

Achievements of Dance Education and Its Tasks since the Culture and Arts Education Policy*

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The purpose of this research is to examine achievements in both practical and theoretical dance education earned in last decade along with *the Culture and Arts Education(CAE) Policy* and to suggest future tasks. Followings are the achievements after the policy became implemented. First, there are bigger place for dance education. Second, with the effort of re-developing goal of dance education, its social and whole-person educational role has been highlighted. Third, the content of dance education has been specified and developed for different grades and levels. Fourth, researches on professional dance teacher education has gained awareness and conducted actively. For constant expansion and improvement of dance education as CAE, followings have to be proceeded. First, there needs to be intensive researches on learners in dance education as CAE. Second, the position and role of dance education has to be defined among the related policies. Third, various practices and researches need to take place, which can develop and empower expertise of dance teachers and instructors.

Key words: culture and arts education, dance education

Introduction

There has been the big change in the field of dance education in Korea, since *the Cultural Art Education(CAE) Policy* was developed in 2005. The current dance education has been interpreted in the framework of dance education itself, whereas a new perspective has begun to

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be emerged where dance education is viewed from the aspect of the culture and arts education. Such start has served as a clue to resolve the long-standing task for the dance industry. Due to the implementation *the Support Project of Teaching Artist*, about 850 teaching artists in dance were dispatched (Ministry of Culture, Sports and Tourism(MCST) & Korea Culture and Tourism Institute(KCTI), 2014), contributing to an increase in the employment rate for the dance field. As a result, dance education for students in approximately 1,600 schools is being provided by dance majors. Such transition reveals that dance education in school has come to a new phase with the appearance of the CAE policy, which is in contrast to the earlier dance education in school where dance was usually taught by physical education teachers as a part of the physical education curriculum.

However, the term ‘Culture and Arts Education’ and its policy are not new concepts anymore. In Korea, it has been more than about 10 years since CAE policy was introduced and implemented. Also, as it has been pointed out that the growth so far had been focused on quantitative achievements, there has been consistent aggregation of opinions that these concepts and policy need to be redefined (Kim, J. S., 2012); that policy can only develop to a higher level when the its development continues with qualitative growth, instead of ceasing at quantitative growth.

As a result, KCTI (2016) recently analyzed the achievements and limitations of CAE policy in the past, and carried out a research to suggest directions for reformation as well as medium/long-term projects. As much as CAE policy does not cease its efforts for sustainable growth, it is time for the field of dance education to analyze its achievements and limitations after implementation of the policy, to redefine its specific directions for future development.

Therefore, this study analyzes the changes and achievements of dance education field - segregated into ‘practice(field)’ and ‘research’ - from the point of implementing the policy implementation, as well as identifying its limitations. Also, it serves the purpose of providing specific plans for improvement in the dance practice field and research development in the dance education field, based on the recently redefined medium to long-term development plan of CAE Policy.

Achievement in Dance Education Since CAE Policy

1) Changes in Practice of Dance Education

a. Vitalization of dance teacher training

The most significant change in dance education field arising from the implementation of CAE Policy is introduction of ‘teaching artist in dance’¹⁾. In dance field, the number of such teaching

artists has increased 8 times; after 110 teaching artists were selected in 2005 for the first time, its number reached 851 in 2013. As a result of such policy implementation, dance program graduates from universities obtained opportunities to exercise in their areas of expertise, being able to enter teaching profession (Lee, B. J., & Lee, Y. R., 2014). This also has been positively evaluated for expanding the opportunities in dance fields where employment opportunities were limited to non-permanent positions or under unstable terms (Baek, H. S., 2012).

The national qualification system, '*the Arts and Culture Education Instructor*'²⁾ was introduced in 2012 due to the prolonged economic recession intensifying the unemployment of arts majors, as well as the highlighted need for systematic education, capacity building, and efficient career management supplement for the Culture and Arts Education (Kim, I. S., Park, C. S., & Cho, H. J., 2014). Although the licensing system was fully commenced in 2013 and the system implementation itself is still at an early stage, it appears to have a positive effect on the employment and career choices of the dance majors in university (Park, H. N., 2014). Starting from 2,223 in the first quarter of 2013, a total of 3,469 Level 2 culture and arts educators were dispatched through 4 qualification reviews, practicing into the field of various culture and arts education (MCST, KCTI, 2014). Among them, the dance field had the second largest number of culture and arts educators assigned - after the Korean traditional music field - demonstrating that this system is gaining a lot of interest in the dance field where employment opportunities are inadequate.

One of the major changes from CAE policy implementation is the provision of a pre- and/or post-training system for educating qualified dance education professionals that are dispatched. After the final selection, the teaching artists in dance should participate in the mandatory training provided by ARTE(Korea Arts and Culture Education Service) in order to develop their professionalism as artists as well as educators. In addition, optional training and intensive training can be voluntarily selected and participated by art instructors. Education contents are being provided through which the core competency of art instructors - the artistic expertise, teaching capacity, and relationship/management ability - can be enhanced.

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- 1) 'Teaching artist' is referring to the subject matter expert who carries out the school/society cultural art education in the education field, which is one of the core projects in the cultural art education policy. Under the lead of ARTE(Korea Arts and Culture Education Service), it is divided into 8 sub-sections - i.e. Korean traditional music, theater, dance, cartoons, animation, crafts, photography, and design - where teachers are selected only for a certain field to teach.
 - 2) 'Arts and Culture Education Instructor' is referring to, "a qualified person according to the Article 27, Clause 2, including instructors related to cultural art education as well as someone who plans, executes, analyzes, evaluates, and/or performs work for professors, related to cultural art education."

Also, voluntary community of practice is being actively supported since 2012, allowing teaching artist in dance to actively share their knowledge and/or experience. In the past, dance has been taught by individuals or groups based on one of the professors' method and strategy. In this aspect, the pre-education and retraining system provided by ARTE is analyzed to have contributed greatly to the establishment of a systematic dance teacher education.

b. Expansion of Participating Opportunities into Dance Activity for the General Public

While the ARTE's educational programs implemented under the leadership of the government are the most representative examples of dance education that is practiced as CAE, there are other basic CAE programs including dance, provided by the regional cultural foundations (e.g. Gyeonggi, Incheon, Gangwon, Jeju, etc.). Of regional cultural foundations, Seoul Foundation for Arts and Culture provides the most enriched programs, supporting all dance education programs in a total of 8 support projects.

Other than this, there are various forms of supporting and/or providing dance education as CAE. As part of social contribution projects, public institutions, public theaters, as well as other domestic/international companies support programs to provide citizens with opportunities for CAE. Most of them provide programs for children, youth, low-income families, elders, and citizens through collaboration with dance education organizations. As such, it is analyzed that the art of dance is no longer a professional activity for the dance majors but expanded to be something familiar to our daily lives, through the vitalization of art instructor system and other various support businesses resulting from CAE policy.

2) Changes in research on Dance Education

a. Discussion about redefining the goal of dance education

Due to the precarious position of dance education between physical and arts education, it has constantly had to endeavor and strategize on proving its educational legitimacy. Many expected the emergence of paradigm for CAE to stabilize the situation faced by the dance education. However, it also meant that the dance education became responsible for clarifying its purpose and character more clearly than ever before. For this reason, in-depth discussions about goals and direction of the dance education as a part of the CAE were initiated in the field of dance education research since 2007 when the CAE activities actively took place in some extent.

Song, M. S. (2012) argued that the dance education as a part of the CAE should play a crucial role in promoting cultural understanding, enhancing cultural response, educating people about

historical and social context, fostering community spirit, strengthening self-esteem, and rediscovering self-identity. It came with the revelation of the fact that the public didn't actually hold much of interest in the regional and social role of dance as the dance education was generally perceived to have focused on cultivating professional dancers in most part.

However, some attempts were made to redefine goals of the dance education in a more comprehensive context. Included among them is a study that insisted on re-conceptualization of 'dance literacy' for the dance education (Choi, E. C., 2011; Lim, S. J., 2015; Seo, Y. W., et al, 2013). The dance literacy is composed of abilities to have an overall understanding of dance (Seo, Y. W., et al, 2013) including dance competence, dance knowledge, and dance disposition. It is conceptualized by basic qualities to understand, appreciate and practice dance (Choi, E. C., 2011) as well as the wholeness of expressive, imaginative, communicative, and reflective qualities cultivated through dance (Lim, S. J., 2015). It is worth noticing its meaning in connection with the goal of CAE based on the perspective that it highlighted the wholeness.

In the situation in which there is no clear solution to the criticism against the dance education which was once overly weighted toward the education of the functional and technical aspect of dance in the past, the effect of the paradigm for CAE appears to have substantially changed the perception about the purpose of the dance education. In other words, the emergence and expansion of the CAE play a crucial role in restoring the vital objective of dance education not only in educational(school) setting but also in professional setting.

b. Development of contents for the dance education by level of school class and skill

As the CAE became more prevalent under the institutionalization, ARTE conducted the '*2009 Research for the Development of the Culture and Arts Education Curriculum*' for the first time in 2009 to provide a systematic curriculum for the CAE. After that, in 2011, the research expanded into 8 categories of culture and art genres, which carried a significant meaning as it organized contents based on the subject and topic depending on genre's inherent characteristics rather than viewed the art education with a standardized view and goal (ARTE, 2011). It is because it resulted in an official development and proposal of the educational contents created taking the class of school, skill level and specific dance genre into consideration for the first time in the field of the dance education.

Notably, by setting 'the development of dance literacy' as its goal, it suggests a guideline for teaching and learning dance, which applies to all grades, to be used in both elementary and middle schools. It is used as a teaching or lesson plan by teaching artists in dance currently dispatched to each school and it significantly contributes to the planning and practicing of more

effective and systematic dance education classes. However, there is not much of an effort actively put in to develop a unique teaching method or educational model tailored for dance education classes practicing CAE. So, it is important for the field of dance education research to pay more attention to such matters for the actual vitalization of dance education.

c. Activation of research on training dance educators.

While teaching and learning were main domains of the dance education research before 2000, the scope of research topics has been gradually standardized particularly since the year 2004 when an increasing number of research outcomes about dance educators began to be published (Kim, H. J., 2015). This change is believed to have occurred due to the increased emphasis on the importance of studying dance educators who became the main subject as the policy implementator in connection with the teaching artist dispatch system which emerged as a part of the CAE policy in 2005(Choi, K. H., 2015). Accordingly, the discussion about training dance educators has now become the next most important issue next to the discussion about the curriculum within the field of the dance education research about the CAE. Especially, the research on the professional competence of dance educators is now actively conducted as evidenced in the argument that the dance educators are key to the successful performance of the dance education as a part of the CAE. (Choi, K. H., 2015; Hong, A. R., 2012, 2015; Hong, H. N., 2013; Kim, E. K., 2013; Kim, J. Y., 2013; Kim, J. Y., & Joo, H. C., 2013; Lee, Y. R., 2015; Moon, Y., 2014; Park, E. H., 2010; Yang, S. Y., 2011; Yoon, B. J., 2014).

There is also an increasing number of researches on how to develop the professional competence of dance educators. It accounts for the fact that there are many limitations in cultivating the professional competence of dance educators at various levels only through the training courses currently provided under policy in Korea. It is because it is difficult to deny the training courses provided by government for cultivating teaching artist, who are critical players in CAE, have been consuming and fragmentary in the overall situation related to the CAE policy over the last decade which only focused on expansion with the lack of the long-term vision and system (Kim, B. J., 2011). Hence, in addition to the basic training course provided to the teaching artists, experience-based knowledge sharing has become an important requirement (Lee, Y. R., 2015). As an alternative to this matter, research on developing 'Community of Practice' for dance educators has begun but it is still in the early stage (Kim, J. Y., 2013; Lee, Y. R., 2015). It can be understood that this kind of change has appeared in the field of the dance education research due to the increase in the demand for the better qualified teaching artists followed by the active execution of CAE policy.

Tasks of Dance Education as CAE

Dance education has been practically and theoretically changed itself in various ways, following political and social trend of CAE. However, it is necessary to examine whether the dance education has overlooked any points while meeting the political requirements hurriedly, and suggest factors which we should pay attention to for future development. Relating to the basic plans recently addressed in '*A Mid-to Long-term Development Plan for Culture and Arts Education*' (KCTI, 2016) both practical and theoretical goals of dance education shall be discussed in this study.

1) Learner-oriented dance education.

Since 2006, KCTI has been conducting a survey called, 'Culture enjoyment survey' biannually in order to examine how culturally enriched general public's life is. However, because the standard of this survey is the quantitative achievement, it may be suitable for policy related research (Floden, 2001), but it may have certain limitations for examining its quality. That is, the result can not define any relationship between providing CAE program and cultural sensibility and enjoyment (Kim, S. H., 2012). In short, the time has come to focus on the ideas of Hasstie and Siedentop (2006), who argue that in order to identify if those types of education is taking place appropriately, it is crucial to pay attention to learners rather than educators. In KCTI(2016), 'consumer-oriented of culture and arts education' is focused as the first key word in the developmental plan. Also, looking at learners closely is needed to investigate whether dance education is serving an original goal and direction, as those two scholars have mentioned. Consistent development and sustain exceptable level of dance education can only be guaranteed through understanding the learners' needs and grant them educational choices.

2) Studying dance education between 'the National curriculum' and 'the CAE policy'.

According to KCTI(2016)'s research, it has been suggested that developing network of CAE is necessary not only to maintain quantitative development but also to improve the qualitative aspect. In other words, it is claim that other related government offices which are in charge of culture and art policies have to cooperate to avoid overlapping agenda and to enhance effectivity via systematic connection. To have this plan successfully processed, it is essential to comprehend a way to apply goal, content and method of dance education to 'education', 'culture' and 'culture and art education' policy, respectively. So far, a study on policy within dance education field has been conducted individually in that it has been dualized for either physical education at schools or CAE. This manner of studying is still valid at some point, but currently, it is important to

examine the position of dance among different policies related to the activity. Similarly, Kim, J. Y., et al. (2017) has conducted a close examination on dance education and related policies. Knowing where dance stands and where it should be in future is only possible through actively engaging in these types of researches.

3) Studying on dance teacher education and applying it to practice for strengthening the foundation of dance education.

According to KCTI(2016), for enriching the foundation of CAE, it suggests specialization of education body, reinforcing capacity of fundamental researches and consistent involvement of education body as its main developmental direction. This synchronizes with discussions on specialization of dance instructors within dance education field being invigorated progressively. Especially, there needs to be researches and specific, practical ways of specializing those trainers better, rather than theoretical studies. For example, further training of dance instructors, researching for developing text books and training programs can be done. Also, because dance teachers or instructors often gain and develop their professionalism through unofficial training programs, it is very important for them to have an agora for sharing knowledge (Lee, Y. R., 2015). Therefore, it is critical to have communal approach to education in term of researching their specialization and practicing it. Communal approach for educating teachers refers to a method which is used by teachers to constantly improve their teaching expertise by sharing their experience and knowledge, learning from each other and collaborating (DuFour, 2004; Hord & Sommers, 2007; Jo, K. H., 2015). This approach has been considered an alternative to a traditional method of developing teachers' specialization throughout education industry (Choi, N. J., & Lim, B. Y., 2011; Jeon, H. Y., 2009; Jo, K. H., 2015; Seo, K. H., 2009, 2013). There have been efforts to enforce a system which supports 'Community of Practice' for empowering art instructors' expertise after culture and art education policy in 2005, and since 2012, the importance of art teachers' community has been encouraged and emphasized. Still, it is a fairly recent change to pay attention to community in education within dance education studies, and sufficient researches is required in future.

Conclusion

The aim of this study is to examine achievements in both practical and theoretical dance education earned in last decade along with culture and art education policy and to suggest future tasks. Followings are the achievements after the policy became effective. First, there are bigger

place for dance education and more possibilities. Second, with the effort of re-developing goal of dance education, its social and whole-person educational role has been highlighted. Third, the content of dance education has been specified and developed for different grades and levels. Fourth, researches on specialization of dance teachers and instructors has gained awareness and became active.

For constant expansion and improvement of dance education as culture and art education, it is suggested as the further tasks and studies. First, there needs to be intensive researches on learners. For the last decades, the contents and methods of dance education has been developed and practices in different grades and levels. But those were adopted to only school setting, not life-long setting. Dance contents and methods should be studied and developed for all learner in every period of whole lifetime (childhood-youth-adult-old age). Second, the position and role of dance education has to be defined among *the National Curriculum of Korea* and *the CAE policy*. Dance education should identify the similarities and the differences clearly between those two educational contexts. Third, various practices and researches need to take place, which can develop and empower expertise of dance teachers and instructors. The concept of ‘expertise’ in dance education should be interpreted widely including the abilities such as administration, cultural planning, which to be needed in the future.

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