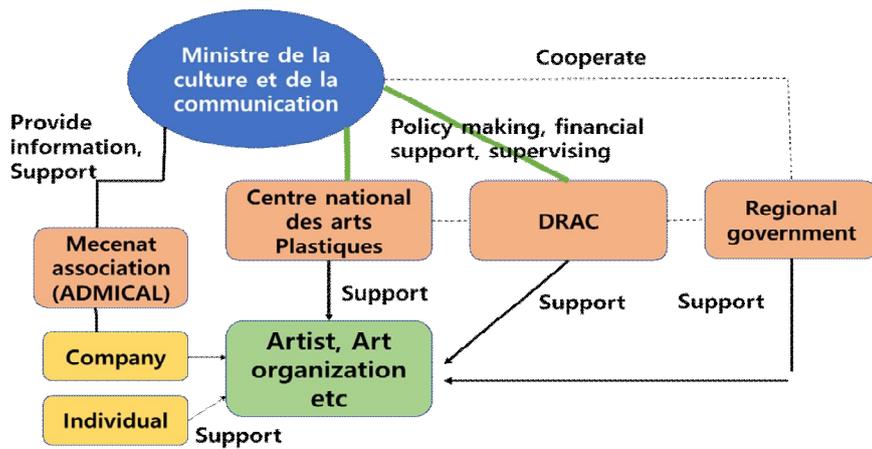


Figure 2: France (le ministre de la culture et de la communication)



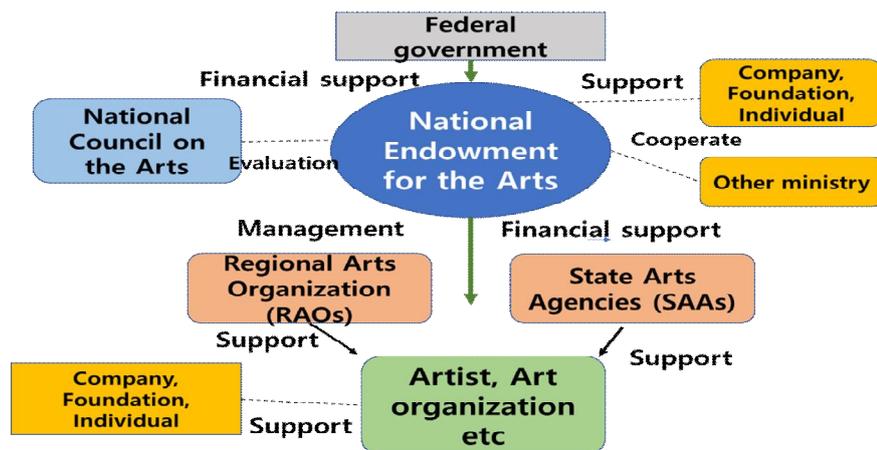
Source: Ryu Jung-a. (2015). Establishment of Diagnosis and Direction of Culture and Arts Support, KCTI

The United States is a private initiative and aims to be a small government and emphasizes the self-sustaining power of arts organizations.¹⁶ The National Endowment for the Arts (NEA) is an

¹⁶ Ryu Jung-a (2015) Establishment of Diagnosis and Direction of Culture and Arts Support, KCTI, p. 47

independent agency of the United States federal government, and award grants to art organizations including the nation's 56 state and jurisdictional arts agencies(SAAs) and the six regional arts organizations(RAOs).¹⁷ In NEA’s mechanism, first, artworks are reviewed by independent, national panels of citizens from across the country. Panels make recommendations that are forwarded to the National Council on the Arts. The National Council on the Arts, the NEA’s advisory body, comprises nationally and internationally renowned artists, distinguished scholars, and arts patrons appointed by the President, and members of Congress.¹⁸ The council reviews and makes recommendations on the applications. Those recommendations for funding are sent to the NEA chairman.¹⁹ The chairman reviews those applications and makes the final decision on all grant awards.

Figure 3: United States (The National Endowment for the Arts)



¹⁷ Woronkovicz, J., Nichols, B., & Iyengar, S. (2012). How the United States funds the arts. National endowment for the arts. p. 4

¹⁸ Ibid., p. 4

¹⁹ Ibid., p. 4

Source: Ryu Jung-a (2015) Establishment of Diagnosis and Direction of Culture and Arts Support, KCTI

Ministry of Education, Culture, Sports, Science and Technology in Japan established the Agency for Cultural Affairs (ACA) and support the culture and arts budget to ACA.²⁰ The Agency for Cultural Affairs (ACA) is the essential administrative organization of Japanese culture and arts administration and is affiliated with the Japan Art Academy, the Council for Cultural Affairs, and the National Museum of Art and the National Museum of Cultural Affairs as an independent administrative body. In addition, the Japan Art Fund, funded by ACA and operated by the Japanese Council for the Promotion of Art and Culture, was established in 1993 for the purpose of promoting culture and arts in Japan.

1.4 Culture and arts policy process of Korea

After the 'Culture and Arts Promotion Act' was enacted in 1972, the government support system for culture and art was established in Korea. Culture and Arts Promotion Acts specifies the policies for promoting culture and arts and the obligations of the central and local governments. Also, the Ministry of Culture, Sports and Tourism (MCST) was launched in 1990 to oversee culture and arts policies. And based on the Culture and Arts Promotion Act, 'the Korea Culture and Arts Agency' was established to

²⁰ Ryu Jung-a (2015), Establishment of Diagnosis and Direction of Culture and Arts Support, KCTI, p. 73

distribute the Cultural and Art Promotion Fund and implement culture and arts policies. Thus, Korea has central government-controlled characteristics in terms of the existence of Culture and Arts Promotion Acts and the Ministry of Culture, Sports and Tourism.

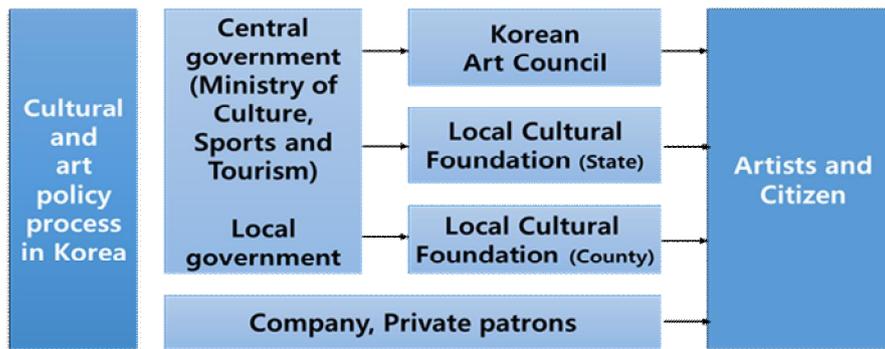
In 2005, MCST changed the Culture and Arts Agency into the Arts Council Korea. This change was the effort to ensure the autonomy of art based on the arm's length principle. The Arts Council Korea comprises nationally and internationally renowned artists, distinguished scholars, and arts patrons appointed by the President like National Endowment for the Arts (NEA). The council, not MCST, reviews and makes recommendations for art funding. The change from the Cultural Arts Promotion Agency to the Council of Culture and Arts means that policy intervention by cultural and art experts becomes active.²¹

In other words, in culture and arts policy, Korea has a French and British-style mixed support system.²² Korea has a strong direct role of the Ministry of Culture, Sports and Tourism like France while at the same time, Korea has Arts Council like the United Kingdom, which consists of various agencies such as the Arts Council, Arts Management Support Center, the Korea Arts and Culture Education Service and Artists Welfare Foundation.

²¹ MCST (2011), Study on Supporting Culture and Art in Major Advanced Countries, Korea Policy Association, p. 4

²² Ryu Jung-a (2015), Establishment of Diagnosis and Direction of Culture and Arts Support, KCTI, p. 78

Figure 4: Culture and arts policy process in Korea



Source: Ryu Jung-a (2015) Establishment of Diagnosis and Direction of Culture and Arts Support

On the other hand, the most significant portion of support for culture and arts activities in Korea is the Culture and Arts Promotion Fund. Korean artists and art organizations are highly dependent on the government's Cultural and Arts Promotion Fund. The Culture and Arts Promotion Fund are managed by the Arts Council. Some controversies have been raised in terms of fairness and transparency of the review process, the composition of committee members and the screening methods.²³ Accordingly, the Ministry of Culture, Sports and Tourism and the Arts Council Korea introduced professional review control system in 2010.

Along with MCST and the Arts Council, the essential players in Korea's culture and arts policy process are local governments and local cultural foundations. In Korea's cultural administration led by the central government, the Local Culture Promotion Act enacted in 2014 was a new

²³ MCST (2011), Study on Supporting Culture and Art in Major Advanced Countries, Korea Policy Association, p. 4

attempt to decentralize culture and arts policy. Emphasizing the importance of local culture, the act encourages regional-led culture and arts policies. As a result, 63 of the 226 local governments have established regional cultural foundations and are in charge of implementing regional culture and arts policies with local governments. However, local culture and arts policies still depend heavily on the central government (MCST) subsidies. Of the total budget for local governments' culture and arts (including cultural assets), central government subsidies account for 46.4 percent (2016).²⁴ Of the total budget for local governments, only 89(39.3%) of the total 226 local governments had a budget ratio of 2 percent or more.²⁵ Therefore, more time is needed to promote decentralization in Korea.

Table 2: Cultural Budget Ratio to Total Budget (2014)

Year	Average	City	County	District
2014	1.93%	2.43%	2.02%	1.24%

Source: MCST (2016), A Survey on the Actual Condition of Regional Culture, KCTI

1.5 Pros and Cons for government art funding

There have been many debates and confrontation concerning the need for government arts funding.²⁶ There is a large volume of published studies describing the principle that the government should pursue when the

²⁴ MCST (2016), A Survey on the Actual Condition of Regional Culture, KCTI, p. 54
²⁵ Ibid., p.54
²⁶ Alan Greenblatt (2017), Funding the Arts: Should government support artistic and cultural expression?, CQ researcher, p.3

government supports arts. These discussions are also in line with the discussion of what role the government plays in culture and arts policy, especially what role the central government plays and what degree of authority the government has. Opponents of the government's art funding said that if the government cannot play a desirable role, it should stay away from the arts.

First, the pros and cons of government art funding have different pieces of evidence.²⁷ Heilburn & Gray(1993) argues that artists must stand on their foot and governments are not responsible for supporting public aesthetic demands. Government art funding would have a negative impact on the artists because it is likely for the government to distinguish the desirable arts. (Haag, 1979).

In contrast, the art advocate said that government intervention is inevitable because the cultural sector has a public-service nature so that the efficient distribution of goods cannot be achieved. (Cwi, 1982) Also, the government should provide opportunities for universal cultural enjoyment to low-income people who do not enjoy art programs. Arts programs can benefit communities both regarding personal enrichment and as a tool for driving economic development. Theaters and museums help local economies, and student exposure to the arts improves academic performance and creativity.

²⁷ Sunwoo Young (2010) A Study on the Art Support of Local Autonomy, 14/3: p.189-215

Table 3: Pros and Cons of government art funding

Cons	
Heilburn & Grey (1993)	Artists should be as independent as other professionals. ·The government is not responsible for meeting the aesthetic needs of the public. ·Unable to prove social utility for public support of art
Haag (1979)	The government cannot distinguish between desirable arts, and the support itself can be a poison to artists. ·The burden of government-selected arts support cannot be justified to taxpayers.
Lingle (1995)	Public support policy intent and outcome for cultural arts may not be achieved due to institutional limitations and political intentions.
Pros	
Clofelter (1992)	Government intervention is inevitable in the cultural sector because efficient distribution of goods by market function cannot be achieved.
Baumol (1996)	In the case of performing arts, it is impossible to make mass production or standardize production as the product is completed as a skilled human art itself.
Heilbrun (2003)	Artistic organizations that suffer from the productivity lag in the field of arts and culture should be conserved as public resources.
Frey (2003)	Because of the public property of arts products, artists can not fully enjoy the entire profits through the market. ·Supply of arts materials is reduced without public support.
Frey (1999)	Human beings are surrounded by art from the cradle to the grave.
Mulcahy & Swaim (1982)	Social equity should be secured through redistribution of artistic opportunities
Cwi (1982)	Government must provide opportunities for universal cultural enjoyment for people with low incomes who do not enjoy the least cultural and artistic activities
Abbing (2004)	Like medicine, public education, and social security, art is a 'social right'.

Source: Sunwoo Young (2010) "A Study on the Art Support of Local Autonomy,"

14/3: 189-215

2. Previous studies on policy implementation and performance

2.1 The relationship between policy implementation and policy performance

Some researchers studied the effects of way to implement policy on performance evaluation. Lim Yu-mi (2014), Ha Yeon-sup (2013) and Yoon Ki-woong (2012) said that when government does the program directly, the government can achieve higher performance consistently than indirect ways such as contract or loan.

Yoon Ki-woong et al. (2012) divided the policy into direct implementation (SOC projects, facilities, and equipment purchase, other direct projects such as services and surveys), subsidy project (private assistance, municipal government-subsidized), and other indirect projects (investment, loan). The assessment results for each type of project are as follows. When looking at the aggregate mean, direct projects is 68.1, other indirect projects are 65.1, and grant projects is 64.4, respectively.²⁸ This difference was statistically significant. When the central government implements the project directly, the project achieves higher scores in basic plans, performance plans and performance compared to the other types of

²⁸ Yoon, Ki-woong, (2012). "Exploring Factors Affecting Business Evaluation and Institutional Considerations - Focusing on Self - Evaluation Results of Fiscal Program 2008 ~ 2010". The Korean Association for Policy Studies. 21 (2): p. 109

project.²⁹ This is because in the case of indirect projects, it is difficult and costly for the central government to verify the agency's actions because they are not directly carried out by the central government. In other words, transaction costs are incurred.

There are also several studies on how decentralization among policy actors during implementation affects policy performance. Decentralization in policy implementation is a concept that defines the concentration of decisions related to resource allocation among organizations and the allocation of decision authority related to a task. (Hage & Aikan)

Looking at prior studies dealing with the relationship between decentralization and organizational performance, Tanenbaum (1968) argued that the more decentralized, the more effective the organization is. The Tanenbaum's hypothesis was supported by Pennings (1976) and Sorensen (1976) but was rejected by studies such as Paris & Butterfield (1972), Kavic et al. (1971), and Smith (1978). Negandi & Reimann (1972)'s study found that there was a positive relationship between decentralization and organizational effectiveness; DeCotis & Summers (1987) said that there was a positive correlation between decentralization and organizational commitment. Kim Ho-sup (2001) showed that the centralized structure negatively affects organizational performance based on data conducted on 440 officials from 41 local governments in South Korea. Choi Chang-hyun(1991) said, "To innovate public organizations, the organizational

²⁹ Ibid., p. 109

structure must be decentralized."

On the other hand, some researcher insisted that decentralization does not bring satisfaction and immersion of members, and centralization is not always a negative thing. This argument showed that the unity of leadership and command system works positively for organizational members (Kang Jong-su, 2006). Hage (1965) also argued that the more centralized an organization is, the more productive it is. Thus, scholars who advocate situational theory say that the policy implementation should be designed to appropriate for specific circumstances, not a debate over which one is more valid, either centralization or decentralization (Oh Min-hee, 2014).

The previous study mainly analyzes the effect of decentralization during policy implementation on the performance of the organization. In other words, while organizational performance is directly related to the performance of policies, previous research does not directly address how decentralization in policy implementation affects policy performance. Besides, decentralization is also discussed in the implementation of culture and arts policies, but there is not much research on how decentralization affects culture and arts policy performance.

2.2 The decentralization in culture and arts policy

Korean studies show that in the welfare or environment sectors, the

influence of decentralization is relatively significant (Lee Seung-jong, Kim Hong-sik, 1992; Kang Yoon-ho, 2000; Park Hae-ryong, Lee Jong-yeol, 2001), and in the case of culture and arts policy, the influence of decentralization is expected to be large. (Muramazu, 1991: 191-200; Koo Kwang-mo, 1999:258).

Recently, culture has emerged as a means of enhancing a regional image, and functions as a means of regional development. At the same time, there is a recognition that decentralization of culture and arts policy is useful in transforming government-ruling administrative culture into autonomous and decentralized administrative culture (Throsby, 1994: 21-27; DiMaggio, 1991), and the claim of cultural decentralization is more supported. However, the empirical results remain mostly untested.

The empirical study on cultural decentralization was mostly conducted in the form of international comparative research, mainly classifying government support types by culture and arts budgets, cultural support and interference, and role-sharing.(Schuster, 1985; Cummings & Kats, 1987; Zimmer & Toepler, 1996).³⁰ The Hillman-Chartrand mentioned above & Mc Cauaghey(1989:43-80) divides the role of central government into Facilitator, Patron Architects and Engineer based on the degree of federal involvement in culture and arts policy.

Also, Cummings and Katz (1987) place the thorny issue of

³⁰ Park Hye Ja, O Jae Il (2003). A Study on the Decentralization and Functional Allocation between Inter-Governments in Cultural Administration. Korean Public Administration Quarterly. 15(4), p.4

government support for the arts in the context of trends in governance. Cummings and Katz conclude that a major distinction exists between government programs that ‘emphasize the preservation of the national patrimony’ or strong cultural self-identity’ (e.g., Italy, France, Japan) versus newer countries that aim to ‘foster cultural development’ by investing in new forms of cultural expression (e.g., Ireland, Norway, Canada). Mulcahy (1998) represents a model of the various cultural agencies in Western Europe and North America classified according to two variables: the role of the central government and the hegemony of the national culture. The four ideal types of administrative entities are (1) the ministry of culture, according to the tradition in France; (2) ministries of culture, as found in Germany; (3) the “centralized decentralization” of Norway; and (4) the arm’s-length arts council, as found in Canada.

Figure 5: Government and Arts

		Role of Central Government	
		High	Low
Hegemony of National Culture	High	France Royalist model of patronage Ministry of Culture	Germany Princely model of patronage Ministries of culture
	Low	Norway Social-democratic model of patronage Centralized decentralization	Canada Liberal model of patronage Arm’s length arts council

Source: Mulcahy, K. V. (1998). Cultural patronage in comparative perspective: Public support for the arts in France, Germany, Norway, and Canada. *The Journal of Arts Management, Law, and Society*, 27(4), 247-263.

The study concerning the culture and arts policy implementation implicates that autonomy and pluralism are essential in culture and arts policy and culture and arts policy should be decentralized. (Hillman-Chartland & McCaughey, 1989; 43-80) On the one hand, there is a claim that the transition to horizontal inter-governmental relations by decentralization can weaken the policy effect. (Kim Jae-hoon, 1998) Also, some scholars insisted that strengthening the local government's role in culture and arts policy is another regulation of the central government or a buck-passing. (Elander & Montin, 1990; 165-180) After all, for a more realistic approach to cultural decentralization, it is necessary to clarify the division of roles and functions among governments that result in high policy performance through empirical studies through actual cases of cultural policy.

Korea with highly centralized power structures adopted a policy of decentralization to improve the efficiency of the governmental system and facilitate local democracy (Rozman, 2002; Brillantes Jr., 2004; World Bank Group, 2000).³¹ During the Administration of President Roh Moo-hyun (2003 to 2008), the Korean government accelerated financial and functional decentralization, emphasizing fairness and regional balance in development (Woo, 2008; Lee, 2008; Jung, 2007).³² Since 2005, the central government

³¹ Choi, S. (2011). National policy and community cultural democracy: Centralization and decentralization of the Houses of Culture in Korea. University of Delaware. p. 3 Ibid., p. 3

³² Ibid., p. 3

has delegated the authority for many public programs, including the financial support of culture and arts programs. It also changed its prior policy of funding municipalities by creating the —Shared Tax for Decentralization (STFD).

There have been a few types of research that deal with the relationship between decentralization and performance in culture and arts policy. Park Hye-ja (1998) classified a culture and arts policy implementation as a central government - led, local government-led, and cooperation type based on the level of finance, organization, and decentralization. These models largely correspond with a spectrum ranging from centralized to decentralized in intergovernmental relationships and show the transition from the centralized model to the decentralized model. Choi Sung-hee (2011) found that the changes of cultural governance surrounding Houses of Culture since decentralization have negatively affected the viability of Houses of Culture and community cultural democracy in Korea. Since the decentralization in 2005, the establishment of new Houses of Culture has drastically decreased, and most existing ones have confronted financial shortages. (Moon, 2007; Jung, 2007). In spite of the introduction of the STFD, many devolved culture and arts projects have not been maintained. The reason is that devolution of the projects and the accompanied withdrawal of central government were considered by local governments as a sign of being neglected.

2.3 The policy performance in culture and arts policy

While some research has been carried out on defining culture and arts policy performance, there have been few empirical investigations into how cultural decentralization will affect culture and arts policy performance.

First, the culture and arts policy performance has been sluggish in definition and evaluation of performance, unlike other fields. The reason is the unique characteristics of culture and arts. Culture and arts policies can result in lower evaluation results compared to other policy areas because their performance is non-visible and takes a longer time for them to be produced. In other words, it is difficult to measure performance quantitatively because the culture and arts field emphasizes creative expression through emotion, unlike other areas. Therefore, it has been difficult to calculate evaluation indexes and evaluation methods for culture and arts policy performance. Also, some people suggested that it is necessary to evaluate the culture and arts policy performance of not only the quantitative but also the qualitative values as there is a risk that the unique value of the arts will be impaired.

Nevertheless, performance management has been emphasized in the culture and arts fields since the New Public Service Administration (NPM). In particular, as people's interest in the quality of life increases, attempts are being made to improve public service quality through performance evaluation regarding culture and arts (Yang Geon-yeol et al., 2000; Jung

Mi-hwa, 2010). Turbide & Laurin (2009) argued that various and extensive measurement methods should be introduced for measuring the performance of an art institution and that although art-related performance indicators are considered by the organizational characteristics of an art institution, they should also pay attention to financial performance indicators. Paulus (2003) presented a performance evaluation model through a case study of museums in France and the United States, especially suggested culture and arts performance indicator for economics, equity, effectiveness, efficiency, etc.

The Korea Culture and Tourism Institute (KCTI) presented the performance indicators of culture and arts policies as shown in the table below by dividing them into input, process, output, and results by stages of policy implementation. For example, in the case of arts education, input indicators are the appropriateness of the input budget, the numbers of the education workforce, and the number of targets.³³ Process indicators suggest the appropriateness and diversity of educational programs and the appropriateness of the education delivery system.³⁴ In addition, the number of education programs and the participation rate in education are presented by the output index, and the result indicators show the satisfaction level of education and the frequency of cultural leisure activities by the participants.

³³ Yang Hyewon (2013), A Basic Study on the Development of Performance Indicators for the Cultural Leisure Project Group, Korean Culture Tourism Institute p. 161

³⁴ Ibid., p.161

3. Conceptual framework and theory

A conceptual framework for this research will be based on an analysis of how policy implementation is essential in achieving high policy performance of culture and arts policy. The existing body of research suggests that the role and involvement of government in arts, and they classified four types of government support by indicators such as division of roles among central, local governments and the private sector. (Schuster 1985; Cummings & Kats 1987; Zimmer & Topler 1996) And then, the culture and arts policy implementation have been mainly studied through the framework of cultural decentralization and governance.

3.1 Culture and Arts Policy implementation: Decentralization and Cultural Governance

Policy implementation is the process by which policies enacted by the government are put into effect by the relevant agencies. Policy implementation can be understood as “what happens between policy expectations and policy results” (deLeon & deLeon, 2002). It is a process of interactions between setting goals and the actions directed towards achieving them.

As Smith and Larimer (2013) note, there are three main eras of policy implantation research. The first of these approaches emphasize a “top-down” perspective on policy implementation. These studies focus on the

gap between the goals set by a policy's drafters and the actual implementation and outcomes of the policy. The second approach emphasizes a "bottom-up" perspective, which suggests that implementation is best studied by starting at the lowest levels of the implementation system of "chain" and moving upward to see where implementation is more or less successful.

Because of the relative strengths and weaknesses of the top-down and bottom-up approaches, researchers have sought to combine the benefits of these approaches into one model or synthesis. Richard Elmore has sought to combine his idea of "backward mapping" with a "forward mapping element" (Elmore 1985). By looking both forward and backward, we can understand that top policymaker can make choices of policy instruments or tools to structure implementation while realizing that the motivations and needs of lower-level implementers must be taken into account.

The culture and arts policy implementation have been mainly studied through the framework of cultural decentralization and cultural governance. Cultural governance, in this study, will refer to actual ways, in which the various actors in the culture and arts policy implementation interact with one another and produce their activities.

Besides, many studies analyze the culture and arts policy implementation as the cultural governance of participants such as government, civil society, and market. Gong Yongtaek (2012) defines cultural governance as 'the process of making a cooperative network among

local governments, culture and arts organizations, corporations, and civic groups.³⁵

Kim Heung-soo (2004: 53-54) argues that cultural governance can be defined as 'network governance based on a trust relationship between participants, including government (country), cultural market (artists and arts organizations), and civil society.'³⁶ These studies compare the cases of the UK and France with those in Korea and argue for the necessity of developing a cultural governance model suitable for society.

3.2. Policy performance in culture and arts policy

The performance of policy implementation can be categorized into three areas, namely: 1) output and outcome of the policy; 2) the impact of policy; and 3) assessment of whether the policy leads to the development of a country or society as a whole. Successful policy outcomes depend not only on designing effective systems but also on managing their implementation.

However, it is hard to define and measure culture and arts policy performance. Many public officials in MCST expressed the tension between the institutional requirement for precise and quantifiable outputs and the subjective and unpredictable nature of arts experiences. Other researchers have also observed this tension in evidence use within human services

³⁵ Gong Yongtaek. (2012). A Study on the Public Design Model of Urban and Enterprise in terms of Cultural Governance. *Basic Formative Studies*, 13(3) p. 14

³⁶ Kim Heung-soo (2004). A Study on the Model Evaluation of Cultural Governance: Focused on the Analysis of Korean Cultural Festival Policy Cases. a doctoral dissertation at Sejong University p. 5

departments of government (for example, Tan et al., 2011) and in culture and arts policy more broadly (for example, Holden 2004,21). So, many researchers strive to develop relevant outcome indicators. These measurement practices constitute rituals of accountability, performed by officers aiming to show evidence of appropriate behavior.

However, in this study, the performance of culture and arts policies is to be defined as the result of Fiscal Program Self-Assessment. The Fiscal Program Self-Assessment is a system that measures and evaluates the performance of policies to link them to the budget. The Fiscal Program Self-Assessment is effective in comparing the culture and arts policy by year and program as all the policies of all ministries participate in the assessment.

Of course, there is criticism that the results of the Fiscal Program Self-Assessment do not reflect policy performance accurately. Jeong Hye-yeon (2016) analyzed that the evaluation factors (performance indicators, performance achievement) and external factors (political factors, business factors, culture, and arts policy characteristics) affect the results of Fiscal Program Self-Assessment. However, in the absence of a clear performance evaluation indicator in the culture and arts fields, the Fiscal Program Self-Assessment is an effective implementation analysis related to the evaluation of budget execution rate, process, and outcome, and thus the culture and arts policy performance is to be defined as a comprehensive score of the Fiscal Program Self-Assessment. Therefore, Fiscal Program Self-Assessment is an appropriate standard for this study to analyze the role-sharing in the policy

implementation and analyze the performance of the policy implementation.

4. Summary of Literature Review

A great deal of previous research has focused on how the difference of culture and arts policy implementation affect the autonomy of artist and art organizations and the extent of cooperation among central, local government and art organizations. Based on this analysis, they seek to secure the accountability of culture and arts policies such as the establishment of a monitoring system and committee. However, previous studies have not dealt with how the change of the policy implementation in the culture and arts policy has directly affected the policy performance. Researchers have not treated how decentralization in art policy influence the policy implementation in much detail.

Although there was a study on the impact of culture and arts policy characteristics on the self-evaluation for financial programs, there was also no analysis of the effects of culture and arts policy implementation on the outcome of self-evaluation for financial programs of Ministry of Economy and Finance.

The differentiation of this study can be summarized in the following two. First, this study analyzes the particular cases of significant culture and arts policies, not the overall culture and arts policy implementation of Korea, and compare and analyze the policy implementation by three categories:

organization, budget, and law. Second, this study explains how different culture and arts policy implementation affects policy performance.

Chapter III Research Design and Methodology

1. Research Questions

This dissertation seeks to explain how culture and arts policy implementation affect policy performance. The objectives of this research are to examine if the decentralization in policy implementation affect the achievement of policy objectives or not. This study systematically uses the legal, organizational and financial approach to identify the culture and arts policy implementation in Korea. From this, the purpose of this investigation is to explore what kind of role-sharing is appropriate for a culture and arts policy.

- Question 1: What are the factors that are relevant to policy implementation that affects policy performance?
- Question 2: How does the decentralization in policy implementation affect the achievement of policy objectives or satisfaction of citizen?

Hypothesis: Policy implementation in culture and arts policy have an impact on policy performance. (Decentralization in policy implementation affect policy performance.)

Hypothesis 1: When the central government has the most authority in culture and arts policies(centralization), policy performance will be low.

- Hypothesis 1-1: When law or guideline specify that central government has the high exercise of authority, policy performance will be low.
- Hypothesis 1-2: The more hierarchical organizational structure in culture and arts policy has, the lower the policy performance will be.
- Hypothesis 1-3: The higher the share of the central government in the policy's budget, the lower policy performance will be.

Hypothesis 2: When the central government gives authority to local government or public institution in culture and arts policies, policy performance will be high.

2. Analytical Framework

2.1 Independent Variable

The policy implementation in culture and arts policy is an independent variable of this study. Mainly, this study focuses on role-sharing structure among the central, local government, public institutions, and private organizations in policy implementation. Policy implementation can be understood as “what happens between policy expectations and policy results” (deLeon, 2002). This refers to the execution of a law, in which various stakeholders and organizations work together with the use of procedures and techniques to put policies into effect to help attain goals

Implementation is considered a process, output and outcome, and involves some actors, organizations, and techniques for control. So, the term ‘policy implementation’ in culture and arts policy will be used in this thesis to refer to various actors’ interactions between setting goals and the actions directed towards achieving them. This study categorizes culture and arts policy implementation in Korea by legal, organizational and financial aspect.

First, this thesis will examine how law or policy guidelines specify the exercise of authority between each participant. For example, in some case, the law commands the transfer of resources and power to lower level governments who are largely or wholly independent of higher levels of government. Also, laws or guideline sets the level of cooperation between central, local government and art organizations.

Second, culture and arts policy implementation can be analyzed through the hierarchical command structure of the central, local government, arts organizations. The organizational structure means the command system of the task and the arrangement of the functions.

This dissertation will analyze the relationship between the central and local government, and the existence of intermediate organizations such as the Cultural Art Council and the Local Cultural Foundation. Through such an intermediate organization, this study seeks to explain how many stages of culture and arts policy are. For example, this study tries to identify which organization plays a crucial role in the structure of culture and arts organization. Also, to compare the policy implementation, this study finds

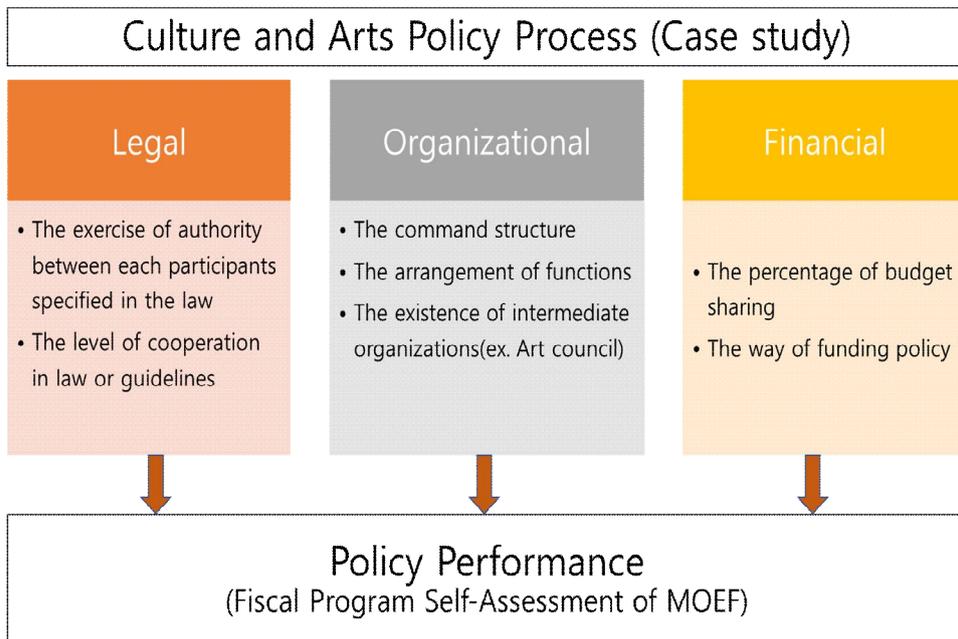
each organization's place and location as an implementation infrastructure.

Third, this study analyzes the policy implementation through the ratio of budget sharing and the way of funding. The Ministry of Economy and Finance (MOEF) in Korea implement the self-evaluation for fiscal programs every year. According to MOEF, the method of funding policy is divided into the central government's direct funding, assistance to local government, support to private, loans and investment, etc. Also, budget sharing can vary, sometimes central government funds entire of the policy budget, or the ration of the central to local government budget in certain policy is 50:50. The decentralization of finance aims to increase the size of local funds and to enhance the autonomy of their management.

2.2 Dependent Variable

The dependent variable is the policy performance of culture and arts policy. The performance of policy implementation can be categorized into three areas: 1) output and outcome of the policy; 2) the impact of policy; and 3) assessment of whether the policy leads to the development of a country or society. To be specific, this research will use the overall score of the 2014-2018 Fiscal Program Self-Assessment as a measurement index. Also, I use citizen satisfaction in the policy performance evaluation report of MCST as another indicator. The following diagram is the analytical framework of this study.

Figure 6: Analytical Framework



3. Methodology

3.1 Two case studies of culture and arts policy

This study uses a qualitative case study approach to investigate the relationship between policy implementation and policy performance in culture and arts policy in specific circumstances. Therefore, this study focuses on two cases of the Ministry of Culture, Sports and Tourism in Korea. As Lijphart (1971) indicates, a case study can make a significant contribution to the establishment of general propositions, and thus to theory-building, in social science. As this study focuses on only one country, its findings can be limited to generalize. Nevertheless, this study can provide a point of comparison for future research on the culture and arts policy

implementation. This research takes an interpretive approach in its use of case studies to capture detailed information about policy implementation. (Fischer, 1995; Yanow, 1996; Flyvbjerg, 1998)

3.2 The Cases to be studied

The travel week and arts education are the representative projects that are continuously included in the Ministry of Culture, Sports and Tourism's work plan since 2014. The two cases are essential policies involving various organizations related to culture and arts, especially as decentralization to local cultural and artistic institutions has begun based on the Regional Culture Promotion Act, which took effect in 2014. The travel week is hosted by the Ministry of Culture, Sports and Tourism, and local Governments, the Korea Tourism Organization, and the Korea Tourism Association organize the program of the travel week. Arts education was also managed by a diverse organization such as MCST, local government, the Korea Arts and Culture Education Service, regional Culture, Arts and Education Support Centers in collaboration with artists and external partners.

Also, these two cases were chosen because the cases have a budget of more than 1 billion won each year and encompass various fields such as culture, arts, and tourism. Characterized by intangible outcomes, diverse institutional structures, and dynamic relationships, these two policies are an interesting site to explore the tensions and complexities that

arise in the relationship between policy implementation and performance.

Above all, as travel week and arts education show conflicting results in Fiscal Program Self-Assessment, which can show the difference in policy performance by the policy implementation. There are three levels in Fiscal Program Self-Assessment: excellent, moderate and insufficient. The travel week was evaluated as 'excellent' in the 2016 and 2017 Fiscal Program Self-Assessment. Arts education received low scores in terms of performance excellence and was rated as "moderate" in both 2016 and 2017. In 2017, digitized scores were introduced, and arts education received 80 points(moderate), while travel week received 90 points(excellent). Arts education has been consistently rated as moderate for three years, despite the larger budget and the larger number of participants in the art education.

Especially, arts education was not highly evaluated in Fiscal Program Self-Assessment due to conflicts among the participants in the policy implementation. Because the role-sharing of various actors was unclear, regional Culture, Arts and Education Support Centers asked to MCST to unify the subject of the contract for art instructors. However, MCST did not accept the request of the regional centers, and finally, nine cultural foundations gave up the art instructor project in 2017. By contrast, Travel week has been highly evaluated for its continuous increase in awareness and participation. Therefore, this study set the travel week as an example of high policy performance and art education as a case of low policy performance.

Table 4: Definition of Arts education and Travel week

Policy	Contents
Travel Week	Travel week is a week in spring and autumn. Travel week is a policy to promote Koreans to travel their own country. During the travel week, people can enjoy tourist sites, accommodation, tour programs at free or discounted prices.
Arts Education	The Ministry of Culture, Sports, and Tourism support funds for art education in elementary, middle, and high schools nationwide. Art teachers are sent to schools and manage an after-school program. (8 fields including Korean music, drama, film, dance, cartoon animation, craft, photography, and design.)

Source: MCST (2018), Work plan for 2018

3.3 Source of Data

Data for the case analysis were collected from various sources, including government policy reports, laws from the National Assembly (Korea's legislature), and newspapers. The first step consists of an analysis of each factor by secondary data sources: a. Documents (letters, agendas, report); b. Archival records (aggregate data and statistics, records and resources from related institutions, such as organizational charts and budgets) The second step will cover semi-structured interviews with staff who have worked for two policies.

Chapter IV Analysis

1. Policy definition

1.1 Travel week

Travel Week is a policy that provides discounts and various travel programs in cooperation between local governments and tourism industries in spring and fall. Travel week is a policy to promote Koreans to travel their own country. The travel week was first implemented in 2014 to disperse the concentrated travel demand in the summer and boost domestic travel. (Spring Travel Week: '17. 4. 29-5 14 / Fall Travel Week: '17. 10. 21-11. 5)

Figure 7: 2018 Travel week Regional program poster (Spring/Fall)



Source: Press release (2018) from the Ministry of Culture, Sports and Tourism

The Ministry of Culture, Sports and Tourism (MCST), the Korea Tourism Organization, local governments, the Korea Tourism Association, and the travel industry make the travel week. The budget has been steadily increased from 2014 to 2018. During the travel week, people can enjoy tourist sites, accommodation, tour programs at free or discounted prices — the palace and the mountain, which were not normally open, open during this period. Primarily, local governments, local tourism agencies, and local tourism associations work together to make unique travel programs. MCST also manages the special program in cooperation with related ministries such as the Ministry of Education, the Ministry of Land, Infrastructure and Transport, the Korea Forest Service and the Cultural Heritage Administration. Also, the travel week tries to promote spring and autumn vacations. The reason is that most Koreans usually travel in the summer because companies encourage them to have a regular summer vacation.

1.2 Support for arts instructors in schools

‘Support the art instructors in schools’ is to provide arts education in elementary, middle and high schools (9,000 schools) with 5,000 arts instructors in eight fields, including Korean traditional music, theater, film, dance, cartoon, animation, design, photography, and craft. (MCST, 2018) In other words, the policy supports the wage and activity costs of art instructors and aims to promote students' cultural creativity through art

education. The policy envisions a country where everyone has access to—and takes part in—high quality and lifelong learning experiences in the arts, both in school and in the community. Also, support for arts instructor encourages the benefits of arts education on entire school culture—especially student motivation, attitudes, and attendance.

In November 2014, the Ministry of Culture and Tourism and the Ministry of Education and Human Resources Development jointly announced a comprehensive plan to promote culture and arts education and presented 'improving the quality of individuals' cultural life' and 'strengthening the cultural capabilities of society' as their goals for culture and arts education (Cho Bo-yeon, 2017: 25). In February 2005, the Korea Arts and Culture Education Service (ARTE) was established as an organization in charge of cultural and arts education policies, and in December, the Act on the Support for Culture and Arts Education was enacted to provide legal grounds for culture and arts education.

Seventeen cities and provinces and the Korea Arts and Culture Education Service (ARTE) participate in the policy. ARTE cooperates with 17 local governments, Korean classical music management organizations and local culture and arts organizations. The budget for sending art instructors is 106.6 billion won in 2015, 120.2 billion won in 2016, and 111.8 billion won in 2017. Each year, 2.8 million students receive culture and art education through this policy.

2. Policy Implementation

2.1. Legal aspect

2.1.2 Travel week

The travel week is one of the domestic tourism revitalization projects and the Ministry of Culture, Sports and Tourism (MCST) plays the leading role in the policy with 17 local governments, the Korea Tourism Organization (KTO), the Korea Tourism Association.

Article 47-7 of the Tourism Promotion Act stipulates that MCST can develop policies, surveys, research and planning of the system for the development of the tourism industry and develop regional tourism products to revitalize the tourism industry. This article is a legal ground for the travel week. Based on this article, MCST planned and implemented travel week. Also, article 78 of the Tourism Promotion Act stipulates that the head of each local government shall report the matters necessary for the establishment and execution of the policy on promotion of tourism and other matters necessary for the enforcement of this Act. If the Ministry of Culture, Sports and Tourism sends the travel week promotion plan through an official document, each local government report the travel week's plan to the ministry.

Figure 8: Tourism Promotion Act (Article 47-7, 78)

Article 47-7 (Tourism Industry Promotion Project) The Minister of Culture, Sports and Tourism can proceed with the following projects as provided under the Presidential Decree in order to revitalize the tourism industry.

1. Investigation, research and planning of policies and systems for the development of the tourism industry
2. Promote tourism-related start up and support the growth and development of start up
3. Supply and Demand Analysis and Promotion of Specialized Tourism Personnel
4. R&D and practical application of tourism-related technologies
5. Excavation and cultivation of tourism products and services specialized to the region
6. Other things needed to promote the tourism industry

Article 78 (Reporting and Inspection) (1) The head of each local government shall report the matters necessary for the establishment and execution of the policy on promotion of tourism and other matters necessary for the enforcement of this Act to the Minister of Culture, Sports and Tourism under as prescribed by Ordinance of the Ministry of Culture, Sports and Tourism. <Amended by Act No. 8852, Feb. 29, 2008>

Source: National Law Information Center, Tourism Promotion Act Retrieved April, 2019 from <http://www.law.go.kr/LSW/eng/engLsSc.do?menuId=2§ion=lawNm&q uery=act+tourism+promotion&x=0&y=0#liBgcolor15>.

To be specific, the travel week guidelines suggest a 'regional tourism conference.' The regional tourism conference consists of local governments, local branch offices of the Korea Tourism Organization and local tourism associations. Article 48-9 of the Tourism Promotion Act states that tourism operators, tourism-related businesses, tourism-related organizations, and residents can jointly establish regional tourism conference on a metropolitan or basic local government for the promotion of

tourism of a region. The clause was inserted in 2015. 'Regional tourism conference' organized representative programs for travel weeks, promoted regional tourism programs and implemented safety education.

Figure 9: Tourism Promotion Act (Article 48-9)

Article 48-9 (Establishment of Regional Tourism Conference) (1) Tourism business operators, tourism-related business operators, tourism-related organizations, residents, etc. may jointly establish a regional tourism conference (hereinafter referred to as "conference") at the level of metropolitan or basic local government for the promotion of tourism of a region.

(2) Interested persons in the region shall equally participate in a conference for the promotion of tourism in the region, and those who intend to establish a conference shall obtain permission from the head of the relevant local government.

(3) A conference shall be a corporation.

(4) A conference shall conduct the following affairs:

1. Affairs to improve preparations to develop tourism in the region;
2. Affairs to support advertising and marketing of regional tourism;
3. Support to tourism business operators, tourism-related business operators, and tourism-related organizations;
4. Profit-making business following affairs under subparagraphs 1 through 3;
5. Affairs entrusted by a local government.

(5) Expenses incurred in the operation, etc. of a conference shall be covered by membership fees paid by its members, proceeds from its business, etc., and the head of a local government may subsidize some of expenses incurred in the operation, etc. of the conference within the budgetary limits.

(6) Matters necessary for the establishment of a conference, support, etc. shall be prescribed by local ordinance of the relevant local government.

(7) Except as otherwise provided for in this Act, the provisions concerning an incorporated association of the Civil Act shall apply mutatis mutandis to a conference.

Source: National Law Information Center, Tourism Promotion Act Retrieved April, 2019 from <http://www.law.go.kr/LSW/eng/engLsSc.do?menuId=2§ion=lawNm&qury=act+tourism+promotion&x=0&y=0#liBgcolor15>.

2.1.2 Art instructors in school

Support for Arts and Culture Education Act defines culture and arts education as the liabilities of the central and local governments. Article 5-2 of Support for Arts and Culture Education Act said that the central and local governments The State and local governments should formulate policies to revitalize culture and arts education and provide the support necessary therefor. Article 11 also stipulates that the financial support can be provided for the projects of ‘the Regional Culture, Arts and Education Support Center (RCAC)’ within the budget. The law also stipulates that the central, local governments and regional culture and arts education support centers are the main players of arts education policy. The Korea Arts and Culture Education Service (ARTE) is a public institution established in February 2005 to support arts education in Korea. (Article 10 of Support for Arts and Culture Education Act) ARTE creates and operates a network of interconnected cooperation among schools, educational facilities, and educational organizations, and provides support and evaluation for arts education facilities and organizations.

In particular, Support for Arts and Culture Education Act stipulates that the Minister of Culture, Sports and Tourism can designate ‘the Regional Culture, Arts and Education Support Center (RCAC)’ to promote consultation and cooperation among participants in local culture and arts education. Also, the government should come up with measures to establish

a cooperative network including the exchange of human and material resources related to arts education. The law emphasizes cooperation among participants in art education.

However, it is essential that the Support for Arts and Culture Education Act shows a central government-led model in the designation of RCAC. To be specific, article 10 of the Act stipulates that MCST only have the right to designate the Regional Culture, Arts and Education Support Center, and governors and heads of local governments are set as subjects of consultation in the process. Also, MCST can perform the cancellation of designation alone, judging the requirements. However, the designation can be canceled even if the head of a local government or provincial government requests consultations to cancel the designation.

Comparing the regional tourism conference of travel week to the regional center of culture and arts education, the regional tourism conference is an irregular meeting for support tourism policies including the travel week, and the regional center is a regular institution dedicated to local culture and arts education, which is always operated. That is, the regional center is a more suitable organization for the transfer of authority from MCST or ARTE.

Figure 10: Support for Arts and Culture Education Act

<p>Article 5-2 (Liabilities of the State and Local Governments) (1) The State and local governments shall formulate policies to revitalize culture and arts education and provide support necessary therefor.</p>
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(2) In order to efficiently implement policies concerning the support for culture and arts education, the State shall establish a mutual cooperation system among the relevant central administrative agencies, local governments, and the Offices of Education of the Special Metropolitan City, Metropolitan Cities, Special Self-Governing Cities, Dos, or a Special Self-Governing Province (hereinafter referred to as "City/Do").

(3) The State and local governments shall formulate and implement policies necessary to guarantee persons requiring social consideration, including low-income groups and the disabled, an equal opportunity for culture and arts education so that they can display their cultural and artistic talents and abilities.

[This Article Newly Inserted by Act No. 13304, May 18, 2015]

Article 10 (Establishment, etc. of Korea Arts and Culture Education Service) (1) In order to efficiently support culture and arts education, the Korea Arts and Culture Education Service (hereinafter referred to as "Education Service") shall be established.

(2) The Education Service shall be a juristic person.

(3) The Education Service shall have executive officers and necessary employees, as determined by the articles of incorporation.

(4) The Education Service shall perform the following duties: <Amended by Act No. 11312, Feb. 17, 2012>

1. Establishment and operation of mutually linking cooperation networks between schools, educational facilities and educational organizations;
2. Scientific research and investigation for support to culture and arts education;
3. Evaluation of support to educational facilities and educational organizations;
4. Support for the training of teachers;
5. Cultivation and training of arts and culture education instructors;
6. Expansion and rearrangement of facilities and equipment necessary for culture and arts education;
7. Establishment and management of the distance education system in culture and arts;
8. International cooperation for support to culture and arts education, and projects relating thereto;
9. Other projects necessary to achieve the objectives of establishment of the Education Service.

(5) Except as otherwise provided for in this Act concerning the Education Service, provisions concerning foundational juristic persons in the Civil Act shall apply mutatis mutandis to the Education Service.

(6) In order to efficiently support regional culture and arts education and to promote consultation, coordination and cooperation between participating entities necessary for such support, the Minister of Culture, Sports and Tourism may designate regional culture and arts education support centers (hereinafter referred to as "regional centers") after holding consultations with the Mayors/Do Governors or heads of lower-tier local governments. <Amended by Act No. 8852, Feb. 29, 2008; Act No. 13304, May 18, 2015>

(7) Regional centers shall implement projects appropriate for conditions of the region, corresponding to the duties of the Education Service.

(8) The Education Service and regional centers shall devise policies for the establishment of mutual cooperation networks, such as the exchange of human resources and material resources relating to culture and arts education.

(9) Matters necessary for requirements for designation of regional centers, support thereto, etc. shall be prescribed by Presidential Decree.

Article 11 (Support with Expenses and Subsidization) (1) The State and local governments may give necessary financial support to the projects of the Education Service and regional centers within budgetary limits.

(2) The State and local governments may give necessary financial support to educational facilities and educational organizations for their operation within budgetary limits.

Source: National Law Information Center, Support for Arts and Culture Education Act, from <http://www.law.go.kr/LSW/eng/engLsSc.do?menuId=2§ion=lawNm&qury=act+tourism+promotion&x=0&y=0#liBgcolor0>.

Nevertheless, local governments are playing a leading role in supporting the project and operation of the Regional Culture, Arts and Education Support Center. Local governments stipulate the matters concerning the regional center in the form of an ordinance. These ordinances serve as the basis for local governments' support for the

operation of regional centers.

And the policy development plan or comprehensive plan suggests 'decentralization' as the direction of arts education policy. The long-term development plan for culture and arts education (2014) considers "localization of culture and arts education " as one of the goals of arts education. As a strategy for this goal, the government proposes 1) regionalization of culture and arts education, 2) expansion of regional-focused programs, 3) improvement of the art education system. In addition, the 'Comprehensive Plan for Culture and Arts Education' (2018-2022) provides a strategy for "building a regional-based system."

2.2 Organizational aspect

2.2.1. Travel week

The travel week is hosted by the Ministry of Culture, Sports and Tourism, and the organizer is local Governments, the Korea Tourism Organization, and the Korea Tourism Association. MCST plays a crucial role in the design of the policy, screening of regional representative programs, and cooperation between related ministries and local government. Local governments make regional representative tourism programs, induce discounts and local companies' participation. After that, MCST has the authority to choose representative programs for the region. The regional representative programs are organized in conjunction with major tourist

attractions, local festivals and culture and arts performances in the region. If the local government sends the proposal for the program to the ministry, the ministry will conduct a review and support the budget differently based on an evaluation. In the relationship with local government, the ministry held a meeting of city and provincial tourism directors to share regional tourism policies and the purpose of the travel week. This meeting allowed MCST to prevent possible conflicts and problems in promoting travel weeks.

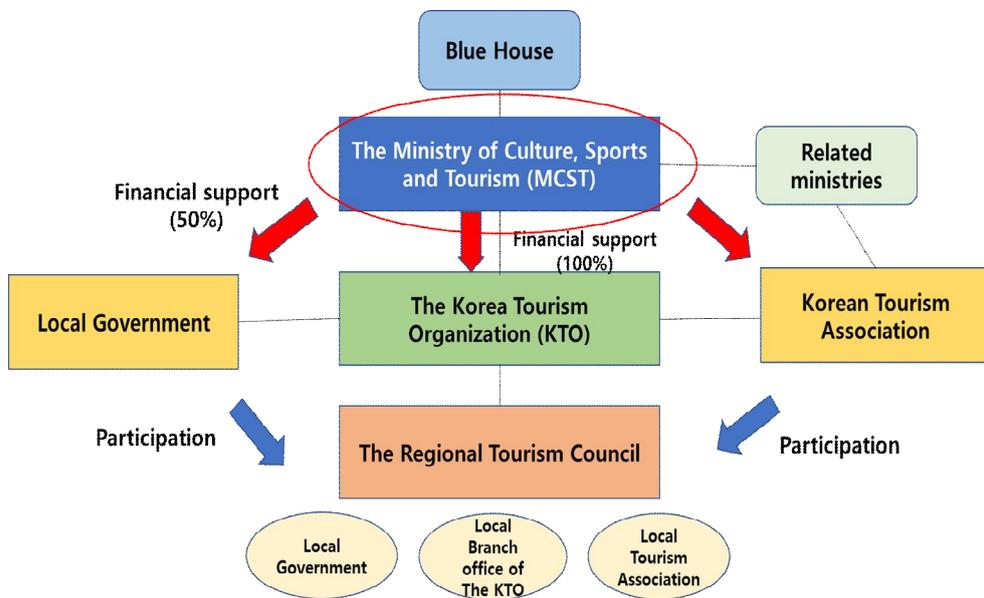
Also, MCST formed a consultative body with related ministries and public organizations. For example, this meeting allowed the Ministry of Land, Infrastructure and Transport's policy of discounting public transportation and managing traffic during the week of travel, the Ministry of Education's short-term break in schools.

And the Korea Tourism Organization (KTO) is in charge of cooperation between public and private organizations and make an advertisement for travel week. When MCST plans a travel week, the Korea Tourism Organization implement a travel week. Therefore, except the budget going to the local government, most travel week budgets are funded to the Korea Tourism Organization in the form of private assistance. Besides, MCST cooperated with the Korea Tourism Association to encouraging the participation of private companies.

The critical point in travel week implementation is "regional tourism conference," as stipulated in the law. This conference enabled the establishment of an organizational structure where local governments,

regional tourism associations, local branch offices of the Korea Tourism Organization and local tourism companies can consult about implementing travel week. The regional tourism conference organizes regional tour programs during the travel week. For example, the Seoul Regional Conference will submit a business plan called ‘Seoul night tour’ to MCST and receive funds for the project when selected.

Figure 11: Organizational structure of Travel week



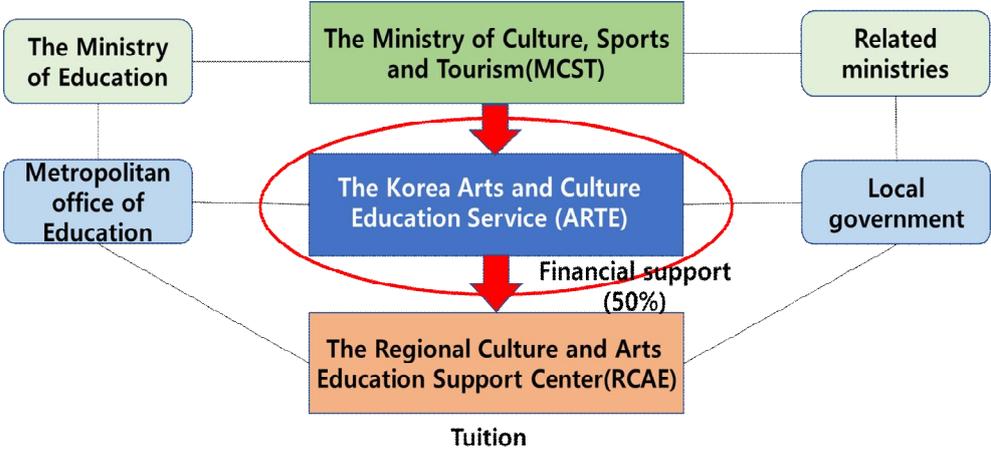
Source: MCST (2015), work plan for Travel week

2.2.2 Art instructor in school

In the system for supporting arts instructors in schools, the Ministry of Culture, Sports and Tourism, the Korea Arts and Culture Education Service and the Regional Culture and Arts Education Support Center select and manage art instructors in terms of supply, and the Ministry of Education,

municipal and provincial education offices and schools choose and manage schools in terms of demand. To be specific, Ministry of Culture, Sports and Tourism, and the Ministry of Education plan and organize the support for art instructors in school, and the Korea Arts and Culture Education Service, municipal and provincial education offices establish detailed implementation plans. The Korea Arts and Culture Education Service again presents the direction of policy implementation to the Regional Culture and Arts Education Support Center, and regional center places arts instructors in elementary, middle and high schools, and paying for labor costs to arts instructors.

Figure 12: Organizational structure of arts education



Source: MCST (2018), work plan for Arts education

Looking at the organizational structure, MCST oversees the project and provides subsidies to the local government and the Korea Arts and Culture Education Service. At this stage, municipal and provincial education offices provide grants using the local education budget. Also,

municipal and provincial education offices select and support the school. The policy budget is re-distributed to sixteen regional Culture, Arts and Education Support Centers, which send art instructors to schools across the country.

Notably, an influential organization of art instructor support is, first, the Korea Arts and Culture Education Service (ARTE). During the travel week, the Korea Tourism Organization (KTO) is a public enterprise that operates and manages not only travel weeks but also the entire project on domestic travel and attracting outbound tourists. On the other hand, the Korea Arts and Culture Education Service is a public institution and a legal institution specialized in arts education, and this organization is established to promote only art education efficiently. That is, MCST creates an institution called the Korea Arts and Culture Education Service and gave several authorities to the ARTE for decentralization. The Korea Arts and Culture Education Service, a government agency, distributes budgets for the Regional Culture and Arts Education Support Center and managed by the ministry's order. Also, the regional center supports the registration of schools, online system, database and labor issues for art instructors (ARTE, 2016).

The other important organization is 'the Regional Culture and Arts Education Support Center.' Since 2010, MCST has designated regional centers to transfer arts instructors' support projects to the region. (Kim Jae-kyung, 2016: 41) So, the authority and function of the metropolitan culture

and arts education support center are being strengthened. Also, local governments establish and operate basic culture and arts education support centers. ARTE transferred the work to the regional center step by step. Regional centers have conducted administrative tasks such as managing art instructors including their wage. After that, the selection, assignment, and evaluation of arts instructors were transferred to the regional center sequentially, and the overall policy has been carried out by the regional center since 2015. Since 2017, some centers gave up their projects due to issues such as the principal of the contract for art instructors and wage disputes.

Table 5: Table of Project Transfer to Regional Center

Policy	2010	2011	2012	2013	2014	2015 ~ 2018
Arts instructor	Instructor Management Transfer (6 centers)	Instructor Selection Transfer (12 centers)	Instructor Placement Transfer (16 centers)	➔	Evaluation Transfer (16 centers)	2017: Some centers gave up the project

Source: The Korea Arts and Culture Education Service (2018), A Study on the Establishment of Regional-Oriented Cultural and Arts Education System, p.21

However, regional centers are also criticized for remaining at the level of implementing centrally organized arts education projects. What is pointed out as a problem with the regional center is that it lacks the center’s leadership as a facilitating organization which is supposed to coordinate networking among schools, arts organizations, and professionals in the region. Also, regional centers appeared to be weak and more to progress in the expected roles following as research, educational and grant

programming, programs evaluations, consultation, networking events and data sharing.

2.3 Financial aspect

2.3.1 Travel week

Tourism Promotion and Development Fund support the travel week. The Tourism Promotion and Development Fund is a fund that is used only to support the development of domestic tourism and tourism industry. According to Article 2 of the Tourism Promotion and Development Fund Act, funds are made up of overseas travel payments, contributions received from the government and patent fees for bonded sales under the Customs Act. MCST can provide subsidies to local governments, tourism business organizations or tourism businesses using the Tourism Promotion and Development Fund. (Article 76 of the Tourism Promotion and Development Fund Act) Accordingly, travel weeks also have been funded by more than 13.5 billion won under the name of marketing for domestic tourism since 2014.

Table 6: The budget of travel week (Domestic and Regional Tourism)

Year	2014	2015	2016	2017	2018
Budget (billion won)	13.5	15.8	22.5	26.5	30.7

Source: MCST (2018) Work plan for travel week

To implement travel week, the Ministry of Culture, Sports and Tourism grants subsidies to the Korea Tourism Organization, the National Tourism and local governments, respectively. Looking at the ratio of budget sharing, MCST provides 100 percent financial support to the Korea Tourism Organization, and the Korea Tourism Association. But the local government and MCST share 50 percent of the total budget, respectively. Under the ministry of finance's guidelines, MCST has changed many of its projects to share the 50 percent budget with the local government since 2015. This leads to strengthening regional capacity and accountability along with decentralization.

2.3.2 Arts instructor in school

According to Article 11 of the Culture and Arts Education Act, the central and local governments shall provide necessary financial support for the projects of the Korea Arts and Culture Education Service and the regional center within the scope of the budget. Also, the central and local governments can provide necessary financial support within the range of the budget for the operation of art educational facilities and organizations. More than 100 billion won is provided for arts education every year as follows.

Table 7: The budget of arts education

Year	2014	2015	2016	2017
Budget (billion won)	109.3	106.7	120.2	119.8

Source: MCST (2017), Fiscal Program Self-Assessment for arts education

Specifically, MCST provides ARTE with a full budget (100 percent) as shown by the Korea Tourism Organization during the travel week. Also, 300 million won has been granted per regional center since 2009. Of the total, the ministry offers 1.5 billion won, and the local government also support 1.5 billion won, while the central-local budget sharing ratio is 50:50. Among the expenses for the operation of the regional center, the subsidies of MCST are used to establish cooperation networks such as exchange of human resources, to improve and train personnel's expertise in arts education in regions, to build and promote information infrastructure for arts education in planning arts education programs. The labor costs are arranged autonomously within the local budget. In other words, the central government budget is used for the operation of arts education programs, education and cooperation projects, while the local budget is mainly spent on a wage of instructors.

There is a difference between travel week and art instructor; tuition. The fees from students or schools can generate policy's profits. While the proportion of tuition is not yet a big part of the entire arts education budget, having policy's income functions as the self-sustaining basis for local governments. The local government usually provides a legal basis for tuition income by stipulating in an ordinance that "the mayor or the trustee can collect tuition for running the program.

3. Comparative Analysis of Policy Performance

3.1. Structure of Fiscal Program Self-Assessment

Fiscal Program Self-Assessment is close to an implementation analysis because it evaluates the budget execution rate, monitoring, and feedback. Therefore, Fiscal Program Self-Assessment is an appropriate standard for this study to analyze the role-sharing in the policy implementation and analyze the performance of the policy implementation. In addition, it is effective to compare policy performance by year and program since all ministries and all fiscal programs participate in the Fiscal Program Self-Assessment.

Fiscal Program Self-Assessment is an evaluation system in which each ministry voluntarily evaluates its financial programs based on Article 8-6 of the National Finance Act, and the Ministry of Strategy and Finance uses the evaluation results for financial management. Korea's "Fiscal Program Self-Assessment System" benchmarked the U.S. Program Assessment Rating Tools (PART) for the performance management of program units. With the introduction of the financial business self-assessment system, the performance of the policy could be improved, and the government pursues the production of accurate performance information to link the project's performance with the budget.

In principle, all financial programs will be subject to evaluation. Korea's Fiscal Program Self-Assessment System had a three-year evaluation

period and evaluated one-third of entire projects implemented by each ministry in a year. In 2016, the assessment, which was previously conducted one-third programs (3-year-cycle), was expanded to all fiscal program. The assessment indicators consist of three sections: First, whether the budget was carried out as planned (30 points) and second, whether the planned goal was achieved (40 points) and third, whether the program performed well and the contents and methods of the program were effective (30 points). Besides, the evaluation results are graded in five levels depending on the scores: Excellent (90 points or higher), good (90 to 80 points), moderate (80 to 60 points), insufficient (60 to 50 points), and very poor (less than 50 points). The ministry is sensitive about the results of the evaluation because the Ministry of Strategy and Finance cuts budget cuts in case of low grades.

Fiscal Program Self-Assessment is close to an implementation analysis because it evaluates the budget execution rate, monitoring, and feedback. Therefore, Fiscal Program Self-Assessment is an appropriate standard for this study to analyze the role-sharing in the policy implementation and analyze the performance of the policy implementation. In addition, it is adequate to compare policy performance by year and program since all ministries and all fiscal programs participate in the Fiscal Program Self-Assessment.

3.2 Comparing the total score of the Fiscal Program Self-Assessment

Comparing the total score of each policy's Fiscal Program Self-Assessment, the score of travel week from 2016 to 2017 is higher than that of art education. In 2016, arts education was evaluated "moderate," while domestic tourism support, including travel week, was rated "excellent." In 2017, digitized scores were introduced, and arts education received 80 points(moderate), while travel week received 90 points(excellent). Arts education has been consistently rated as moderate for three years, despite the larger budget and the larger number of participants in the art education. According to the results of the evaluation of 79 programs subject to financial assessment by MCST in 2017, there were 15 excellent programs (19 percent), 52 moderate programs (65.8 percent), and 12 insufficient ones (15.2 percent). Therefore, the continuous evaluation of travel weeks as 'excellent' have shown high policy performance overall.

3.3 Travel week

3.3.1 Budget execution rate

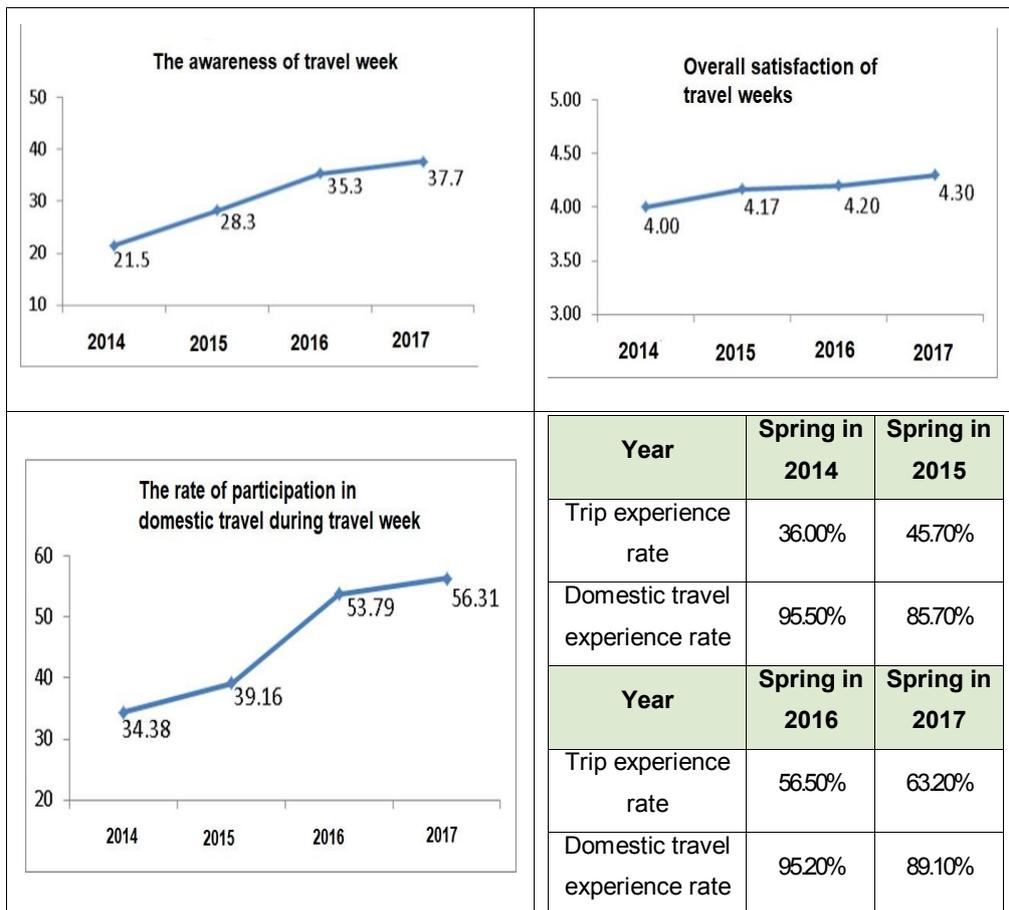
The first part of Fiscal Program Self-Assessment, the budget execution rate was 97.4 percent in 2017, earning 24 points. Budget execution rate is also 98% in 2016 and travel week is well implemented

according to the budget plan.

3.3.2 Achievement of performance objectives

The leading indicators of performance for travel weeks are "the rate of participation in domestic travel during travel week" and "the level of awareness and satisfaction of travel week." Travel week participation rate in Korea is derived by the ratio of domestic travelers among travel participants during the spring week (trip experience rate × domestic travel experience rate).

Table 8: The participation rate in domestic travel (Travel week)



Source: Press release for travel week (2018) from the Ministry of Culture, Sports and Tourism

Table 8 shows the percentage of domestic travel participation during travel week increased steadily every year from 34.38% in 2014 when the policy was first initiated, achieving 56.31% in 2017. Besides, the awareness and overall satisfaction of travel weeks continued to increase from 2014 to 2017. In the spring of 2017, the awareness of travel week increased from 21.5% in 2014 to 37.7%, and the policy recognition increased by 16.2%p. The overall satisfaction ratio has been maintained at more than 90 percent every year since 2014.

Specifically, if we looked at the achievement of each year's performance goal, travel week received 38.5/40 points in 2017. The goal for awareness during the travel week in 2017 was 37%, but the performance was 36.9%, with a 99.5% achievement rate. Especially, the fact that the travel week awareness target was set at 4.7%p increase compared to the previous year was considered active in setting achievement targets, and the travel week gained extra points. Besides, the ultimate goal of the travel week is an increase in the 'National Tourism Aggregate Days' (in billion days). Compared to 2017's target, Table 9 shows that the 2017's performance was 4.53 billion days, with 111.9% increase, resulting in a total of 38.5 points.

In 2016, the Government assessed the revitalization of domestic tourism, including travel week, with the 'National Tourism Aggregate Days'

(in billion days). The goal of 2016 was 3.97 billion days, and the 4.06 billion days were achieved, with a 102.3% increase.

Table 9: The Achievement of performance objectives in 2017

Performance objective	Target of 2017	Achievement of 2017	Achievement Rate (%)	Point
The awareness of travel week (%)	37	36.8	99.5	35
National Tourism Aggregate Days (Billion days)	4.05	4.53	111.9	3.5 (additional point)

Source: MCST (2017) Fiscal Program Self-Assessment for travel week

* National Tourism Aggregate Days: The total amount of domestic travel among people aged 15 or older (the total amount is estimated after a sample survey of 6,700 people aged 15 or older)

3.3.2 Performance excellence

Performance excellence assesses whether the project's performance was excellent and the contents and methods of the program were effective. Travel week received 27 points in 2017. The reason is that the total consumption during travel weeks in 2017 surpassed 10 trillion won. According to a study by the Korea Culture and Tourism Institute, the total amount of travel week spent during the fall of 2017 was 3.2679 trillion won or 5.45 trillion won in production inducement effect, and 2.72 trillion won in value-added inducement effect. For these reasons, the travel week was highly evaluated in terms of performance excellence. Also, In 2016, travel week was highly praised for its efforts to develop demand-oriented programs. In particular, travel week was evaluated as "excellent" in that it developed customized courses and programs and established a public-private partnership by operating a "travel week regional conference."

3.4 Art education

3.4.1 Budget execution rate

Arts education received a perfect score of 30 points in the budget execution with a 2017 budget execution rate of 100.0 percent, while the actual execution rate was 96.4 percent. In 2016, the budget was executed regularly according to the execution plan. It also complies with the quarterly execution plan and executed 49% in the first quarter, 24% in the second quarter, and 27% in the third and fourth quarters. In terms of budget execution rate, arts education shows high policy performance.

3.4.2 Achievement of performance objectives

The main indicators of achievements in arts education are "number of participants in arts education programs," "number of art instructors dispatched to schools," and "satisfaction among participants in arts education." As shown in Table 10, the number of participants in arts education is 2,803,000 in 2015, 3,013,000 in 2016 and 2,609,000 in 2017. In 2017, the achievement rate was 84.2%, mainly since the number of participants was smaller than in other years. Also, the number of art instructors dispatched to schools is 7,843 in 2015, 8,594 in 2016 and 8,207 in 2017, maintaining an early level of 8,000. The level of satisfaction among participants in arts education fell from 87.3% in 2016 to 86.4% in 2017. As

such, the project of sending art instructors to schools has not shown continuous improvement in all three performance indicators, and the number of participants and satisfaction level has declined for three years.

Table 10: Achievement of performance objectives in art education

Performance indicator	Weighted value	Target/Achievement/Achievement rate	2015	2016	2017
① The number of participants in arts education (thousand person)	0.6	Target	2,700	3,000	3,100
		Achievement	2,803	3,013	2,609
		Achievement rate (%)	103.8	100.4	84.2
② The number of art instructors dispatched to schools	0.2	Target	8,000	8,100	8,200
		Achievement	7,843	8,594	8,207
		Achievement rate (%)	98	106.1	100.0
③ Satisfaction among participants in arts education (Point)	0.2	Target	new	85.0	87.5
		Achievement	-	87.3	86.4
		Achievement rate (%)		102.7	98.7

Source: MCST (2017) Fiscal Program Self-Assessment for arts education.

3.4.3 Performance excellence

Art education received a low grade in performance excellence. Art education received 18 points in the Fiscal Program Self-Assessment in 2017, which was considered "insufficient." This is the reason why the overall policy performance of arts education has been underrated. In the Fiscal Program Self-Assessment, it said that the treatment of art instructors in

schools was necessary and that the performance was insufficient due to conflicts between the ARTE, regional centers, and art instructors. Also, the division of roles between MCST, ARTE and the regional center is unclear, and the status of the local center, which is still weak, was pointed out as the reason of low performance.

4. Lessons learned from the comparative analysis of the policy implementation

4.1 Policy implementation and policy performance

In summary, the authority of the Ministry of Culture, Sports and Tourism are more significant in the process of travel week compared to arts education. In contrast, MCST tried to decentralize their authority and transferred their programs to the Korea Arts and Culture Education Service and regional centers in art education.

In the legal aspect, the central government has more authority in the travel weeks. In terms of organization structure, the 'regional tourism conference' allows cooperation among local tourism entities, and it seems decentralization. Nevertheless, the Ministry of Culture, Sports and Tourism plays a crucial role in the travel week, review of regional programs, and cooperate with ministries and related agencies. On the financial aspect, the Ministry of Culture, Sports and Tourism provide 50 percent of the budget for local governments. In terms of budget, the central government intends to

increase the financial share of the local government.

In the case of art instructors, decentralization is promoted compared to travel weeks. Nevertheless, from a legal point of view, the central government has more authority than the local government in the designation of the Regional Center. In terms of organization, the Ministry of Culture, Sports and Tourism transferred power over the Korea Arts and Culture Education Service and the Regional Culture and Arts Education Support Center. First, the Korea Arts and Culture Education Service is a public institution created with a focus on arts education to promote arts education policies efficiently. The Ministry of Culture, Sports and Tourism provide grants most of the budget related to art instructors to ARTE.

In terms of budget, MCST support 100 percent of the budget to the Korea Arts and Culture Education Service. Also, the ministry and local governments share 50 percent of the operating expenses of the regional center. However, in the case of art education, tuition is the basis for regional centers to plan their programs. In other words, travel weeks are smaller in budget size than arts education, but the actual share of the central government is higher than art education.

These differences in the policy implementation provide essential insights into the gap in the performance of the two policies. The travel week was evaluated as 'excellent' in the 2016 and 2017 Fiscal Program Self-Assessment, as it was highly valued for its budget execution rate, the achievement of performance objective, and excellence in performance. Arts

education was highly evaluated in terms of budget execution rate and achievement of the performance goal, but received low scores in terms of performance excellence, and was rated as "moderate" in both 2016 and 2017.

4.2. Travel week

The reasons for the high policy performance of the travel week are analyzed in conjunction with the policy implementation as follows. First, travel weeks are designed to have more authority by the central government in legal aspects. This was primarily due to the president's report in 2014 when the travel week began. The travel week was reported as a way to create demand for domestic tourism through the second Tourism Promotion Conference ('14.2.3), in which the president and related ministers gathered to discuss policies to promote tourism. Also, the legal basis for the "Regional Tourism Conference" (Article 48-9 of the Tourism Promotion Act) was established so that MCST can have the driving force of policy enforcement. This conference enabled the establishment of an organizational structure where local governments, regional tourism associations, local branch offices of the Korea Tourism Organization and local tourism companies can consult about implementing travel week.

Second, various organizational structures for consultation with related ministries were carried out with the support of the blue house. First, for the operation of regional programs, the ministry was able to share

regional tourism policies and the purpose of the travel week through ‘a meeting of city and provincial tourism directors.’ This allowed MCST to prevent possible conflicts in promoting travel weeks in advance. The problems that were raised continuously at the 2014 meeting of local tourism directors were the budget and human resources to run the regional travel week programs. So, MCST formed the budget of the regional tourism conference separately and provided the support of the staff of the Korea Tourism Organization.

At the same time, a consultative body with related ministries and public organizations was also formed under the leadership of the Ministry of Culture, Sports, and Tourism. Tourism is an area linked to various fields such as transportation, education, farming and fishing villages, forests and cultural assets. Therefore, the Ministry of Culture, Sports and Tourism, based on the second Tourism Promotion Conference, was able to gain momentum for the policy implementation. This allowed the Ministry of Land, Infrastructure and Transport's policy of discounting public transportation and managing traffic during the week of travel, the Ministry of Education's short-term break in schools, rural villages of the Ministry of Agriculture, Food and Rural Affairs, and the Korea Forest Service's opening of national parks. The ministry also operated consultative bodies for tourism-related public organizations such as the Korea Railroad Corporation. And the Korea National Park Service, achieving cooperation from related agencies. Besides, six commercial organizations, including the Federation of

Korean Industries, the Korea Federation of Small and Medium Business, and the Korea Chamber of Commerce and Industry, were requested to encourage workers to use vacation time during the travel week. After all, these consultative bodies share the common thread that the ministry has taken the initiative in exercising these meetings.

Of course, it is hard to say that there was a hierarchical structure in the regional tourism conference. Tourism operators, tourism-related businesses, tourism-related organizations, and residents participate and cooperate in the regional tourism conference. Nevertheless, the Ministry of Culture, Sports and Tourism played a central role in the design of travel week, review of regional representative programs, and cooperation between ministries and related agencies. That is, the Ministry of Culture, Sports, and Tourism has the only right to choose a regional program and decide the amount of subsidy.

Third, in terms of budget, the ministry also had the authority to distribute the budget compared to local governments and public institutions. In the wake of the president's report, the Ministry of Strategy and Finance provided an additional budget for promoting tourism in 2014 through the Tourism Development Fund and using this. As a result, MCST organized the budget, reviewed, selected and applied for the regional representative program according to the policy purpose. In 2014, regional representative programs received support ranging from 30 million won to 15 million won depending on their evaluation.

However, while the ministry's initiative to promote travel week has brought high policy performance, there have been conflicts in the policy process. In the process of proposing and implementing the policy for the first time, there was a conflict between the ministry and the Korea Tourism Organization over how to proceed with the policy. Also, as one interviewee who in charge of travel week said: 'it was difficult to persuade relevant agencies as MCST should have conducted extensive inter-ministerial and inter-agency cooperation for the travel week.' In addition, according to the interviewee, the first regional conference for travel week seemed to have difficulty in achieving cooperation because various local tourism entities discuss the problem in the region at the first meeting. However, without the ministry's leading role, authority, it would have been difficult to overcome these conflicts. The ministry's legal, organizational authority and budgeting ability to adjust provided the basis for the participation and cooperation of various agencies.

4.3 Art Education

Although the dispatch of school art instructors attempted to decentralize the policy implementation process, there are three reasons for their poor performance. First, there was a conflict between art instructors, the Korea Arts and Culture Education Service and regional centers over wages and other treatment issues for art instructors. Fiscal Program Self-

Assessment also continued to raise questions about improving the treatment of art instructors. As a result, during the 2017 parliamentary budget review, the wage of art instructor at schools increased from 40,000 won per hour to 43,000 won per hour. Especially, the job security of art instructors would be a problem. Currently, art instructors at schools have been working in the form of a contract being terminated in December of the same year after signing the contract in March, according to a branch manager of the Art Instructor Association. The total period of employment is ten months, excluding January and February. Art instructors in school are the government's "direct jobs" project, and repeated employment is banned in principle in line with the policy purpose of helping the private sector find employment after offering temporary jobs. In other words, it was difficult for the Ministry of Culture, Sports, and Tourism to hire more than 5,000 art instructors as full-time employees continuously.

However, for the sake of substantial arts education in schools, the actual re-employment rate of art instructors is over 90%. Therefore, art instructors are calling for a switch to unlimited contract workers, but the government cannot switch to unlimited contract workers due to the decreasing number of students and the issue of equity with other professions. Therefore, art instructors are excluded from the application of weekly holidays, annual leave and retirement benefits as short-term workers. It is also challenging to apply the clause that considers unlimited contracts if they are employed for more than two years. Therefore, art instructors have

been protesting in recent years over the treatment of art instructors.

The local government and the regional centers have received a budget from the central government (Ministry of Culture, Sports and Tourism, Ministry of Education) and are paying for the labor costs of art instructors. Local cultural foundations were designated mainly as the regional Culture, Arts and Education Support Centers (RCAC). According to Noh Young-soon(2016), the main funds for promoting local cultural projects are the local government's budget (70.0 percent), national expenses (27.5 percent), and others (2.5 percent). Also, local cultural foundations pointed out insufficient budget support from central and local government as their financial problems. Therefore, it is hard for the local cultural foundation to secure a budget to improve the wages and treatment of art instructors on its own without the support of the central and local governments. In other words, in the implementation of arts education, both the central government and regional centers are at odds that it is difficult to improve the treatment of art instructors for their reasons.

Second, behind the conflict is the division of roles between the Ministry of Culture, Sports and Tourism, the Korea Arts and Culture Education Service and the regional center. MCST transferred the authority to the Korea Arts and Culture Education Service and the regional center, but the work has become separated and cannot proceed efficiently. Notably, the operation of regional centers did not solve the employment stability problem with art instructors and further raised the issue. First of all, there was a

conflict over whether the main actor of employment for art instructors should be MCST or ARTE, or a regional center. In other words, the interpretations of the central and local government differed in the implementation of arts education. Differences in interpretations of policy implementation among these policy actors have affected policy performance. Because it had been more than ten years since arts education policy was implemented and MCST thought that designating regional centers can be a local system for decentralization, MCST decided the decentralization of arts education. Therefore, MCST and the Korea Arts and Culture Education Service transferred the functions of arts education to local governments and regional centers.

Under the function transfer, art instructors currently work in elementary, middle, and high schools nationwide under contracts with 17 regional centers entrusted by the Korea Arts and Culture Education Service. In other words, art instructors sign contracts with regional centers, but various manuals and guidelines such as recruitment, preparation of standard work contracts, and instruction manuals are organized by ARTE. After all, although arts instructor has worked in regional centers, ARTE is responsible for institutional tasks such as receiving instructors, deploying and relocating schools, and evaluation.

So, arts instructors argue that this overlapped relationship deprives art instructors of negotiating with 'users' who have substantive control and decision-making rights on working conditions. To prevent this, they require

that the actual user and the formal employment entity should be the same from the stage of the contract.

As a result, the regional center also continuously demanded a clear division of roles and unifying the main body of contract for art instructors through a city and provincial cultural foundation meetings (2015). The regional center called for the Korea Arts and Culture Education Service to become the employers of art instructors and provide integrated employment management, including the signing of employment contracts. In other words, the regional center wanted to withdraw its decentralization of employment for art instructors and, in turn, to allow ARTE to manage the hiring of instructors centrally. Regional centers have been going through annual protests by art instructors, hoping that MCST and ARTE, which have the right to organize the budget, will resolve the ongoing conflict. However, MCST did not accept the demands of the regional centers.

In the end, 13 of the 14 cultural foundations which were designated as regional center expressed their intention to give up the art instructor support project, and nine cultural foundations finally gave up the project in 2017. For example, the Cultural Heritage Foundation of Chungcheongbuk-do was a regional center in North Chungcheong Province but did not want to participate in the art instructor support project, citing a conflict with the school art instructor. As a result, MCST had to select universities and private arts organizations as a regional center in 2017.

This means that while the arts education tried to decentralize, the

division of roles between ARTE and regional centers was ambiguous. Besides, MCST attempted to decentralize the policy without adequately understanding the reality of local governments and regional centers.

Reflecting the purpose of decentralization, the project was transferred from ARTE to the regional center, but no role-sharing system was established considering the overall situation. This is because the regional center's status, resources, and capabilities are still weak. Experts say that despite the importance of the regional center as a regional art education hub, it has a continuously unstable status in terms of experience and organizational capacity. The regional centers get fund from MCST and local government. The management of an organization is bound by the guidance of the local government, and the management of program and art instructors is bound by ARTE. This is a dualized management system, so, it is difficult to improve infrastructure as a single entity. In particular, regional centers can cover a significant proportion of labor costs from the project budget updated every year, and the overall management capacity, job security deterioration and repeated vicious circle as the number of a project grow and the size of the project increases. Reflecting the reality of the regional centers, MCST failed to draw up a budget by raising the cost of labor for art instructors and operating regional centers. Also, even though there were continuous problems with the employment for art instructors, both the central and local governments responded passively, taking into account the costs and responsibilities of employment contracts. In

conclusion, the central government attempted decentralization without reflecting the reality of the region and regional centers were hard to deal with the employment and treatment of art instructors due to the budget, human resource and organizational structure. As a result, the performance of arts education was low.

Chapter V Conclusion

Through analysis of travel week and arts education, this study has shown that role -sharing among participants, including central government, local government, and public institutions, in the policy implementation, affect policy performance. MCST has higher authority and role in the travel week than Arts Education. In comparison, MCST transferred their businesses to ARTE and regional centers in the dispatch of art instructors to schools. However, the policy performance of travel week (2016~2017) was rated higher than that of the arts education in the Fiscal Program Self-Assessment.

The first major finding was that the fact that the central government has higher authority in culture and arts policies does not mean low policy performance. As shown in the case of travel week, even if the Ministry of Culture, Sports and Tourism had more authority in implementing policies in legal, organizational and budgetary aspects, policy performance was so high. Although 'regional conference ' has the authority to operate regional programs, the Ministry of Culture, Sports and Tourism, and the Korea Tourism Organization decided the actual programs based on the local government's proposal, and so they can manage policy performance efficiently.

In contrast, in the case of arts education, MCST transferred legal and organizational authority to ARTE and the regional centers. Regional

centers dealt with the art instructors' work contracts, while ARTE is in charge of institutional tasks such as recruitment of art instructors, school placement and relocation, and education and evaluation. In other words, the second major finding was that when the central government gives authority to local governments or public institutions in culture and arts policies, the hypothesis that policy performance will be high does not apply to arts education. This study has identified that even if decentralized, policy performance cannot be higher when the central government fails to reflect the reality of the region and attempts to decentralize and fails to reflect the needs of the region in the policy implementation process. Above all, arts education shows that even if the central government, local government, and public institutions share their roles and cooperate, policy performance cannot be high if this division of roles is not efficient.

In conclusion, the hypothesis presented at the beginning of the study does not apply to travel weeks and art education. Of course, case studies cannot deny the whole hypothesis. However, through actual policy cases, the study contributes to understanding which factors of the policy implementation result in high or low policy performance.

However, the scope of this study was limited in terms of the two cases in Korea. In other words, the characteristic of Korean society could have led to centralization in policy implementation to achieve high policy performance. Korea local government highly depends on the central government's financial support, and there is a high level of public

confidence in the central government. Thus, when the central government has legal, organizational and budgetary authority in Korea, it is likely to achieve policy performance efficiently. Therefore, what is now needed is a cross-national study involving policy implementation and policy performance. A further study could assess the extensive and long-term effects of decentralization on policy performance in the culture and arts policy.

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국문 초록

정책집행과 정책성과와의 관계에 관한 연구: 문화예술정책을 중심으로

고영진

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문화예술 정책이란, “국민의 문화예술활동을 진작시켜 삶의 질을 향상시키기 위한 국가 차원의 정책적 행위”이다. 대부분의 국가에서 문화예술에 대한 지원은 보편적인 정책이 되었다. 예술을 공공재로 보고 시장실패(Baumol)를 교정하고, 예술로 인한 사회적 편익 때문에 국가는 예술에 대해 지원을 한다. 또한 예술행위만이 아니라 국민이 일상에서 향유하는 다양한 문화활동도 문화예술정책의 범위 안에 포함되고 있다.

그러나 문화예술에 대한 중앙정부의 지원의 양과 범위가 확대되면서 정부 지원의 사회적 편익, 또는 지원의 경제적 과급효과와 관련된 갈등이 나타나고 있다. 특히 정부의 조세를 활용한 문화예술 활동이 문화예술의 창조성을 침해한다는 비판이 있다. 현재 한국의 문화예술정책의 정책 추진체계에서는 다수의 문화예술사업이 중앙정부를 통해 예산이 편성되고, 지자체, 문화예술 유관기관, 민간단체로 예산이 전달되고 있다.

정부는 2005년 문화예술진흥원에서 문화예술위원회로 문화예술정책 추진체계를 바꾸면서, ‘팔길이의 원칙’을 기반으로 한 예술 지원의 자율성을 확보하고자 하였다. 그러나 한국 문화예술의 중앙정부에 대한 의존도는 높았다. 그 결과, ‘블랙리스트’라는 정부의 예산 지원이 민간의 자율성을 침해한 사건이 발생하였다.

따라서 문화예술정책은 국가주도형에서 민간주도형으로 변화할 것을 요구받고 있다. 이것은 문화예술정책에서 문화체육관광부 중심이 아닌, 중앙정부, 지자체, 공공기관, 민간단체의 역할 분담과 추진 구조 개편을 의미한다. 또한 지원은 하되 간섭은 하지 않는다는 ‘팔길이의 원칙’도 다시 부각이 되고 있다. 이를 반영하여 2018년 문화체육관광부 업무 계획의 주요 목표는 ‘문화행정의 혁신’이다. 문화체육관광부는 문화예술위원회의 개편과 함께 지원 기관 간의 역할을 조정하고, 예술단체의 자생력을 높일 수 있는 지원방식을 찾고자 한다. 올해 5월 ‘사람이 있는 문화-문화비전 2030’를 통해, 한국문화예술위원회의 명칭을 ‘한국예술위원회’로 변경하고 예술 지원 독립기구로서의 위상을 강화하는 계획을 발표했다. 소위원회를 현장 예술인 중심으로 구성해 상시적 협치 구조를 마련할 계획이다. 문화체육관광부는 예술지원의 ‘팔길이 원칙’을 구현하기 위해 ‘지원 심의 불간섭 원칙’을 천명하고, 정책 수립과 행정적·재정적 지원에 집중하는 한편 지원금 배분은 예술위에서 독립적으로 수행하고자 한다.

그러나, 문화예술정책에서 중앙정부 중심의 지원에 문제가 있다고 해도, 정책 집행과정에서의 분권화가 정책 성과에서 어떠한 변화를 가져오는지에 대한 분석 없이, 관련 기관과 민간 부문에 권한을 이양하는 것을 유일한 해결책으로 볼 수는 없다. 따라서 본 연구는 여행주간과 학교예술강사과건이라는 두가지 사례를 정책 집행과 정책성과를 비교 분석하여, 문화예술정책 집행과정에서의 분권화가 국민의 만족도, 정책 목

표 달성 등 정책 성과에서 어떻게 차이를 만드는지를 분석하였다. 이를 위해 문화예술정책의 집행에서 ‘중앙정부가 법적, 조직적, 예산적 측면에서 가장 큰 권한을 가질수록, 정책 성과는 낮아질 것이다.’라는 가설을 설정하였다.

본 연구는 두 가지 주요한 연구 결과를 도출하였다. 첫째, 중앙정부가 문화예술정책집행에 있어 더 많은 권한을 가지고 있을 때, 정책 성과가 낮다는 것을 의미하지 않는다. 여행주간에서, 문화체육관광부가 법률, 조직, 예산 측면에서 정책을 집행할 수 있는 권한을 지방정부, 공공기관 등에 비해 더 많이 가지고 있음에도 정책성과는 우수했다.

둘째, 중앙정부가 지방정부나 공공기관에 문화예술정책의 권한을 이양하여, 분권화를 시도할 때, 정책 성과가 높을 것이라는 가설은 문화예술교육에는 적용되지 않았다. 예술강사과건 사업에서 문화체육관광부는 법적, 조직적 권한을 한국문화예술교육진흥원과 지역문화예술교육지원센터에 이양했다. 즉, 예술강사과건사업은 분권화를 하더라도, 중앙정부와 지방자치단체, 공공기관 등의 역할 분담이 효율적이지 않으면 정책 성과가 높을 수 없다는 것을 보여주었다. 즉, 연구에서 제시된 가설은 여행주간과 문화예술교육에는 적용되지 않는다.

Keywords: 문화예술정책, 정책집행, 정책성과, 여행주간, 문화예술교육

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