

ACTION RESEARCH ON LOCAL PROBLEM SOLVING AND ARTS ENTREPRENEURSHIP: FOCUSING ON JEJU FOUNDATION FOR ARTS & CULTURE'S 'CULTURE: SOCIAL PLANNER' PROGRAM

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ABSTRACT

This study presents a conceptual framework examining how arts entrepreneurship enhances the competence and sustainability of local cultural professionals through the Jeju Foundation for Arts and Culture's 'Culture: Social Planner' program. Utilizing action research, it investigates practical issues and transforms career experiences into entrepreneurial knowledge. The analysis is based on Politis's (2005) understanding of entrepreneurial learning as an experiential process and Chang and Wyszomirski's (2015) concept of arts entrepreneurship. By integrating theoretical knowledge with practical applications, participants develop sustainable business models addressing local challenges. Findings indicate that continuous engagement in entrepreneurial activities, supported by financial and educational resources, fosters self-sufficiency and enhances the ability to effectively solve regional problems. This ongoing cycle ensures that local cultural professionals can maintain their cultural activities while addressing community issues.

[Key Words: Arts Entrepreneurship, Local Problem Solving, Action Research, Cultural Planning, Jeju Island]

Introduction

In the wake of the COVID-19 pandemic, the world found itself compelled to reorient its focus towards more closer concerns. With air travel restricted and international borders sealed, attention naturally shifted from global exploration to the exploration of our region. This transition prompted a collective introspection, leading us to navigate the global challenges surrounding us. Consequently, a growing recognition of the region's value emerged, and we started to find solutions to the world's challenges from the regions (Tubail, 2019; Simon, 2020; Chin, et al., 2021). United Cities and Local Government (UCLG) was established in 2004 to bring together local governments worldwide to solve problems that central governments cannot solve with cooperation and shared prosperity. UCLG has been holding its global cultural summit annually, and its theme last year was 'Culture, Future Goal. We Act to Bring Local Visions to Global Tables' (UCLG, 2024). Along with this world's anticipation towards the influence and power of regions, there have also been movements to promote problem-solving through the arts and culture within regions. In South Korea, regions are also promoting diverse changes based on culture and the arts, and this paper aims to explore the case of Jeju, the southernmost island in Korea. As Jeju faces pressing issues, including the decreasing local population, ecosystem disruption, the decline of local communities, and increased discrimination and hostility towards immigrants (Jeju Special Self-Governing Province, 2023) strives to provide solutions through the transformative potential of arts and culture (UNESCO, 2020; Americans for the Arts, 2023). In 2014, the Korean government legislated the 'Regional Culture Promotion Act' and one of its basic plans is to foster local cultural professionals (Ministry of Government Legislation, 2022). With the contribution of this law, regions have developed and operated local cultural professionals training programs, because arts and culture play an important role in enhancing individual creativity and expression, and contribute to the formation of social and regional identity. In this regard, training programs for local cultural professionals are expected to enhance the local community's creativity and cultural competency (Ko & Baek, 2023).

As mentioned above, various policies and programs are conducted to train and support local cultural professionals as part of cultural policy, and the number of such programs is gradually increasing. Basically, the program for local cultural professionals is implemented by local organizations. It is designed for culture and arts-related majors or experienced professionals and focuses on regional understanding (Min, 2023). However there has been concerns regarding the effectiveness and sustainability of the program, because it may cause them to rely on public support too much and limit the field of experience of the professionals. For this reason, there has been a demand to identify the overall status of policies and programs to train local cultural professionals and to establish a systematic and long-term vision from the perspective of people in demand and the field (Min, 2023; Ko & Baek, 2023). Considering that these programs generally have sustainability through long-term operation, it is necessary to improve their effectiveness and present a new perspective for their

development.

This study presents a conceptual framework to examine how arts entrepreneurship can foster the individual competence development of local cultural professionals and enhance the sustainability of their projects in solving local challenges through the Jeju Foundation for Arts and Culture (JFAC) research-based local cultural professional development program; 'Culture: Social Planner' conducted over six months in 2023. Employing action research methodology, this study investigates the practical issues and discussions arising within the 'Culture: Social Planner' program to delineate its future trajectory and implications for local problem-solving. The analysis was conducted based on understanding entrepreneurial learning as an experiential process (Politis, 2005) and Chang and Wyszomirsk's (2015) concept of art entrepreneurship.

Theoretical Background

Arts and Culture in Local Community

Bacon (2012) stated that the arts, originating in communities, thrive when dedicated to community welfare, emphasizing their service to communities rather than communities serving them. It described the role and meaning of the arts and culture in local contexts. In this regard, the role and meaning of the arts and culture could be generally divided into two perspectives: one is that the arts and culture show us 'community effects' and the other one is that it has 'social value'. According to Rosewall(2014), arts and culture have social and civic benefits including community identity, quality of life, health, healing, social needs, economy, and local revitalization. Additionally, arts and culture play important roles in fostering social participation, generating employment opportunities, facilitating sustainable urban development, driving economic growth, and shaping the distinct identity of a city (Throsby, 2010). It implies that the arts and culture positively impact community conditions (Jackson, 2008). Tresser (1996) mentioned that community arts programs contribute to community development in terms of human development, physical place, and economic exchange. Regarding the social value of the arts and culture, they offer not only aesthetic experience, but also social value. There has been a trend where arts education has shifted from skills-based education to one that satisfies emotional needs such as self-esteem, socialization, self-expression, confidence, and identity (Mirza, 2005). Moreover, with the growing recognition that culture is a valuable asset at the local, regional, national, and international levels, it is widely understood that leveraging culture and the arts to create an image of the region, promote local economic vitality, and enhance competitiveness is essential to local well-being and economic growth (Ilmonen, 2009). Therefore, it can be seen that arts and culture have a greater significance beyond exhibitions, performances, and educational programs that provide aesthetic experiences in the region. The arts and culture strengthen a sense of community, form a local identity, and contribute to local revitalization.

Local Cultural Professionals and Self-sufficiency

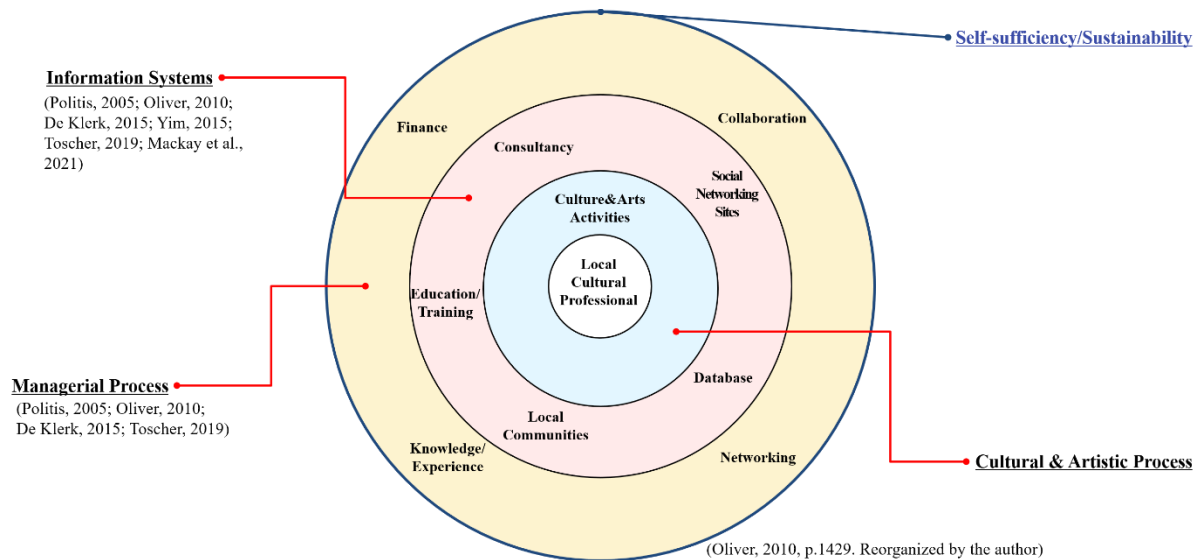
Along with the significant influence of the arts and culture at the local level, it is necessary to investigate local cultural professionals who lead arts and culture programs in their regions. These local cultural professionals are commonly referred to as ‘cultural mediators’ and ‘cultural activists,’ possessing a profound understanding of their local areas and cultures (Lee & Chang, 2023; Min, 2023). They are not only local residents but also creators of cultural activities that reflect the characteristics of their regions. Additionally, they are professionals who communicate the government’s cultural policies through various cultural programs and projects, making them easily understandable for local residents (Ji & Min, 2015). Despite their important role at the local level, these professionals continually strive to achieve self-sufficiency and operate sustainable arts and culture businesses or projects.

Local cultural professionals embark on a journey to survive within their communities, navigating three key stages: the cultural and artistic process, the information system, and the managerial process. This framework is derived from Oliver (2010)’s ‘DIY (independent) Musicology Model.’ The model outlines the process through which local music artists achieve self-sufficiency, encompassing the artistic process, information system, and managerial process. At the core of the model are DIY artists and the initiation of a creative project. For an artist to attain self-sufficiency, it is essential to engage in both the managerial and artistic processes by employing information systems. The first stage is the artistic process, which involves the creative activities that constitute the preliminary phase of a project, such as live performances, songwriting, or recording. To be sustainable, artists need to utilize various resources, including databases, social networking sites, collection societies, educational and training materials, communities, and communication tools, to achieve their creative objectives. Thus, precise and valuable information systems are necessary, representing the second stage of the model. The final stage is the managerial process. This involves managing the finances of creative projects, which requires knowledge and experience, as well as managing networking and collaboration to complete project outcomes (Oliver, 2010).

Local cultural professionals strive for self-sufficiency by planning and operating cultural and arts activities within a framework consisting of three key stages. The first stage, known as the ‘cultural and artistic process,’ involves initiating and developing creative projects. This is followed by the ‘information system’ stage, where professionals acquire beneficial information for their businesses or projects from various sources such as consultancy, social networking sites, databases, local communities, and education and training programs (De Klerk, 2015; Mackay et al., 2021; Oliver, 2010; Politis, 2005; Toscher, 2019; Yim, 2015). For instance, JFAC’s training program for local cultural professionals can be considered a form of consultancy in this context. In the final stage, the ‘managerial process,’ these professionals seek to gain entrepreneurial experience, which is crucial

for achieving self-sufficiency (De Klerk, 2015; Oliver, 2010; Politis, 2005; Toscher, 2019). By navigating through these stages, local cultural professionals are able to operate sustainable arts and culture businesses or projects within their regions. This comprehensive approach ensures that they are well-equipped to manage and sustain their creative endeavors effectively.

Figure 1. Local Cultural Professionals Self-sufficiency Model



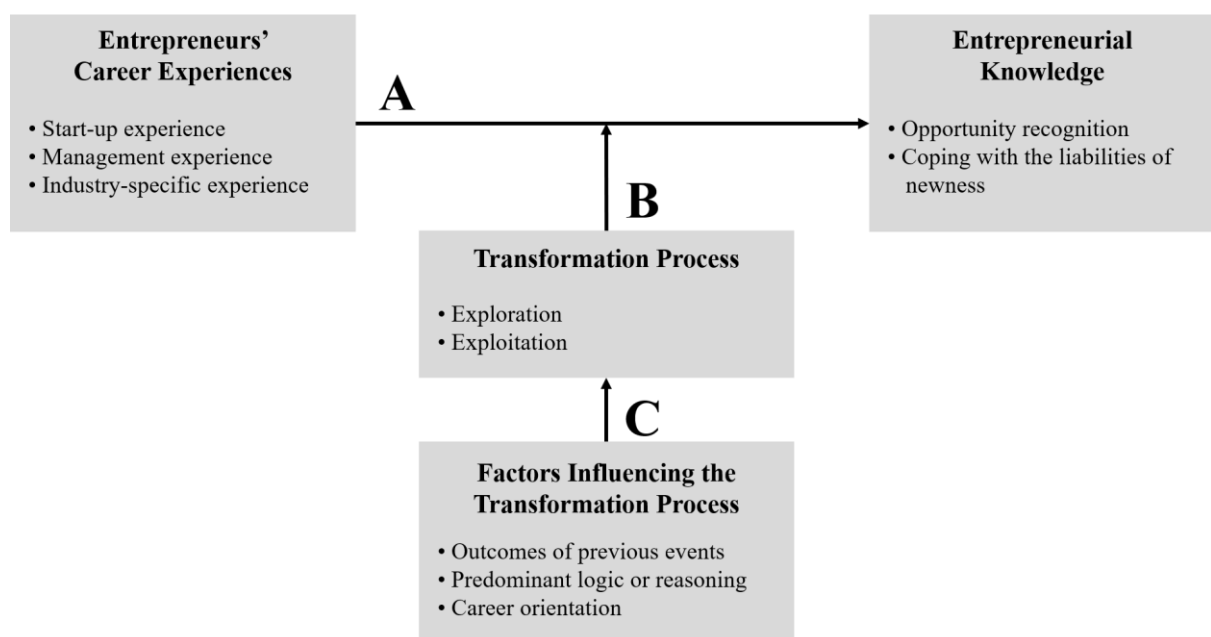
Entrepreneurial Learning as an Experiential Process

The self-sufficiency and sustainability of local cultural professionals are ultimately determined by the final stage in the model: the managerial process. This process involves transforming career experiences into entrepreneurial knowledge. Entrepreneurs must explore and exploit their career experiences to achieve this transformation. Politis(2005) suggests a conceptual framework of entrepreneurial learning as an experiential process, distinguishing between an entrepreneur’s experiences and the knowledge subsequently gained. This framework allows us to understand the empirical process by which an entrepreneur’s personal experiences are continuously converted into knowledge. This framework highlights three critical aspects: The direct connection between an entrepreneur’s career experience and the development of entrepreneurial knowledge(A), The primary methods by which an entrepreneur converts experience into knowledge, affecting the specific type of knowledge developed(B), and The factors that influence an entrepreneur’s primary methods of converting experience into knowledge(C). From an entrepreneurial perspective, learning involves understanding how to recognize and act upon opportunities(Ronstadt, 1988; Shane & Venkataraman, 2000). It also includes learning how to overcome traditional challenges in organizing and managing a new venture, such as addressing the liability of newness (Aldrich, 1999;

Shepherd et al., 2000). Transforming career experience into entrepreneurial knowledge requires a deliberate process of exploration and exploitation (Kolb, 2014). Depending on how the entrepreneurs pass this process with entrepreneurial experience, they might get different knowledge (Politis, 2005). This transformation occurs through two main pathways; 1. exploiting preexisting knowledge: Entrepreneurs focus on previously successful strategies, 2. Exploring new possibilities: Entrepreneurs use experimentation as a key learning method (Minniti & Bygrave, 2001; Sitkin, 1992). The transformation process does not occur automatically. The transformation process is influenced by three factors. These are the outcome of previous entrepreneurial events (Minniti & Bygrave, 2001; Sitkin, 1992), the predominant logic or reasoning of an entrepreneur (Ravasi et al., 2004; Sarasvathy, 2001), and the career orientation of an entrepreneur (Dyer, 1994; Katz, 1994). In summary, local cultural professionals achieve self-sufficiency and sustainability by engaging in a comprehensive managerial process that transforms their career experiences into valuable entrepreneurial knowledge. This involves both exploiting existing knowledge and exploring new opportunities, influenced by past experiences, logical reasoning, and career orientation.

When referring to the framework, JFAC's 'Culture:Social Planner' program supports the 'transformation process,' illustrating how action research facilitates the transition of experiences into knowledge. This program exemplifies how structured initiatives can aid local cultural professionals in developing entrepreneurial knowledge, specifically in the areas of opportunity recognition and coping with the liabilities of newness. These aspects are critical components of 'arts entrepreneurship,' which will be discussed in the following sections.

Figure 2. Conceptual Framework of Entrepreneurial Learning as an Experiential Process (Politis, 2005, p. 402)



Arts Entrepreneurship

Chang and Wyszomirski (2015) define arts entrepreneurship as a management process that is effective when individuals in the cultural sector seek to maintain their creativity and autonomy, enhance adaptability, and create economic and social value alongside artistic value. Arts entrepreneurship necessitates a mindset that combines resources creatively, leverages technology innovatively, and embraces risk-taking to develop novel business models and seize opportunities. The table below (Table 1) shows the components of arts entrepreneurship. 'Opportunity recognition' corresponds to opportunity spotting, while 'coping with the liabilities of newness' aligns with risk-taking and being open-minded. This taxonomy of arts entrepreneurship components will be used to analyze the JFAC program and the experiences of its participants.

Table 1. Taxonomy of Arts Entrepreneurship Components (Chang & Wyszomirski, 2015, p. 25)

Leadership Vision	Leadership Tools	Personal Capacity	Personal Traits	External Environment
Strategies	Tactics	Competencies/skills	Mindset	Context
<ul style="list-style-type: none"> • New ventures • Creative enterprise • Career portfolios • Community or heritage • Social enterprise • Change management • Intrapreneur 	<ul style="list-style-type: none"> • New marketing approach • Audience development • New funding source • New funding approach • Networking • Partnerships • Recombination • Bricolage • New technology 	<ul style="list-style-type: none"> • Opportunity spotting • Business skill acquisition • Professional development: training and education 	<ul style="list-style-type: none"> • Perseverance • Risk-taking • Tolerance of failure • Open-minded 	<ul style="list-style-type: none"> • Organization • Individual artist or small business • Artistic field • Local/regional locale

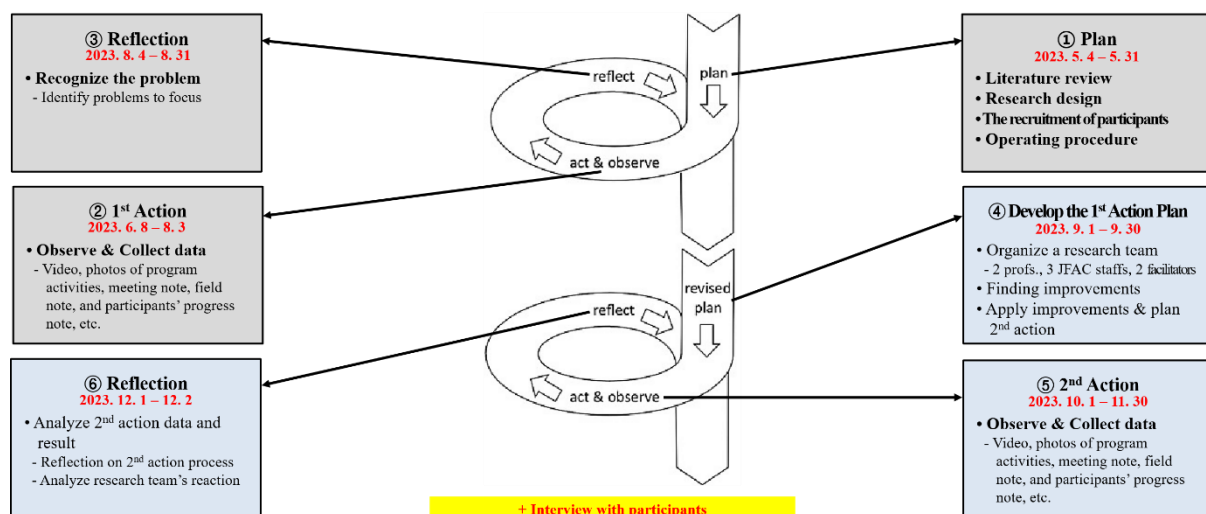
This framework provides a comprehensive understanding of the multifaceted nature of arts entrepreneurship. By examining these components, we can better appreciate how local cultural professionals, through programs like JFAC's 'Culture:Social Planner' program, develop the necessary skills and knowledge to achieve self-sufficiency and sustainability in their artistic endeavors. Chang and Wyszomirski's (2015) definition highlights the intersection of artistic creativity and practical management skills required for success in the cultural sector. Arts entrepreneurship is not just about artistic expression; it involves strategic planning, innovative thinking, and the ability to adapt to an ever-changing environment. This dual focus on creativity and practicality is essential for cultural professionals who aim to thrive in a competitive market while maintaining their artistic integrity. By integrating these components into their professional practices, participants in the JFAC program can develop a robust entrepreneurial mindset. This enables them to create sustainable arts and culture businesses that not only survive but thrive.

Research Design

Action Research

To achieve the research goal, action research was conducted, focusing on the ‘Culture:Social Planner’ program of the JFAC. Action research serves the dual purpose of addressing practical issues faced by individuals and communities while also advancing social science objectives. It can be described as a process of experiential learning, where a collective group identifies a problem, takes action to address it, evaluates the outcomes, and, if necessary, iterates on their approach until satisfactory results are achieved (O'Brien, 1998). This study utilizes the action research model developed by Kemmis and MacTaggart (2000). The process consists of four stages: plan, act & observe, reflect, and revised plan. This spiral model highlights the cyclical process of progressing beyond the original plan for change, emphasizing the importance of revisiting and refining the initial plan following the initial research phase (Clark et al., 2020). According to the spiral model, the method follows this order: primary action, reflection, develop the primary action plan, secondary action, reflection. While conducting the action research, additional interviews were conducted with participants of the program to collect practical opinions and data, thereby adding credibility to the study. These interviews provided valuable insights and firsthand accounts of the program's impact, enriching the research findings. Therefore, the action research methodology was chosen for its ability to blend practical problem-solving with the generation of scholarly knowledge. By applying Kemmis and MacTaggart's (2000) spiral model, the study systematically addressed the challenges faced by local cultural professionals, ultimately contributing to the development of more effective strategies for sustaining arts and culture initiatives.

Figure 3. Research Design: Action Research



Culture: Social Planner Program

The Jeju Foundation for Arts and Culture (JFAC) initiated the research-based local cultural professionals development program, 'Culture: Social Planner,' conducted over six months in 2023. This program included lectures, project and business planning, research, and the operation of pilot projects. Its objective is to cultivate specialized local cultural professionals in Jeju, equipping them with comprehensive skills required for planning, execution, financial management, and organizational management. While JFAC has operated programs to train local cultural professionals since 2015, the current research-based program has been running since 2022 and is now in its third year. According to this program, a 'Culture: Social Planner' is a cultural planner who focuses on solving social problems through the social impact of culture and the arts. The curriculum of the program is structured into three courses. First-year participants take all three courses in sequence, while second-year participants take only the third course and receive financial support to run pilot projects. The courses are as follows: Course 1 – Lecture: Theoretical background of social art planning: Provides the foundational theoretical knowledge necessary for understanding social art planning, Course 2 – Lecture: Case sharing for social art planning: Shares real-world cases and experiences to illustrate practical applications of social art planning, and Course 3 – Literature and field research for social art planning: Involves literature review and field research, the establishment of a business plan, receiving feedback twice, and presenting the business plan. Participants in the lecture courses (Courses 1 and 2) are introduced to both the theoretical background and practical case studies of social art planning. Subsequently, they are tasked with developing a business or project plan based on these lectures. They receive multiple rounds of feedback on their plans, culminating in a presentation at the end of the program. The action research component was conducted during Course 3, where participants engaged in hands-on literature and field research. This experiential approach allowed them to apply theoretical knowledge to practical projects, thereby enhancing their skills in planning, execution, and management within the context of social art initiatives. This structured, multi-phase program ensures that participants not only gain theoretical insights but also practical experience, which is crucial for their development as effective local cultural professionals capable of leveraging the arts for social impact.

Results and Discussion

Primary Action and Reflection

In the primary action phase, participants were organized into teams based on their areas of interest, focusing on contemporary issues confronting Jeju, such as community recovery, healing and resilience, inclusion and diversity, and climate crises and action. Each team was tasked with completing a business canvas to formulate business plans aimed at resolving local problems. The

business canvas exercise required participants to systematically outline their proposed solutions, addressing key components such as value propositions, customer segments, revenue streams, and sustainability strategies. This framework enabled participants to develop a comprehensive and coherent business plan tailored to specific local challenges. After developing their business canvases, participants presented their plans to the class, receiving public feedback from fellow participants and professors. Through this collaborative feedback session, participants gained insights from their peer's perspectives, enhancing their own projects with diverse viewpoints. And constructive criticism from professors helped refine their business models, ensuring they were both viable and impactful. Lastly, presenting and defending their ideas in a public forum simulated real-world scenarios, preparing participants for future stakeholder engagements. This iterative process of planning, presentation, and feedback was crucial for deepening participants' understanding of arts entrepreneurship and its application to social issues. It also fostered a sense of community among participants, as they worked together to address the pressing needs of Jeju. The action research methodology facilitated continuous learning and improvement. Through reflective practice, participants were encouraged to evaluate the effectiveness of their proposed solutions and consider modifications based on the feedback received. This cyclical process of action and reflection not only strengthened their business plans but also enhanced their problem-solving skills and adaptability.

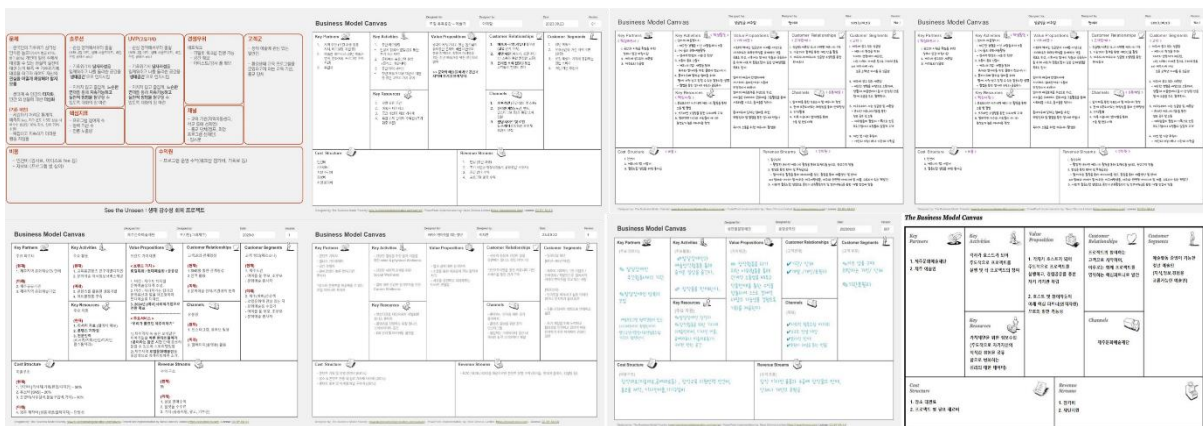
Figure 4. Primary Action



Participants were asked to fill out two business canvases to assess the improvements between the first and second rounds, with each iteration incorporating feedback from the class. This approach underscores the program's focus on identifying and enhancing revenue streams, as well as attracting future customers or participants. Such elements are crucial for local cultural professionals to achieve self-sufficiency, as previously discussed. The iterative process of completing multiple business canvases allowed participants to refine their business plans methodically. By integrating class feedback, participants could address weaknesses, capitalize on strengths, and adapt their strategies to

better meet the needs of their target audience. This method not only facilitated practical learning but also helped in the development of robust, viable business models. The emphasis on revenue streams and customer engagement reflects the program's objective of fostering sustainable business practices within the cultural sector. By focusing on these aspects, the program aims to equip local cultural professionals with the necessary tools and knowledge to build and maintain self-sufficient enterprises. This iterative and feedback-driven approach ensures that participants are well-prepared to navigate the complexities of the cultural and artistic marketplace.

Figure 5. 1st Year Course's Business Canvas



Recognizing Problems and Formulating Improvement Plans

After the primary action and reflection phase, several challenges were identified. Participants struggled to comprehend the interconnection between the theoretical lectures, case studies, and the business canvas exercises. They found it difficult to effectively apply the knowledge and insights acquired during the lectures when developing their business canvases. Another significant challenge was the one-way communication format of the lectures. Participants expressed a desire for more networking opportunities, which is a crucial element of the managerial process in achieving self-sufficiency. The lecture structure hindered effective communication between the lecturers and participants, as well as among the participants themselves. One participant highlighted the issue of applicability to reality regarding the theories taught in the lectures, questioning, "Was it really useful?" This feedback underscores the need for a more interactive and practical approach to teaching that bridges the gap between theory and practice.

... I think it could have been organized in a more specialized and practical way... As practitioners, they might want to see more methodological things about organizing the program and how I can do this because they have to plan and operate a program...(Participant 1).

To address the challenges identified during the primary action phase, several improvement plans were formulated. Firstly, to improve the connectivity between theoretical knowledge and practical application, at the beginning of the workshop, lectures covering theoretical explanations crucial for project planning were provided. Then participants engaged in continuous revisions of their business canvases, presenting them to their peers and professors while simultaneously receiving feedback. This cycle helped reinforce the practical application of theoretical knowledge and ensured that participants could effectively translate their learning into actionable plans. As an improvement plan for one-way communication, online platforms such as Azit and Kakao Talk group chats were established. These channels provided a space for participants to communicate, share ideas, and seek advice outside of formal sessions, thereby promoting continuous interaction and collaboration. Regular offline networking events were organized as well to facilitate face-to-face interactions among participants. These events included informal meetups, roundtable discussions, and guest speaker sessions, offering opportunities for participants to build professional relationships and exchange insights. These changes not only addressed the initial challenges but also contributed to a more dynamic and effective training experience for local cultural professionals.

Figure 6. Offline Networking Events



Secondary Action and Reflection




By applying the improvement plans outlined above during the second action phase, business and project plans progressed more rapidly and achieved greater comprehensiveness. As participants established rapport and became more comfortable with asking questions and providing answers, the overall quality and depth of the projects improved. In the first-year course, ten teams presented their culture and art programs addressing local problems. These presentations demonstrated enhanced integration of theoretical knowledge with practical applications, reflecting the benefits of the iterative process and continuous feedback. Participants in the second-year course received financial support from the JFAC to run pilot programs. This funding enabled them to implement their plans in real-world settings, providing valuable hands-on experience. They subsequently shared their experiences and outcomes with other participants, fostering a collaborative learning environment and contributing to the collective knowledge base of the group.

Table 2. 1st Year Course Research Theme

No.	Research Theme
1	See the unseen: Ecological sensitivity recovery project
2	Analyse local and international support projects utilizing local cultural assets and foreign cases
3	A case study on the use of Jeju's unique culture and its application
4	A case study on the development of a small library literature program
5	Research for the walkers' lounge project (regarding loneliness and burnout healing and resilience of working alone)
6	A study on regional-based passion play: Focusing on Jeju
7	Case analysis of local cultural spatialization of unused space
8	<It's OK Mom> Case analysis of simple-parent healing programs and a proposal for a healing program based on music and art
9	Case study of healing program for the youth experiencing burnout
10	Case study on developmental disabilities independence support services

Table 3. 2nd Year Course Research and Pilot Project Theme

No.	Research Theme
1	<Chew up NFT and go for the 2nd round!> Planning ON-OFF souvenirs using IP of visual artworks: ensuring a stable income through the rental of artworks of Jeju visual artists and the production of souvenirs
2	<The light of Jeju, drawing a new face>: The media façade for the Jeonnongno the King Cherry Blossom Festival 'Korean Red Cross' building

	
3	<p data-bbox="284 546 1321 616"><Dark Energy Project>: Development and planning of Jeju-style nighttime cultural and artistic content</p> 
4	<p data-bbox="284 994 1321 1064"><The Wondering Blacksmith>: Planning a Program for forgotten 'Pulmoo crafts and cultural activities</p> 

This cycle of action and reflection not only improved individual projects but also strengthened the overall program by highlighting the importance of practical application, peer feedback, and continuous learning. The iterative nature of the process ensured that each round of action led to more refined and effective project plans, better preparing participants for sustainable cultural entrepreneurship. Through this opportunity, local cultural professionals engaged with the local

community to identify regional problems and explore the potential of using culture and arts to address these issues. This interaction not only helped them recognize the challenges facing the community but also allowed them to envision and plan effective projects that leverage cultural and artistic initiatives for problem-solving.

Analysis and Results

1) Leadership Vision – Strategies

In the 'Culture: Social Planner' program, most participants aim to create cultural products and services by leveraging local community resources and cultural heritage. They plan projects and businesses rooted in arts and culture or engage in arts-based social enterprise activities.

2) Leadership Tools – Tactics

The program is designed to help participants identify grant programs nationwide, including those offered by JFAC, and use these as funding sources for their businesses and projects. Additionally, the program provides guidance on essential business skills such as networking, establishing partnerships, and integrating new technologies like NFTs and media facades.

3) Personal Capacity – Competencies/Skills

As part of the curriculum, participants develop business skills through market research and case studies. They enhance these skills by identifying opportunities and engaging in the iterative process of composing business canvases and incorporating feedback for revisions. Through this program, participants actively engage in continuous professional development by acquiring and applying relevant theories.

4) Personal Traits – Mindset

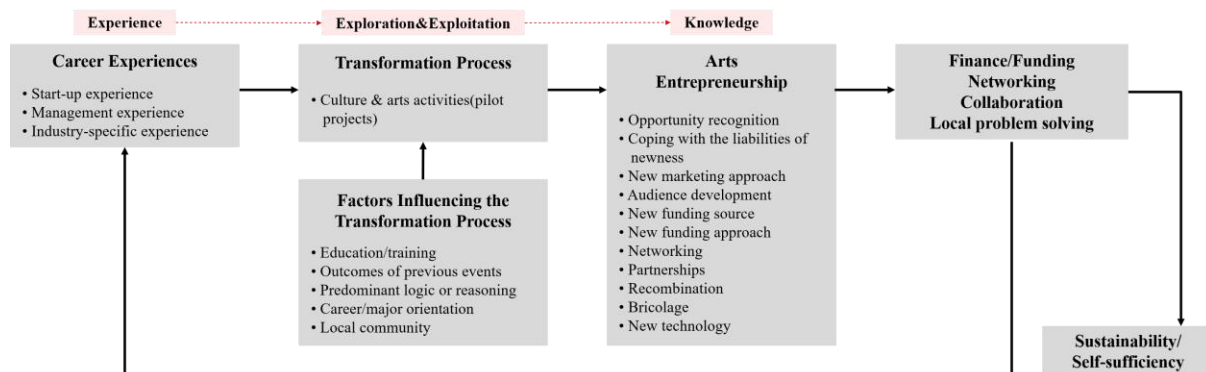
Participants share a common mindset characterized by a readiness to embrace challenges and a willingness to take risks. They exhibit an openness to diverse methods and collaboration across different genres, devoid of preconceived notions concerning the resolution of local issues. Many participants have backgrounds in the arts or are actively engaged in the arts and cultural sector, enabling them to effectively leverage their professional expertise.

5) External Environment – Context

The program was conducted in a simulated geographic setting, Jeju. Most participants held degrees in the arts or were employed in the arts and cultural sector. They were not affiliated with formal organizations or institutions but owned their companies or worked within artistic groups as artists, art instructors, or freelancers.

Based on the analysis, a conceptual framework for the sustainability of local cultural professionals is developed. For these professionals to sustain cultural activities aimed at solving local problems, they must continuously strive to transform their entrepreneurial experience into entrepreneurial knowledge. This knowledge, largely relevant to the elements of arts entrepreneurship, is crucial given that most participants are majors or practitioners in the arts and culture field, and their problem-solving programs are based on arts and culture. After acquiring entrepreneurial knowledge, participants work hard to secure funding, network, collaborate, and tackle local problems. These activities contribute to their career experiences, creating a continuous cycle that fosters sustainability and self-sufficiency. This cycle ensures that local cultural professionals can maintain their cultural activities and continue to address local issues effectively.

Figure 7. Conceptual Framework on Local Cultural Professionals' Sustainability



Conclusion

In conclusion, local cultural professionals in regional areas plan businesses or projects by leveraging their career experiences and academic backgrounds. Throughout this process, they engage extensively with the local community, demonstrating a greater interest in solving local problems than their counterparts in central areas like Seoul. Achieving self-sufficiency and ensuring sustainability in their businesses requires a continuous process of exploration and exploitation. Local cultural institutions play a crucial role by providing financial and educational support. Specifically, JFAC's 'Culture:

Social Planner' program is instrumental in transforming experience into knowledge, viewed through the lens of arts entrepreneurship. Through arts entrepreneurship, local cultural professionals implement managerial processes that enable the continued operation of their businesses. The iterative process of gaining entrepreneurial knowledge, securing funding, networking, collaborating, and solving local problems contributes to the sustainability and self-sufficiency of local cultural professionals. This ongoing cycle ensures that they can maintain their cultural activities while effectively addressing local issues. The findings indicate that continuous engagement in these entrepreneurial activities, supported by robust financial and educational resources, is essential for achieving long-term sustainability and impactful problem-solving within their communities. Further research is needed to investigate changes in the perceptions of local residents before and after the implementation of these businesses and to assess whether these initiatives have effectively tackled local issues. This will provide deeper insights into the impact of cultural entrepreneurship on community development and the long-term sustainability of such projects.

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