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# Abstract

Public awareness and interest in 'Basic Income' is rapidly expanding. However, there are a number of social, political, and financial difficulties in introducing basic income for the entire nation. Accordingly, various forms of categorical basic income that pay basic income only to a 'specific' population group within the community have been proposed and implemented. Gyeonggi Province has already implemented the youth basic income program based on 'age' and the farmer's basic income program based on 'occupation'. In an effort to expand the group of basic income recipients, there have been more interest in and discussions on artist basic income. However, policy research on the artist basic income is very incomplete. This study is the first comprehensive study related to the introduction of artist basic income, and aims to more closely examine the necessity of introducing artist basic income and to seek directions for its promotion.

First, the status and meaning of artist basic income, which is one of occupational category-related basic income, is established based on the general discussion on basic income. Compared to a full (standard) basic income, the artist basic income violates the principle of 'universality' of basic income that is paid to 'all'. On the other hand, in terms of imposing occupational 'activities' as a condition of receiving the income, it also violates the 'unconditionality' principle of basic income that does not impose anything in return for receiving benefits. Due to these characteristics, the artist basic income shares some common characteristics with the 'participatory income' system and the 'social allowance' system, which are evaluated as similar to but different from the standard basic income system. The issue of naming the system is discussed, focusing on the relationship between occupational categorical (artist) basic income, participatory

income, and social allowance. Given that the artist basic income has been proposed as an extension of implementing youth basic income, farmer basic income and rural villiage basic income, it is suggested that the name 'basic income' may be the best to maintain the continuity, consistency, and mutual coherence among the on-going programs.

The necessity of introducing a basic income for artists is discussed in terms of the need for direct support for artists. It is comprehensively examined in terms of public nature of artistic activities, the current social welfare system based on labor relations, the artist's situation of being in a welfare blind spot due to the specificity of artistic activities, and the current state of art support system, which is concentrated on the operation cost of public facilities and public organizations and their hardware. Although recent efforts to encompass even artists in the current social welfare system and more emphasis on artists' characteristic as laborers(artist's standard contracts, artist fees, etc.) have contributed to improving artists' living standards, it is emphasized that these efforts have limitations due to the specificity of art or artistic activities. Artist basic income can serve as a complement to fill the gap that these efforts can not fill.

We present the results of a survey on the perceptions of Gyeonggi-do residents and Gyeonggi-do artists regarding the introduction of artist basic income. The results of the survey are used to prepare a plan for introducing the artist's basic income. For basic income in general or age-categorical basic income, the supports are generally higher than the opposition. But, in the case of occupational category related basic income or artist basic income, Gyeonggi residents have more opposition than favor. As the opposite reason, the most answered reason is that it is reverse discrimination against other occupational groups or non-artists in difficulties in living. This implies that the necessity of introducing artist basic income should be emphasized not in terms of artists' livelihood

hardship itself, but in terms of the publicity of art or the specificity of art. It also means that the methods of introducing the system should be prepared in a direction that can be effective in persuading provincial residents.

The results of the survey on the appropriate recipient scope of artist basic income are judged to reflect both the perception that strictness and objectivity must be secured to avoid absurdity in selecting the recipients, and the perception that the basic income should be broadly paid as possible. However, due to the specificity of art and artistic activities, the broad setting of categories of artists does not meet the requirements for policy execution in which the recipients should be defined in terms of 'pass' or 'not pass.' Therefore, it is not reasonable to extend the scope of recipients to artists as hobbyists. Under the current 'artist activity certification' system, the decision process of the artist being issued has its own strictness and objectivity. Therefore, it is necessary to limit the recipient of the payment to holders of 'certificate of artist activity' at the time of introduction of Gyeonggi-do Artist Basic Income. Moreover, unifying the discussion on setting the standards for 'artists' as policy targets into the 'artist activity certification' system has advantages in that it can minimize social conflicts and maintain consistency between policies. Therefore, even in the mid-term, it is proposed to limit the recipient of the payment to holders of 'certificate of artist activity.'

The results of the survey on the appropriate amount of artist basic income(monthly) have a big gap between Gyeonggi-do residents and artists. In the case of Gyeonggi-do residents, about KRW 50,000 and about KRW 100,000 were the most responded, while in the case of artists, about KRW 300,000 and about KRW 500,000 were the most responded. While Gyeonggi-do residents focus more on the equity with other basic income systems (Youth Basic Income and Farmers Basic Income), artists believe that the amount paid as basic income should be more than KRW 300,000

per month to be practically helpful in continuing artistic activities. Therefore, in the introduction stage, KRW 250,000 per quarter (KRW 1,000,000 yearly), which is the same as the payment amount of Gyeonggi Youth Basic Income, is proposed as the appropriate payment amount. And, it is recommended to raise the payment amount to KRW 300,000 per month(KRW 3.6 million yearly) in order to secure the effectiveness of the policy in the mid/long term.

In terms of the artist basic income payment method, Gyeonggi residents prefer the payment method only in local currency, while artists prefer cash payments. Considering that the use of local currency reduces the outflow of the Gyeonggi provincial budget and contributes to the increase in sales of small business stores, it is more appropriate to pay only local currency as a payment method.

**Keyword** Artist Basic Income, Participation Income, Social Allowance, Certification of Artist's Activities