

# A study on the professionalism of planning experts in the fields of culture, art and education: Focused on job analysis

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## 문화, 예술, 교육 분야의 기획전문가 직업 전문성에 관한 연구: 직무분석을 중심으로

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**Abstract** “Arts and Cultural Education Promotion Act” comes with institutionalization of arts and cultural education in Korea, and tends to mean facilitating occupational professionalism in historical perspectives. In particular, the nature of vocational identity of professional educators in arts and cultural education is the main focus of analysis and debate for human resource development. Accordingly, this study emphasizes the diversity of arts and cultural education practices and reveals that the vocational training of arts and cultural education experts should be based on various curriculum and programs which take an interdisciplinary approach. In this respect, excessive simplification of vocational identity of the experts may exert negative effect on the diversity and excellence of arts and cultural education. To meet the needs of the arts and cultural education, curriculum and training program for university level should be newly developed or revised through an interdisciplinary approach with the job analysis of practicing professionals.

**Key Words** : Arts and Cultural Education, Job analysis, vocational professionalism, Institutionalization of arts and cultural education, Human resource development

**요약** 예술 문화교육 진흥법은 한국의 예술과 문화교육에 관한 사항을 제도화한 것으로 역사적 관점에서 직업 전문성을 촉진하는 경향을 품고 있다. 특히, 예술 및 문화교육 분야 전문가들의 직업 정체성의 본질은 인적자원 개발에 대한 분석 및 토론에 관한 사항을 주요 초점으로 두고 있다. 따라서, 본 연구는 예술 및 문화교육 관행의 다양성을 강조하고 예술 및 문화교육 전문가의 직업 훈련의 경우 학제 간 접근방식을 고려하는 다양한 교과과정 및 프로그램을 기반 되어야 함을 나타낸다. 이러한 점에서 전문가의 직업 정체성의 과도한 단순화는 예술과 문화교육의 다양성과 우수성에 부정적인 영향을 미칠 수 있다. 예술과 문화교육의 요구를 충족시키기 위해서는 대학 수준의 커리큘럼 및 훈련 프로그램 운영 전문가들의 실무분석을 기반하여 학제 간 접근을 통해 새로이 개발 및 수정되어야 한다.

**주제어** : 문화 예술교육, 직업분석, 직업 전문성, 문화예술 교육의 제도화, 인력개발

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## 1. Introduction

### 1.1 Study Needs

At present, infrastructures of cultural and arts fields are in the mid- to long-term inevitably undergoing organizational diagnosis to improve their constitution. Even in the case of developed countries, the budget for cultural and artistic fields has gradually decreased because of the accumulation of national financial deficits, thereby improved management efficiency such as the integrated operation of various facilities. In this regard, the discussion of planning professionals in the field of the cultural and arts education is important in two aspects of the times[1]. First, until now, cultural facilities or art spaces were approached from the perspective of facility management and cultural administration, but in the future, service management is required, which is a lifelong education approach for citizens. This leads to the situation of hiring and deploying professionals who have to carry out their responsibilities in order to help citizens enjoy cultural facilities and art spaces. Second, the concept of institutional management needs to be changed, as if a cultural facility or art space is an exclusive property of one major or department. For example, in the library, it couldn't be talked about the future vision of the library except for librarians, and the art museum was monopolized by art history and aesthetics majors. However, Modern cultural facilities and art spaces have the functions of complex cultural facilities, and constitutional improvement should be carried out so that various professional personnel can be introduced to perform integrated services. This means that it could be considered how to provide high-quality services for culture and art that citizens want, and in this, culture and arts education can be regarded as an important business area[2].

### 1.2 Culture planning and Arts planning, and Culture and Arts planning - Division from the perspective of action theory

As shown in Fig 1, Benner(1983) derived the practical domains of human behavior. Although there is criticism that only six areas of practice have been drawn, he provides a productive view of being interdependent and not in a hierarchical relationship[3].

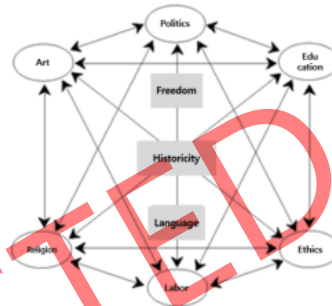


Fig. 1. Relationship of Human Behavior(Benner)

The difference between artistic practice and educational practice means the difference between artistic and educational planning. The recent debate on whether culture and arts education is an arts business or an education business is linked to this context. In addition, cultural practice can be recognized as a high-level concept that encompasses artistic practice and educational practice, so in the umbrella of cultural practice, artistic and educational practice must ensure their autonomy and specificity[4].

## 2. Areas of Activities for Specialists in Planning for Arts and Culture Education

The representative institutions and facilities for cultural and arts education in Korea can be aggregated into three types: the Cultural Foundation, the Cultural Center and the Cultural House. These institutions are different from the

culture and arts education business groups operated by private sectors in that they are mainly operated with the support of public funds. These are places where the professional manpower of culture and arts education should be hired first or the quality management of human resources[5].

### 2.1 Cultural Foundation

The Cultural Foundation is recognized as a base to manage cultural arts education at the regional level, and the cultural foundations at the metropolitan and provincial levels and the cultural foundations at the small and medium-sized cities differ in their roles and weights, but generally runs the same business as shown in Table 1[6].

**Table 1. Area of activity of cultural arts education planning professionals**

Culture and art project operation	Culture and art planning project, art fair operation
Festivals and cultural events	Planning and holding local festivals and local cultural events
Education program planning and operation	Development and operation of culture and arts education programs
Domestic/International Exchange	Culture and Art Exchange
Information provision and media management	Provision of art-related information and materials Production of cultural arts education video / publicity materials Local culture and art information system construction online Culture and art monitoring business
R&D/Investigation	Various research, development and research to promote local culture
Support business	Local culture and art space/ group and business support

### 2.2 Cultural Center

The Cultural Center was established on the basis of the “Local Cultural Center Promotion Act” for the purpose of promoting regional culture through local cultural projects. Recently, as shown in Table 2[7], the Cultural Center has been operating research institutes and cultural schools for native culture research, and has

played a big role in revitalizing local culture by fostering cultural heritage interpreters. In this context, if talented cultural and arts education planning specialists can be placed in the cultural center, the cultural arts education based on local culture and traditional culture can be promoted by activating the cultural center.

**Table 2. Culture and Arts Education Planning Specialist’s Activity Area**

Culture development	Development, dissemination, preservation, transmission and selection of local culture
Research	Local History Research
Hosting cultural activities and cultural events	Holding local cultural events Cultural activities for community development
Preservation and collection of cultural data	Collection, preservation and dissemination of Cultural data
Domestic and foreign exchange	Domestic and foreign exchange of local traditional culture
Social education	Social education activities for local culture
Other business	Other projects that can contribute to the development of local culture

### 2.3 Cultural House

Because the culture house of Korea shows a lot of differences depending on the philosophy and vision of the operating entity, the planning power of professional personnel is more important than any other facility[8]. Unlike the Cultural Center, there are limitations in that a number of cultural houses are concentrated in Seoul and the metropolitan area. However, it can be an important base for culture and art education if input of competent planning experts is available to operate a variety of projects on the basis of life related to cultural and art education.

**Table 3. Area of activity of cultural and art education planning professionals**

Exhibition Performance Planning	Planning new exhibitions and performances in the lives of residents
Culture Research	Participation in research on value standards and ways of life that shape the framework of society
Culture and Arts	Development of specialized knowledge

Education	and programs for culture and arts education
Cultural Welfare Program Development	Research on overall social rules and lifestyles for welfare improvement
Civil Culture Education	Education for cultural planning and formation of civil society for local cultural communities

### 3. Job analysis of culture and art education planning professionals

#### 3.1 Planning and Design of analysis

Analyzing the job of experts in culture and arts education at various cultural and art infrastructures and institutions, and grasping what specific tasks are being performed by culture and arts education professionals are basic and essential tasks for development of curriculum to train manpower. One of the most difficult problems that Korea has in relation to human resource development is the establishment of a curriculum that is not based on scientific and objective investigations into practice and the field. In this respect, in relation to the 'Act on Support for Culture and Arts Education', a job analysis essential for fostering and accrediting experts in the planning of culture and arts education was planned, and the core personnel of organizations that are very active in this field was also analyzed.

#### 3.2 Job Definition

As a result of job analysis for experts in the field of culture and art, various types of professional identities were expressed, and this was confirmed as a matter to be deeply considered in the course of fostering experts in planning for culture and arts education. The job types are largely divided into arts managers, youth leaders, local cultural leaders, cultural coordinators, cultural arts education program managers, cultural arts education program planners, lifelong education teachers, and

museum educators. It is expressed in various names based on the identity of the job performed in relation to the professionalism of one job. To sum up the opinions of experts who participated in job analysis, the main relevant tasks of the experts are as shown in Table 4 below[9].

Table 4. Comprehensive responsibilities of culture and arts education planning professionals

Occupation	Main relevant Tasks
Art manager	Environmental analysis, Strategic planning, Marketing, Audience research/development, Financial aid, Theater operation, Management
Youth leaders	Youth policy/business plan establishment by year, Budget plan for business plan, Employee management, Program planning and management, Community youth resource discovery and network
Regional Cultural Advisor	Research, Education planning, Promotion, Support, Management
Cultural Coordinator	Program planning, Exhibition, performance, Manpower/Budget management, Program execution, Documentation, Promotion, Facility operation
Culture and Arts Education Program Planner	Planning, Program development, Network support, Organization management, Program operation, Consult an institution
Cultural Arts Performance Program Manger	Business report, Accounting, Performance management, Complaints, Press and PR, Program development and management
Lifelong Educator	Planning, Program development, Program operation, Agency management, Networking and support, Teaching and learning, Learning Counseling, Education consulting
Museum Educator	Research, Planning, Management Operation, Evaluation, Development

## 4. Conclusions

### 4.1 Basic direction for the composition of the curriculum

When constructing a curriculum to cultivate professionals in culture and art education planning, three points should be considered[10]. First, the subjects of various disciplines should be evenly arranged so that they can be structured to meet the diversity that is a characteristic of culture and arts education. In the case of culture and art education, as can be seen from the Table 4, there is a postmodern tendency that

encompasses various professional identities. In addition, because the number of duties derived from job analysis is not small, it is unreasonable to focus on a department or major at a university. Therefore, there is a need for a system in which colleges and graduate schools organize and operate subjects for culture and art education planning professionals certification, such as cultural research, arts management, lifelong education, youth education, and art education by genre. Second, the curriculum should be structured in consideration of the theoretical basis of cultural arts education and field work. In other words, it seems that it will be a burden to match areas that require diversity, such as culture and arts education, to match the curriculum of a specific department[11]. In the end, it is very important to professionally organize the curriculum to realize cultural services for citizens. Third, the curriculum for fostering experts in planning for culture and arts education should not be replaced with similar majors and certification curriculums currently in universities, and in some cases, new curriculum development is necessary[12].

#### 4.2 Basic suggestions for curriculum

The curriculum is divided into basic essential (common basic) subjects, major (essential) subjects, and advanced (optional) subjects. Considering the diversity and interdisciplinary approach of cultural and arts education planning professionals, it should be appropriately distributed. Curriculum completion is preferably an open structure that allows entry in a variety of academic fields, and a system capable of authenticating in an appropriate manner is required after taking the subjects required for course completion[13]. In university, it is becoming more important what kind of subjects are taken at the time of graduation rather than admissions majors, and the possibility of multiple

majors is also being suggested.

**Table 5. Curriculum to cultivate planning professionals for culture and arts education (example)**

Level	Subject Name	Points
Basic required / Common basis	Cultural theory	Each 2 points
	Introduction to Art Management	
	Introduction to Continuing Education	
Major Required	Exhibition planning	Each 2 points
	Performance planning	
	Education Program Planning	
	Demand survey analysis technique	
	Developmental Psychology	
	Methodology	
	Management (Marketing / PR)	
	Practice (Practice)	
Advanced (optional) Track 1	Child Education Theory	Each 2 points
	Youth Education Theory	
	Adult Education Theory	
	Elderly Education Theory	
	Special Education Theory	
Advanced (optional) Track 2	Theater Management Theory	Each 2 points
	Cultural Space Management Theory	
	Community development	
	Arts Group Management Theory	
	Introduction to Museumology	
	Culture and Arts Education Policy	

The basic required course helps students to have a variety of perspectives by laying the foundation for an interdisciplinary foundation. The perspective of cultural arts education and learners needs to be established on various foundations such as cultural theory, art management, and pedagogy. The theoretical foundations of cultural competence, artistic competency, and educational competency are the basis for a broader understanding and application of the field of practice of cultural and artistic education[14].

The major (required) course should consist of subjects essential for the promotion of educational projects that actually plan, operate, and evaluate cultural and arts education. The field of culture and arts education is diverse, and

there are quite a few cases that are comprehensive and integrated. Therefore, it requires a sense of exhibition, performance, and education. Culture and arts education is not aimed at generalized learners, but rather as a special target placed at a specific stage of development. Learning the theory of education and learning considering each stage of human development and socialization characteristics is inevitably important. Because there are various spaces where cultural and arts education planning professionals can enter, it allows them to have a sense of the field they want to work in the future according to the individual interests of learners[15]. Cultural and arts education planning can be realized in a variety of projects related to policy parts, cultural and artistic infrastructure, NGO organizations, and community development. It is operated so that one or two subjects can be selected for each track.

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