

Study on the Korean application of cultural accessibility and cultural arts education: focusing on French cultural policy*

Hanbyul Kim** · Soelah Kim***

Hongik University

Abstract

This study examines the main elements, concepts, and directions of ‘cultural accessibility’ in the field of cultural arts education through the French case. Above all, ‘cultural accessibility’ is viewed from the perspective of the problems of ‘social exclusion’ and the corresponding ‘participation’. We discuss strategies for applying ‘cultural accessibility’ through French policy discussions. France is implementing this consistent policy structure through the development of its local self-government system. We first look at the current status of French cultural policy and cultural accessibility, and the participation. Next, we will discuss separately into the cultural arts education of the central government and those of local governments. For application to Korea, we propose the application of education to apply ‘culture of public values’, the establishment of autonomy in cultural arts education, and the application of a dual strategy for public advocacy.

Keywords

Cultural accessibility, Social exclusion, French cultural policy, Culture and arts education, Government communication on culture

* This work was supported by 2021 Hongik University Research Fund.

** First author, Ph.D. student of Hongik University, hbb1119@gmail.com

*** Corresponding author, Assistant Professor, Department of French Language and Literature, Graduate School of Arts and Cultural Management, Hongik University, South Korea, soelah@hongik.ac.kr

I . Introduction

Recently, interest in cultural arts education has been increasing worldwide. Meanwhile in the art world, discussions are intensifying on how to increase visitors' accessibility to culture and arts. The International Council of Museums (ICOM) presents a strategy for 'accessibility' for everyone in its new definition of museums. In particular, cultural facilities such as museums are setting strategic directions for accessibility in connection with the concept of social inclusion. UNESCO's 'World Conference on Cultural Policy 2022 (MONDIACULT 2022)' also referred culture as a 'global public good' and discusses culture centered on the concept of accessibility (UNESCO website, 2022). This is because culture is for everyone, and the concept of accessibility is an important strategy for new survival and sustainability in culture and arts. However, in Korea, the discussion on accessibility in the field of culture and arts is discussed as a social welfare support approach to expand the audience: The current policy such as 'Culture Nuri Card'('Culture Voucher System', 'Culture Day' etc.) is limited to improving only physical accessibility by improving accessibility based on the economic gap between rich and poor or improving the internal facilities of cultural institutions. Due to in order to actually improve awareness of access to culture and arts within society and reduce the psychological gap regarding culture between social classes, the basic concept contained in this 'accessibility' must be understood.

The basic concepts behind the discussion of 'accessibility' include 'social exclusion' and 'participation'. This concept ultimately becomes the basis of the strategy we must consider when improving accessibility. In fact, France has led the public's enjoyment of culture and arts by incorporating cultural accessibility into its policies based on these concepts. France has one of the oldest traditions on cultural policy in the world: During the reign of Louis XIV in the 17th

century, cultural policies were created, and the purpose of it was to promote royal culture. After the French Revolution(1789), the cultural policy under strong government leadership changed into a promotion policy that allowed all citizens to enjoy culture and arts. Moving into the 20th century, France stipulated equality of cultural accessibility in the preamble of the Constitution(1946) and recognizes the right to culture as part of citizenship. The main keyword of the Ministry of Culture, which was launched in 1959, was 'cultural democratization' which considers how the cultural policy at the time could increase accessibility to culture and arts. However, 'cultural democratization' actually resulted in aggravating social exclusion and inequality and to overcome this limitation, France's central government and local governments jointly developed 'cultural democracy' policies focused on 'participation'.

This study first examines the concept of 'accessibility', which is being discussed in the French culture and arts world. We will take a close look at 'social exclusion', one of the constitutive concepts of 'accessibility' and also look at the concept of 'participation'. Afterwards, based on these discussions on accessibility, this study examines policies regarding cultural arts education in France. We will understand the central culture and arts education and the local government's culture and arts education policies and closely examine how they are linked and operate, and how they realize cultural accessibility. Also take a closer look at how France is currently addressing cultural accessibility in the digital age through policy.

II. Discussion on accessibility of culture and arts

1. Discussion on Cultural Accessibility: Exclusion and Participation

The basic premise of culture and arts policy is to expand and strengthen ‘cultural accessibility’ to the people. ‘Cultural accessibility’ is applied more strongly to the field of cultural arts education because the practice of accessibility is a basic means for social equality, equality of opportunity, and sustainable social structure development. Strengthening cultural accessibility can be interpreted as reducing social exclusion and inequality for everyone. This is a vision for an inclusive society and inherent will in all policies. Therefore, the practice of accessibility in the field of cultural arts education first involves recognizing ‘social exclusion’. In a narrow sense, accessibility can be interpreted as increasing physical accessibility to the socially underprivileged, that is, excluded people, such as the disabled, minorities, and the elderly, in the field of culture and arts education. In a broader sense, it aims to reduce psychological resistance to culture and arts by expanding the overall awareness of culture and arts to all users. In the latter case, it means reducing social gaps as a response strategy to social exclusion. Therefore, the accessibility issue in the field of cultural arts education is not a social welfare issue from an economic perspective, corresponding to the poverty we are generally talking about. In that respect, cultural accessibility should be sought from the perspective of emphasizing the role of cultural arts education as a process for breaking down prejudice against society's overall ‘exclusion’ and making society a more sustainable and inclusive society(Park et al., 2020).

The term ‘social exclusion (l’exclusion sociale)’ began to be used in France in the 1960s. In the mid-1970s, France began to use this term in policy terms and in the 1990s, it was widely used in EU and introduced into each country. In particular, France used ‘social exclusion’ to describe the process of the

breakdown of ties between society and the nation beyond individuals (Park et al., 2020; Silver, 1995): The concept of social exclusion presented a major perspective that accepted it as a complex social problem rather than a poverty problem. In the case of France, there is a huge interest in the background and process of the ‘exclusion’ phenomenon and they are attempting a policy approach to overcome these problems. At the same time, France takes a different approach from the United States(Shim, 2001), which discusses the concept of ‘exclusion’ by linking it to a specific group of the underclass.

Scholars who studied ‘exclusion’ include H. Silver and S. Paugam. Silver analyzed conflicting concepts of social integration and presented three paradigms: the solidarity paradigm, the specialization paradigm, and the monopoly paradigm.¹⁾ Among these, the solidarity paradigm arose under the influence of French republicanism and is characterized by a more comprehensive view of social exclusion than the other two paradigms.

The solidarity paradigm which was conceptualized under the influence of thinkers such as Rousseau and Durkheim, finds the cause of exclusion in the breakdown of social solidarity. And they say that exclusion can be overcome through the restoration of social solidarity. This paradigm views issues of social exclusion not as related to specific social strata or groups, but from a sociocultural perspective. France has the closest form to the paradigm of solidarity paradigm among the three paradigms distinguished by Silver.

1) The monopoly paradigm is based on European social democracy and influenced by Marshall, Weber, and Marx, and views exclusion as a result of new poverty, inequality, and the formation of monopolies for the lower classes. In this background, citizenship and equal rights are considered more important, and outsider participation in the community is emphasized (Silver, 1994). In comparison, the specialization paradigm is based on liberal ideology and explains the discrimination and lower-class discourse that arises from a differentiated social structure. Utilitarians such as Locke and Madison believe that exclusion occurs due to inappropriate separation in the social sphere. To address this issue of exclusion, discussions are underway about eliminating discrimination between groups and ensuring free movement and access between different areas(Shim, 2001).

In S. Paugam's case, he argued that the problem of exclusion is revealed through poverty, dividing poverty into three types as follows: Integrated poverty (La pauvreté intégrée), marginal poverty (La pauvreté marginale), and disqualifying poverty (La pauvreté disqualifiante) (S. Paugam, 1996b). First of all, integrated poverty focuses on the traditional concept of poverty. marginal poverty can be said to be a problem arising from the traditional concept of poverty. The problem of marginal poverty creates a discourse about socially excluded minorities. S. Paugam explains that France was in a state of marginal poverty for 30 years after World War II. And in the process of solving this problem of marginal poverty, the number of beneficiaries of the social protection system increased. On the other hand, more and more people are unable to adapt to social participation and rely on the social security system and this explains how these eventually became social problems. S. Paugam names this new phenomenon as disqualifying poverty and argues that structural change and national solidarity can serve as important social solutions. He said that modern France is at a stage of disqualifying poverty and there is a need for national and social attention to the social exclusion that appears in society in the current unstable economic situation. Along with these studies and surveys, France expresses its will to proactively look at 'social exclusion' and resolve it through policy. René Lenoir, who was Deputy Minister for Political Affairs in the Giscard d'Estaing government (1974-78), wrote in his book 『Les Exclus, Un Français sur dix (The Excluded, One in Ten)』 that exclusion is widespread throughout French society. The Socialist Party government of the 1980s implemented policies to reintegrate excluded people into society and appears to be actively intervening to solve the problem. France implements specific policies related to civil rights, cultural rights, and the concept of participation by presenting itself as a model for a more cohesive and integrated society.²⁾

2) As part of social policies to overcome 'social exclusion', France implemented the 'Minimum Income Guarantee System (Revenu minimum d'insertion, RMI)' and 'Program for preventing

The policy stance derived from the various discussions on ‘social exclusion’ mentioned above was also applied to the field of culture and arts. Regarding the basic premise of cultural policy, which everyone should be able to participate and enjoy the contemporary artistic assets created by mankind, the issue of social exclusion raises questions about ‘everyone’ and raises the question of how to attract those excluded from ‘everyone’ to culture and arts. Afterwards, policies were created to enable people who had difficulty accessing culture and arts physically or economically to participate in cultural activities. In fact, France has established a policy foundation for ‘cultural accessibility’ for people with disabilities by enacting a law (*loi pour l'égalité des droits et des chances, la participation et la citoyenneté des personnes handicapées*) to guarantee equal opportunities and rights, participation and citizenship for people with disabilities. In 2015, France enacted the ‘la loi NOTRe’(Nouvelle organisation territoriale de la République)), granting legal authority to regional units and clarifying authority at each level to each local government, thereby ensuring that local governments are competitive and efficient in ‘cultural accessibility’(Korean Cultural Center, 2017).

When discussing cultural accessibility, another concept that should be mentioned along with the concept of exclusion is ‘participation’. The participatory experiences of these enjoyers are important in order to reduce the psychological gap in the public's access to culture and arts. ‘Participation’ is the most basic practical element that allows various cultures to be socially harmonized and embraced. Participation expands the audience and at the same time, let the audience see themselves as active mediators and participants by

and overcoming exclusion (1998)’. Through this, we pursue integration by emphasizing the social and occupational rights of beneficiaries and processually incorporating into the country. In order to lead the excluded to an integrated state, Various vocational education policies, housing stabilization policies, and price stabilization policies were implemented along with cultural consumption enhancement policies and this can be said to be a policy experiment to solidify French democracy(Shim, 2001).

emphasizing community decision-making(Park et al., 2020; OMC, 2012). Therefore, in order to increase cultural accessibility, participation must act as a basic element, so we must discuss various ways to encourage participation. The fact that anyone can participate means that culture and arts can be redistributed to everyone as public goods, and this means that culture and arts fulfill cultural accessibility by taking on new roles in public and sustainable terms.

2. Cultural accessibility in Korea

Pierre Bourdieu(1974) said that cultural capital reinforces class inequality. It is clear that the area where the public role of culture and arts should be most actively performed is in the field of education. In Korea, the concept of cultural welfare was established at the government level and discussions on cultural accessibility began afterward. In 1983, the Chun Doo-hwan government set the first goal of enhancing the people's right to enjoyment of culture in the '5th Five-Year Revised Economic and Social Development Plan Culture and Arts Sector Plan'(Kim, 2023). Later, in 1996, the Ministry of Culture and Sports introduced the concept of right to culture by announcing the 'Cultural Welfare Mid to Long-Term Action Plan' and 'Cultural Welfare Basic Concept for Globalization of Quality of Life'. These policies of the 1990s are evaluated as relying on the logic of justifying the dissemination of cultural facilities and programs rather than being related to universal cultural accessibility(Seo & Yang, 2013). In the 2000s, in Article 15, Paragraph 3 of the 2012 Culture and Arts Promotion Act, the target of cultural welfare projects was specified as vulnerable groups and cultural accessibility policy focused on selective targets in physical and economic aspects. In 2013, the Framework Act on Culture was passed, and the concept of 'life with culture' was introduced to emphasize the importance of cultural accessibility. 'Life with culture' means that anyone can satisfy cultural needs and solve personal problems by engaging in cultural activities in daily life. The concepts derived from this, such as cultural rights,

cultural diversity, cultural accessibility, cultural welfare, and the activation of cultural and arts education, are discussed as social institutions that ensure a 'cultural safety net'. These concepts are deliberated in conjunction with the democratization of culture and democratic ideals. Currently, the 20th government has designated the 'creation of a digital, eco-friendly, barrier-free viewing environment in museums' project, the creation of specialized spaces for disabled artists, and support for art education for the disabled as new projects and also focused on 'access to cultural services without discrimination' for vulnerable groups.

From the perspective of local governments, we can look at Seoul City's culture and arts policies. In 2023, Seoul City put forward 'A city of cooperation with the weak' as its policy slogan and announced 'Generational Intergration through Guaranteeing Fair Cultural Access Opportunity' which is the 7th task among the 10 core tasks of the Seoul Vision(Seoul City, 2023). Detailed tasks include 'Seoul-style youth culture pass', 'fair enjoyment of culture for all citizens', 'improvement of information accessibility and promotion of customized content', and 'culture and arts prosperity plan for culturally underprivileged groups' to reach out to vulnerable groups. In addition, in the education sector, in October 2022, the basic direction of culture and arts education policy was reexamined and a preliminary study to establish the 'second basic plan' was announced(The Seoul Institution, 2022). This study recognized the limitations of the relative exclusion of the citizens from existing school culture and arts education projects and proposed the establishment of a Seoul-type culture and arts education system to create a universal culture and arts education ecosystem.

Korea has implemented several policies for cultural accessibility at the central and local government levels. The government carries out policy projects in a mid- to long-term direction to realize rights to culture, and local governments play a role in expanding cultural accessibility by discovering policy tasks appropriate for the. However, problems are pointed out that only the policy

direction of the central government is emphasized without any differentiation in policies between the central government and local governments, and that the aspect of social solidarity that takes local characteristics into account is not properly reflected in local cultural policies. The cause of this problem is the centralized nature of the cultural policy decision-making structure. In other words, each local government must aim for the same purpose as the central government's policy, so local government is hard to develop its own differentiated cultural and arts policies. In the case of France, since the 1980s, local governments have been assigned roles and responsibilities in the cultural field of its own and created 'Public Establishment for Cultural Cooperation(Etablissement Public de Coopération Culturelle, EPCC)' for cooperation between the central and local governments. In addition, France is improving universal cultural accessibility through systematic support for cultural activities through systematic support of cultural activities at the Regional directorates of cultural affairs(Directions régionales des affaires culturelles, DRAC), Region, Metropol, and Commune level(Korea Culture & Tourism Institute, 2018). In the next chapter, this study closely examines the cultural policies of the French central and local governments from a comparative perspective in order to find a specific answer to the question: How can we make more people access to culture and arts and participate in culture and arts education?

III. Discussion of French culture and arts education policy and accessibility

1. French cultural policy and cultural accessibility

In France, culture and arts acquire a position as a policy element in the area of ‘publicness’. As culture and art enter the public sphere, they are given social responsibility: Ideologies such as equality(égalité), continuity(continuité), and adaptability(adaptabilité) are applied(National Research Council, 2022). This can be seen by looking at the educational field. In this respect, France is implementing a policy that considers both ‘cultural accessibility’ and ‘cultural usability’ and these characteristics ultimately have the purpose of emphasizing the experiential aspects of cultural enjoyment. In 1959, the Ministry of Culture(Ministère des Affaires Culturelles) was established and André Marlaux was appointed as the first minister, and his philosophy was reflected in cultural policy. The ‘cultural democratization’ policy, which contains the ‘mission civilisatrice’ to spread culture to everyone, is the policy that embodies his philosophy. In fact, the concept of ‘access to culture(acces à la culture)’ contained in cultural democratization also appeared in the ‘right to culture(droit à la culture)’ bill enacted in 1946. But at the time, there was no discussion about what direction or method to secure accessibility.

Afterwards, France emphasized the ‘accessibility’ of French culture, arts and heritage through a government decree in July 1959 (Décret n°59-889)(National Research Council, 2022).³⁾ However, since the mid-1960s, the cultural

3) “The mission of the ministry responsible for culture is to ensure that all people, especially the French people, have as much access as possible to the country's extensive assets, enable people enjoy their cultural heritage and help create artistic and spiritual creations that enrich France's cultural heritage. (Le ministère chargé des affaires culturelle a pour mission de rendre accessibles les oeuvres capitales de l'humanité, et d'abord de la France,

democratization policy of allowing anyone to enjoy culture and arts by expanding opportunities for direct contact with works of art has not escaped criticism for creating an authoritarian and elite-centered ‘national culture’. Based on cultural democratization, the government invested a huge amount of time and budget into providing cultural spaces, with the aim of expanding cultural facilities and making their services free. But this only limited the physical provision of culture and arts, but failed to produce citizen participation and positive social effects from an experiential perspective. Jack Lang, who was later appointed as Minister of Culture under the left-wing government of F. Mitterrand in the 1980s, presented a new philosophy of cultural policy by accepting the critical discussions of the 1960s and 1970s. This philosophy, referred to as ‘cultural vitalism(vitalisme culturel)’, is based on ‘cultural democracy(la démocratie culturelle)’. This philosophy, referred to as ‘vitalisme culturel’, is based on ‘cultural democracy(la démocratie culturelle)’(Kim, 2017). This discusses not only ‘accessibility’ to culture and arts but also ‘usability’ as important factors. In the case of ‘cultural accessibility’, policies to improve accessibility in various directions, including the development of cultural facilities and programs, were created and implemented within the national framework; In terms of ‘cultural usability’, the development of cultural arts programs with high ‘cultural usability’ was promoted in cooperation with educational participants under the leadership of local communities organized under the local decentralization system(la décentralisation) after 1982. On the one hand, policies have been implemented to guarantee rights to culture of individual(le droit de la culture) and on the other hand, to reduce factors that limit the enjoyment of culture and arts while reducing social exclusion factors through a cultural strategy that applies both values of accessibility and usability(Allport, 1961).

au plus grand nombre possible de français ; d’assurer la plus vaste audience à notre patrimoine culturel et de favoriser la création des oeuvres d’art et de l’esprit qui l’enrichissent)”(ASSEMBLÉE NATIONALE: Le Ministre du Gouvernement provisoire, 1959)

2. Expansion of choice and participation

France's strategic practice of culture and arts begins with a concept of participation. Participation is emphasized from the understanding the cultural needs of the public and people become active as stakeholders even before they encounter culture and arts. This is similar to Hannah Arendt's concept of public sphere. According to Arendt, when a common interest arises, people gather, discuss, and take action out of necessity, and what is created in this process is a public sphere. The formation of this public sphere is a prerequisite for equal relationships and communication. If equality and communication among participants are blocked, the public sphere disappears, which means that the public sphere is a living open space that can be created and destroyed by external factors. Arendt's concept of public sphere can be intertwined with France's culture and arts policy that collects opinions from local residents in a decentralized system and gives people the right to speak, allowing for 'participation' and 'experience'. France emphasizes that "giving people the right to speak on matters related to public culture is an important means of forming democratic participation." (donner la parole aux citoyens sur les questions de culture publique est un moyen important pour les former à la participation démocratique) (National Research Council, 2022).

France provides people with access to culture and arts through their own choice and participation. Although France implements a centralized government-led culture and arts policy, ultimately, more value is placed on the choices of individual peoples and their subsequent participation. France's cultural policy has chosen to create a social atmosphere in which individuals can freely make choices while simultaneously reducing social constraints on those choices. Accessibility to culture and arts in France respects the diverse cultural tastes and choices of individuals and, as a result, serves to create a public sphere where cultural communication is active.

3. Culture, Arts and Education: Focusing on the Central Government

France's culture and arts policy is consistent in the field of education as well. French culture and arts education can be divided into two types: cultural arts education centered on centralized school education, and public cultural arts education centered on local governments. Culture and arts education in France was established through ‘la loi Haby’ in 1975. The purpose of this law is to ensure that cultural arts education can be harmonized with society through the premise that students should be able to reveal their aptitudes and tastes. Afterwards, in the late 1980s, art teachers were put to middle and high school classes, and in the 2000s, the Ministry of Education and the Ministry of Culture established a cooperative relationship for culture and arts education, laying groundwork for future culture and arts education in schools. The Ministry of Education and the Ministry of Culture organized “HCEAC(Haut Conseil de l'éducation artistique et culturelle)” in 2005 to expand culture accessibility in school education. HCEAC's goal is to ensure that all youth have 100% access to cultural and artistic education in the educational field. To achieve this, HCEAC provides guidelines for accessing cultural arts education defined by local government and organizes communalization so that cultural arts education projects and programs can be developed and implemented through local governments and local communities.

Starting in 2021, HCEAC has been creating labels called ‘100% EAC(l'éducation artistique et culturelle)’ and awarding certification marks to communities that provide cultural and arts education to many youth. The purpose of this label is to enable youth under the age of 18 to easily access culture and arts, develop critical thinking through appropriate use of cultural landmarks, and develop creativity. This label is valid for 5 years, and by 2022, there will be 79 certified organizations.⁴⁾

4) <https://www.culture.gouv.fr/en/Aids-Procedures/Protections-labels-and-names/Label-100-Arts-and-Cultural-Education>(Data retrieval date: 2024.1.14.)

4. Culture and arts education in local governments

(1) Smooth communication between central and local governments

In 2016, France reorganized its local administrative system into a Métropole system and this influenced local culture and arts education policies. Previously, there were 22 administrative districts in France. Through the reorganization of the Métropole system, it is reduced to 13. Therefore, France reorganized the regional divisions into three systems(région, département and commune) and developed measures to increase the autonomy and competitiveness of local governments. Building a métropole strengthens inter-regional solidarity and expands the scale of solidarity to solve problems that are difficult to solve at the commune level, at the same time, it aims to revitalize and strengthen competitiveness of the local economy. Established in January 2002, Public Establishment for Cultural Cooperation(Etablissement Public de Coopération Culturelle, EPCC) propels regional cooperation in culture and arts centered on the Métropole. Under this cooperative system, local culture and arts institutions such as libraries, museums, art galleries, and art schools provide public for culture and arts service(National Research Council, 2022). EPCC plays a role in ensuring that an equal partnership is formed between the central government and local communities, and delegating the authority of cultural politics to local governments. The National Committee for Cultural Cooperation Public Corporations(Comité national de liaison des EPCC) has been in operation since 2013, and it supports stable cultural resources for each local government(Korea Culture & Tourism Institute, 2018).

The central government sets strategies for supporting artistic creation, improving cultural accessibility and supports insufficient budgets for local governments. On the other hand, région strengthen accessibility by focusing on support for public investment and cultural activities. Additionally, département and commune strengthen citizens' culture accessibility by focusing on supporting artistic creation, local culture and arts education and cultural activities linked to

local cultural facilities such as libraries, museums, and art galleries, etc. France is supporting local governments to increase investment in the cultural sector and expand opportunities for right to enjoyment by providing cultural resources from the central government to local governments through various agreements. The ‘Convention on Cultural Development(Convention de développement culturel)’, which began in the 1970s, was part of a policy to create a cultural map at the national level to select areas that do not receive cultural benefits and strengthen cultural accessibility. In 1992, ‘Création des Plans locaux d’éducation artistique(PLEA)’ was created with the support of the Ministry of Education and the Ministry of Culture to create an educational base in the région through cooperation with local partners.⁵⁾

Local culture and arts policies can be examined through the example of the city of Paris, as an example, in 2018, the Paris City Council announced a ‘Plan for cultural and artistic activities without exclusion’. This approach emphasizes children's education to prevent exclusion from culture and arts. Measures include the establishment of the 'Citizen Art Activity Center (MPAA: Maisons des Pratiques Artistiques Amateurs)', achieved by expanding three public libraries in Paris, and increasing the enrollment capacity in elementary preparatory classes for art schools. Additionally, an educational program for children named 'Art for Growth(Art pour grandir)' has been introduced to familiarize children with culture and arts from an early age. This program aims to realize civic governance and community building through the MPAA initiative.

(2) Digital culture and arts education

Local governments' culture and arts education policies are also striving to strengthen accessibility through digitalization. In the case of the city of Paris, even before the pandemic, it had implemented the ‘Reading in Paris(Lire à

5) <https://www.culture.gouv.fr/Thematiques/Education-artistique-et-culturelle/Historique>
(Data retrieval date: 2024.1.14.)

Paris)’ policy and opened the ‘Digital Library(Bibliothèque Numérique)’, which is open to anyone for free. This is a response to cultural exclusion. In fact, France has been using the term ‘digital economy’ since the 2000s and has been discussing the method to strengthen cultural accessibility through new media such as the Internet(Kim, 2010). France’s approach to digital technology is slightly different from other countries in the field of culture and arts. While Korea’s policy focuses on content and economic aspects of culture and arts, France has been more interested in increasing accessibility to culture and arts and recreating cultural values through digital development. Since the early 2000s, France has paid the most attention to the preservation and use of cultural heritage along with the development of digital technology. The goal was to ensure that anyone could easily access French culture and the arts, acquire knowledge through this engagement, and clearly establish their own cultural identity. This was the overarching objective they pursued. France has created a policy for French citizens with access to high-quality artistic content at any time by opening several cultural portal sites. Examples include platforms such as performances in Avignon, ‘ARTE’ (a platform for mutual communication through content created by users), ‘BIPLAN’ (a 3D reproduction of the Cherbourg Castle and the village within) and ‘Cité de l’architecture et du patrimoine’ (an internet site about architecture created for children with visual impairments)(Kim, 2010).

Going through COVID-19, more efforts were put into developing digital cultural and artistic content and educational materials. Starting with COVID-19, services through digital platforms have greatly contributed to improving ‘cultural accessibility’ and ‘cultural usability’. The approach to digital communication through media is changing the way people enjoy culture and arts. In March 2020, the French Ministry of Culture created and serviced an online culture and arts platform called ‘#cultureathome (#culturecheznous)’. In France, access to culture via digital technology is primarily facilitated by the government or public institutions. The online platform #culturecheznous is also a

government-initiated project. It features a diverse array of content produced by public cultural and artistic institutions, which are under the supervision of the Ministry of Culture. In particular, it has the feature of gathering together various cultural and arts channels that have been in service before, allowing them to be searched and accessed within one platform. This platform screens performance videos for free, provides audiovisual materials, films and documentaries, and introduces exhibitions and museum artifacts.

Following the government's cultural accessibility policy, cultural arts organizations in each region also showed meaningful solidarity. Officials from the Lyon Museum of Modern Art(Musée d'Art Contemporain de Lyon), the Nancy Museum Association(Nancy Musées), the Lausanne Museum in Switzerland(Musée cantonal des Beaux-Arts de Lausanne) gathered together to discuss the direction of their online contents. The discussion on building digital museum contents that is easily accessible to everyone can be a very meaningful achievement regarding the cultural accessibility that France continues to pursue. Additionally, local museums and art galleries introduced 'MICRO-FOLIE', a digital museum designed for the residents of each region as a linked project of the Ministry of Culture's #culturechezvous project. MICRO-FOLIE is a local cultural platform that creates its own form by users. It introduces VR, performance stages, and online contents of museum works, and the format of these contents is constructed as modules that can change temporarily. This project has the advantage of allowing anyone to access and enjoy high-quality digitized museum collections. A key part of this project is the organized cooperation between centralized national museums and local cultural and arts public institutions. France's regional directorates of cultural affairs(Directions régionales des affaires culturelles, DRAC) is in charge of communication in the field of culture between the central government and local governments. DRAC works with local governments to support quality projects such as 'MICRO-FOLIE' for various local arts and cultural activities. Local cultural institutions are responsible for managing the budget of projects such as

‘MICRO-FOLIE’ and the digital museum to improve cultural accessibility to cultural and arts education through partnerships with schools, communities, etc.

IV. Conclusion

‘Cultural accessibility’ and ‘cultural usability’, regarded as the most fundamental and crucial aspects of French culture arts policy, are progressively becoming more practical and applicable. France advocates the ideology of ‘cultural democracy’, a basic concept of culture and art, and shows its practical application through appropriate division of roles between the central government and local governments. In France, when the Constitution was revised in 1951, citizens' right to enjoyment of culture and the concept of cultural democracy were consistently reflected in policy direction, and there was a social consensus for social integration. Because of this, cultural communication in the public sphere was able to be active. As seen above, as the local government system develops in France, cultural communication between the central government and the local government is very active, and each also has independence. Thus, France is implementing policies that consider both cultural accessibility and usability at the central and local levels. This method of implementation not only improves people's cultural sensitivity to culture and arts, but also increases cultural exposure, making it easier to improve quality of life and social integration. Consequently, in its endeavor to offer culture and arts and participate in, France has been exploring strategies to expand the range of individual choices and selection methods. Of course, there may be some caution about the extent to which the state or government will intervene in individual choices, French culture and arts have developed in a way that guarantees autonomy in accessibility to culture and arts by eliminating restrictions on individual choice. The part that everyone is given equal access to culture and

arts and educational opportunities, is something that should be discussed together in Korea as well. This presents an implication that a framework where local governments act as intermediaries between national and individual access to culture and arts, is moving towards a more systematic, purpose-appropriate, and region-specific cultural arts education.

In light of this, we would like to draw some implications for Korea. Firstly, to apply public values to culture, it is essential to transform culture and arts into a 'culture that everyone can enjoy together', using cultural and arts education as a strategy to achieve this. Most cultural accessibility policies implemented to date have been economic and social welfare approaches, focusing on targeting vulnerable groups. This selective approach to cultural policy has been widely adopted due to its ease of justification and the quantifiability of its results. However, challenges such as the methodology of selecting beneficiaries and the phenomenon of goal distortion have led to a continuous demand for a universal cultural access policy. Consequently, alongside existing policies, there is a need to broaden and shift perceptions towards cultural access policies and education. These should be designed to facilitate social integration and allow individuals to embrace the universal values embodied in culture and art.

Secondly, autonomy in cultural arts education needs to be established. Korea can draw lessons from France's example, which operates under a unitary system. In France, with the development of the local government system, the smallest units of local governance autonomously reorganize cultural education projects in an intercommunalité(inter-municipal cooperation) format. While the direction of cultural policy and state-led government policies are important, the sustainability of the cultural ecosystem requires independent activities and systems at the regional level. Consequently, France's regional cooperative bodies have adopted a method of encouraging voluntary participation at the grassroots level. Korea has also been carrying out activities to group and revitalize cultural communities

at each local government level through the 'Culture City' project. However, considering that most communities have been established following a top-down approach set by higher authorities, it raises questions about the extent of independent participation within grassroots local communities. Therefore, it is necessary to establish autonomy in cultural arts education from a longer-term perspective and improve cultural accessibility to achieve social cultural values.

Lastly, it is essential to foster public advocacy for long-term and sustainable development. For the establishment and universalization of culture arts education at the local government, public advocacy is paramount. The social consensus that cultural arts education should be supported and developed stems from effective communication. To effectively address the diverse needs within the sphere of culture arts education, it is crucial to listen to the various demands from those who create, mediate, and enjoy culture arts education. Gathering and incorporating these varied opinions into policy-making is essential. A dual policy strategy should be adopted, balancing the existing 'welfare-concept selective cultural education policy and universal majority cultural education policy' with a 'central government-type cultural education policy and local government-centered cultural education policy'. In today's complex modern society, promoting long-term development cannot be achieved by merely strengthening one aspect; a balanced implementation of policies is necessary for effective progress.

Reference

- Clayton, Lord.(2019). *Mapping Our Progress toward Cultural Equity: Americans for the Arts' Diversity, Equity, and Inclusion Efforts Since the 2016 Adoption of the Statement on Cultural Equity*, American for the Arts.
- Korea Culture and Tourism Institute.(2018). *A study on Arts Policies of Major Countries in the View of Perspective of Regional Decentralization : Focused on the U.K, France and the U.S.*, The Journal of Cultural Policy, 2018-2.
- National Research Council.(2022). *The direction of culture and art policy after the Covid-19 pandemic: A study on community solidarity and social cohesion through a comparative study of major EU countries (France and Germany)*, 2022-01.
- The Seoul Institution.(2022). *Policy measures for promoting cultural and arts education in Seoul*, Seoul Research Institute policy task research report, 2022-PR-33.
- Allport, Gordon W.(1961). *Pattern and Growth in Personality*, New York: Holt, Rinehart and Winston.
- Dupin-Meynard, Félix & Négrier, Emmanuel.(2020). *Cultural Policies in Europe: a Participatory Turn?*, Éditions de l'Attribut.
- Choi, Sangmi, Jeon JaeHyeon & Chung, MooSung.(2015). The Effectiveness of Cultural Welfare Program from a Social Inclusion Perspective among Low Income People in South Korea - Focusing on the Mediation Effect of Cultural Accessibility and Psychological Empowerment, *Seoul Studies*, vol.16(4).
- Kim, Haebo.(2023). Issue_ Culturally weak vs. culturally alienated, SFAC Issue paper_Culture + Policy, vol.2023-3.
- Kim, Hanbyul & Kim, Soelah.(2023). Communicative Implications of Resistance Art in Egypt's 'Arab Spring', *Humanities Contents* vol.68.

- Kim, Soelah.(2010). Research on future policies for the content industry in the digital convergence era, *Ministry of Culture, Sports and Tourism*.
- Kim, Soelah.(2023). France, Tolerance and Populism: Diagnosis and Anlalysis of the Rise of the Far-right and Spread of Hatred Against Immigrants, *Analyses & Alternatives* vol.7(1).
- Kim, Soelah & Lee, ByungMin.(2017). The Urban Regeneration using culture and art in Lille - focused on Lille 2004 and Lille 3000, *Journal of Korean Dance* vol.13(2).
- Lafon, Laurent & Robert, Sylvie.(2018). Rapport d'information fait au nom de la commission de la culture, de l'éducation et de la communication par la mission d'information sur les établissements publics de coopération culturelle, Sénat, *Commission de la culture, de l'éducation et de la communication*.
- Levesque, Jean-Frederic, Harris, Mark F. & Russell, Grant.(2013). Patient-centred access to health care: conceptualising access at the interface of health systems and populations, *International Journal for Equity in Health* vol.12(18).
- Min, JiEun & Park, ShinEui.(2022). *Dispositions et tendances du secteur culturel en France après la crise COVID-19*, Association Culture Franco-Coreene, vol.52.
- Park, JinWoo & Kim, Soelah.(2022). Crisis of trust of journalism in France: Cracks in journalistic institutions and professionalism, and the impact of social movement, *Analyses & Alternatives* vol.6(2).
- Park, ShinEui, Chang, WoongJo & Lee, Minha.(2020). A Preliminary Study of Inclusive Arts Education to Recognize and Overcome Social Exclusion, *Journal of Arts and Cultural Management* vol.13(1).
- Seo, USeok & Yang, HyoSeok.(2013). Determining Recipients of Cultural Welfare Based on Cultural Deprivation, *The Journal of Cultural Policy*, vol.27(1).
- Shim, ChangHack.(2001). Significance of ‘Social Exclusion’ and its

Consideration of Welfare Policy: On the Case of France in the Comparative Perspective, *Korean Journal of Social Welfare* vol.44.

- Americans for the ARTS.(2016). Statement on cultural equity,
<https://www.americansforthearts.org/about-americans-for-the-arts/our-statements-on-cultural-equity>(Data retrieval date: 2024.01.03.)
- A square.(2024). A free, fair, culturally attractive country Direction and significance of the 20th government's culture and arts policy,
https://www.arko.or.kr/asquare/webzine.cs?webzineId=vol1&webzineNm=square_2&wwrId=2(Data retrieval date: 2024.01.07.)
- Kim, Doori.(2023). Seoul city invests KRW 63.5 billion to ‘accompany the culturally underprivileged’... For everyone, Poly is a city of cultural charm., Seoul Metropolitan City.
https://www.seoul.go.kr/news/news_report.do#view/384920(Data retrieval date: 2024.01.03.)
- KOCIS.(2017). Cultural accessibility for people with disabilities in France: Status of legal rights and ways to improve them,
<https://www.kocis.go.kr/kocc/view.do?seq=8649&page=6&pageSize=10&photoPageSize=6&totalCount=0&searchType=menu0150&searchText=&ctrCode=CTR0002>(Data retrieval date: 2024.01.10.)
- La Villette.(2024). Micro-Folie Plateforme culturelle au service des territoires,
https://lavillette.com/page/micro-folie_a405/1(Data retrieval date: 2023.12.05.)
- Ministère de l'éducation nationale et de la jeunesse de france. (2024). Le haut conseil de l'éducation artistique et culturelle.
<https://www.education.gouv.fr/le-haut-conseil-de-l-education-artistique-et-culturelle-11552>(Data retrieval date: 2023.12.03.)
- Ministère de la Culture.(2024). Label 100% Arts and Cultural Education.
<https://www.culture.gouv.fr/en/Aids-Procedures/Protections-labels-and-names/Label-100-Arts-and-Cultural-Education>(Data retrieval date: 2023.12.04.)

- Ministère de la Culture.(2024). Politique et actions culturelles MICR0-FOLIE,
<https://www.culture.gouv.fr/Regions/Drac-Provence-Alpes-Cote-d-Azur/Politique-et-actions-culturelles/Micro-Folies>(Data retrieval date: 2023.12.18.)
- Ministère de la Culture.(2024). Historique : L'éducation artistique à travers ses grandes dates.
<https://www.culture.gouv.fr/Thematiques/Education-artistique-et-culturelle/Historique>(Data retrieval date: 2024.01.09.)
- PARIS. (2018). Paris, capitale mondiale des arts et de la culture,
<https://www.paris.fr/pages/paris-capitale-mondiale-des-arts-et-de-la-culture-5774>(Data retrieval date: 2024.01.07.)
- République Française.(2010). Les établissements publics de coopération culturelle,
<https://www.vie-publique.fr/rapport/31739-les-etablissements-publics-de-cooperation-culturelle>(Data retrieval date: 2023.12.16.)
- UNESCO.(2022). UNESCO World Cultural Policy Conference 2022,
https://www.unesco.or.kr/data/unesco_news/view/797/1468/page/0?(Data retrieval date: 2024.01.11.)