

# Relating Daily Lives with Community Dance in Korea since 2010\*

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## The General Trend of the Times: Dance Art - Everyday Life

As is well known, it was in the 20th century that dance emerged as an art form deeply rooted in people's lives. Dance art was developed mainly in theaters and stages that were removed from the sites of everyday life. However, in contemporary times, the encounter between dance art and everyday life is fast becoming a general trend. The phenomenon in which dance art does not only remain on stage but also is grafted into everyday life has emerged as early as the middle of the 20th century and has been active since the postmodern era. The encounter between dance art and everyday life has now become a natural phenomenon of the times due to progress over half a century in recent history. Such a trend even gives the impression that the homecoming of dance is proceeding in a new way.

Today, the encounter between everyday life sites and dance art is also being realized through innumerable appearances in Korea. In the past few years, the audience has been exposed to the encounter of daily life and dance art, on and off the stage and theatre, through dance works performed in the background of local landscapes or featuring social issues as the central theme, led by minority groups and made to engage the disabled or choreographed for the elderly. In particular, it is worth noting that dancers recognize the value of the encounter between daily life and dance art in terms of therapy and healing of mind and body, as well as forming collective empathy. Therefore, it is also possible to predict that the encounter between daily life and dance art would proceed rather quickly in Korea.

Among the encounters, activities that focus on therapy and healing are often conducted behind closed doors to protect the privacy of the participating individuals. Generally, dance art is pursued under the presumption that the activities will be open for public view. Therefore, the appearance and identity of the cast are disclosed to public knowledge as an iron

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\* This article is a revised and translated version of “Keomyuniti Daenseuwa Ilsangui Gwangye Maejeum” 커뮤니티댄스와 일상의 관계 맺음 [Relating Daily Lives with Community Dance in Korea since 2010], a presentation paper for International Modern Dance Festival (MODAFE) Forum, Seoul, 2017. Translator: Yuhyun Catherine Park.

rule. Judging from this difference, one can reasonably assume that the encounter between daily life and dance art would be made in private. In other words, the number of encounters could far exceed the general assumptions when considering them in both open and closed formats.

The #MeToo movement, which has recently created a big wave of interest in Korean society, has raised the issue of overcoming the victims' trauma as a social task. Considering the role dance has played in healing trauma, I suggest the following regarding the fact that there is no news of Korean dance artists engaging (or planning to engage) in healing activities for sexual violence victims. First, it is possible that the dance activities are being conducted privately to protect personal privacy. Alternatively, the dance community is yet to develop healing techniques at the dance level, not recognizing the need for such activities. The new incumbent government since 2017 has emphasized dementia as a disease where the state is responsible for treating diagnosed patients. Korean society is increasingly alarmed by the current ratio of its dementia population, which is 10% of elderly citizens (65 years and older). Freestyle dancing is reported to prevent dementia in more than 70% of the potential elderly patient groups. Such a figure suggests the effectiveness of treatment and prevention in dementia, a disease requiring a complex prescription. It may not have reached my knowledge yet, but it seems rare that dance is systematically used in treating and healing dementia patients in Korea.

In Korea, theatre dance began to gain social recognition and growth as it became active after the mid-1980s. Contemporary dance styles have been pursued in various forms since the 2010s. Against this backdrop, community dance began attracting the dancers' attention around 2010, leading to numerous attempts centered on healing dance and site dance. This article aims to introduce the general trend of community dance for dancers who want to participate in community dance work in Korea.

## **Dance art - Daily Life and Community Dance**

As of now, no name collectively refers to activities that combine dance art with everyday life. It means that the type of such activities cannot be limited to just a few and that the scope of activities must be open-ended. Although various activities combine dance art with everyday life, there is an activity referred to as community dance in the UK, from which Korea borrows the term. In the UK, community dance is commonly referred to as "an activity that gives people an opportunity to experience high-quality dance regardless of gender, age, region, race, disability, education, or economic level." The concept is so broad that it can encompass most known dance activities. Thus, one is inclined to believe that the idea is too loose to be valid. However, a substantive premise can be said to be contained in the expression "experiencing high-quality dance." As such,

the contents of community dance could also be defined according to the interpretation of this premise. What could we set as a boundary for the experience of “high-quality dance regardless of gender, age, region, race, disability, education, or economic level”?

The nature of the activity sets a limitation to specifying a region in the world to be active in community dance. However, the UK and the US can be named the regions where community dance activities and researches are simultaneously active. Because community dance research is based on field activities, the research outcome often includes field activities. Activities under the name of community dance are systematically conducted in the UK. However, they should not lead to a misunderstanding that community dance activities are much more active in the UK than in other countries. While community dance and similar activities are active in the US, they are not grouped (or specified) under a single term community dance.

In community dance activities, it is relatively easy to identify the cases where the encounter between dance art and everyday life is pursued in an organized structure and then a systematical manner. It means that community dance, among various activities that seek to combine dance art and everyday life, has taken a superior position in organizational and systemic aspects. Moreover, it should be noted that community dance requires the participation of dance professionals or artists who should provide the participants with a quality dance experience. This is why professional dancers should keep an eye on community dance at a time when the meeting of dance art and everyday life is becoming a mainstream trend.

## **Community Dance and Daily Life**

People can participate in community dance in daily life “regardless of gender, age, region, race, disability, education, or economic level.” In a nutshell, community dance is a dance activity that is not restricted by the conditions of gender, age, class, disability, or region. Although the scope of daily life unrestricted by such conditions may be comprehensive, it does not mean that community dance could be carried out in everyday life. In other words, the daily life in which community dance can be performed is inevitably limited, and daily life must fulfill two requirements: a situation that requires dance (the situationality); and a situation in which dance can share its effect (the effectiveness). Considering that dance or entertainment is deemed unreasonable during work hours in our daily lives, it may be meaningful to reflect on the kind of everyday life that would satisfy the two requirements.

A huge variety of the sites of everyday life are converging with the community dance, the activities of which have been staged on the sites that involve regions, communities, citizens, venues, healing, treatment,

education, charity, adults, children, youth, elderly, retirees, environment, multicultural families, homeless, minorities, faith communities, edification service, and businesses. Given the societal trend of segmentation and diversification, it is highly likely that daily lives that have not existed before will appear in the sites for community dance. These days, the world of community dance encompasses almost every aspect of daily human life. Thus, people are bound to simultaneously experience a sense of robustness and confusion. Further inflating such confusion is the practice of dance art, which tends to distinguish fields or genres based on techniques and styles that cannot apply to community dance.

Sub-naming of community dance is important in revealing the relationship between community dance and everyday life. It is still customary to give sub-names based on the dance cases, such as local and elderly community dances. However, although such sub-names may be effective in each case, they seem insufficient to explain countless other community dance types. In other words, such sub-names are mainly used as temporary measures. Organizing and classifying community dances is being raised as an immediate task at hand. On the premise that the classification of community dances is necessary now, I divide it into four groups based on context and effectiveness.<sup>1</sup> In this article, the field of community dance is introduced according to these four classification categories.<sup>2</sup>

1) Therapy type (community dance for therapy)

- Targeting treatment of distinct local symptoms of the body and mind
- Examples include the treatment of disability conditions and mental, physical, and geriatric diseases

2) Healing type (community dance for healing)

- Targeting restoration and promotion of the overall body and mind health
- Examples include healing of individuals (by overcoming family and social history) and groups (overcoming social history)

3) Empathy type (community dance for empathy)

- Targeting empathy creation on the site
- Examples include site dance, street dance, and educational dance

4) Expandable type (community dance in communities)

- Targeting public participation
- Examples include festival dance, street dance, and group dance

## The Practice of Community Dance for Therapy

Community dance is often used to treat disability conditions and mental, physical, and geriatric diseases. A case in point is the Parkinson's disease program, developed in 2001 by the Mark Morris Dance Group in Brooklyn, New York, and is now used in over 20 countries. The Dancers' Career Development Center (DCDC) introduced this program in Korea to train therapists for about 20 patients in the second half of 2017. The effectiveness of community dance is being proven in the prevention and treatment of Parkinson's disease as well as neurodegenerative diseases such as dementia.

The history of broadly applying dance and movement (not just community dance) to the treatment of patients began as long as a century ago. The general dance therapy established in such history is included in the category of community dance because dance is performed with the general public. In this case, questions may arise about whether professional dancers' teaching lessons to the general public can also be classified as community dance. Moreover, the general public participating in festival dance is not the same as one receiving dance lessons from professional dancers. The former is more likely to be classified as a community dance than the latter. Therefore, the argument for classifying the entire dance therapy activities as a community dance seems weak. The fact that the whole dance therapy is not classified as a community dance does not weaken the value of dance therapy itself. In other words, the issue of classifying a specific activity of dance therapy as community dance requires attention to detail.

In Korea, dance for the disabled is widely known as "wheelchair dance." Dance for mental and physical therapy is sometimes performed as "dance therapy." Community dance for the elderly, which is yet to be introduced in Korea, has been spreading since the 1980s overseas. In the US, nationwide organizations such as the National Center for Creative Aging (NCCA) and the National Guild of Community Schools of the Arts (NGCSA) and performance support organizations such as the New Jersey Performing Arts Center (NJPAC) have undertaken projects in conjunction with community dance organizations. As for private organizations, Kairos Alive! is a non-profit dance troupe based in Minneapolis, established in 1999 to promote well-being and a sense of belongingness to the community for all age groups, with a particular emphasis on community dance for the elderly. The dance troupe is an inter-generational organization that promotes harmony between the old and the young, focusing on improving health for patients with geriatric diseases such as dementia and Parkinson's disease. Kairos Alive! uses modern dance, improvisational dance, folk dance, and story as the primary medium.

In medical care, treatment is generally performed individually. In contrast, most community dance activities are performed in community groups. In therapeutic community dance, the community comprises people

with specific local symptoms (diseases) in the body and mind. The role of community dance experts is essential in gathering such groups and conducting activities. Such dance therapy is provided to community groups because a group-based treatment is more effective than an individual approach. Above all, the atmosphere of unity in being a part of a community with the same disease will form the community's identity. The community could further consolidate the communication and treatment confidence derived from such an atmosphere. Therefore, it is necessary to distinguish diseases in which community dance is effective among dance therapies and develop appropriate methods for community dance treatment.

## The Practice of Community Dance for Healing

Community dance is active in healing as well as in therapy. Healing-type community dance aims to restore and promote the overall health of the body and mind, as introduced above. The scope is much broader than that of therapy-type community dance. It is natural for healing-type community dance to be received to bear the representative image of community dance. Even if the therapy and healing types usually are divided, the two types often co-exist in an activity. This is also because the two types are inevitably mixed, and the effect of combining them turns out to be indeed substantive.

Community dance for healing is usually accompanied by specific compositions or structures, such as circle dance, but there are many cases where freestyle dance is more effective. Moreover, much of the healing-type dance is set in mother nature, as seen in the decades-long *Planetary Dance* performances of Anna Halprin. These performances are usually carried out by combining nature's influence and healing power with the healing power of dance.

For three years from 2001, Petra Kupperts produced a project series under the title *Landscaping Women*.<sup>3</sup> This work is composed of five projects she carried out with mentally ill colleagues in various parts of the UK, such as the national parks of West Wales, an experimental theater in London, a hospice with people in the terminal stages of cancer, and a village in a remote mountainous region. In their work format, they use language and symbolic structures to tell stories about their bodies in fields and other sites. The performers realized their assimilation into the space by working on the specific local myth of the region where the body is placed or the ontological situation of an individual. This experience, in which each participant interacts with the symbolism of the sites, was set as an opportunity for the individual to overcome obstacles on one's own. This work is a part of the *Olimpias* project, which Kupperts started in 1998. In this project, Kupperts has worked in a group collaborating with artists from other genres in about 30 sessions. The method of integrating life and art from the standpoint of the disabled

for the goal of their healing stands out in each program where the disabled play the main roles on their own. Being a disabled person herself, Kuppers has been intensively performing community art through the eyes of a disabled person, seeking a healing effect and a change in the perception of disability in people around her and society.

Rhodessa Jones, an American female director, has performed *The Medea Project* for female inmates in the San Francisco area since the 1990s. Jones created the performance with the prisoners by combining improvisation, self-confession lines, and dance moves. An emphasis on fist-raising, kicking, and palm-slamming strongly represented the (women) inmates' anguish, in contrast to the prison's disciplining atmosphere. Among the participants, Steptoe, a black woman inmate, was an HIV-infected ex-convict who had been in and out of prison for stealing to pay for intravenous drugs. Her doctor introduced Steptoe to *The Medea Project*, in which she told her life story to Jones. The project has been expanded in the hands of Jones since 2008 to feature Steptoe and HIV-infected women, in which Steptoe told her story and emphasized the right to fertility in HIV-infected women. The performance is being shown in prisons and other venues across the US.

Dance related to correctional activities tends to focus on youth in juvenile detention centers and women inmates. Dance United has been running an inmate dance program for six years in HM Prison Holloway, the largest prison for women in the UK, followed by three weeks of intensive performance projects in prisons across the UK for years. Dance United is a dance foundation for street youth and inmates, with permanent youth dance training academies in London and other parts of the UK. Tara-Jane Herbert dropped out of school at the age of 16. Her grades in school were poor. She spent some time out of school before immersing herself in dancing and entering the Rambert School of Ballet and Contemporary Dance. She became the artistic director for Dance United and now works as the artistic director for Ascending Stars. Dance United performed programs not only in the UK but also in Ethiopia and Berlin. The Education Development Foundation, a UK-based international non-profit organization, also evaluated that dance has a striking effect on improving self-confidence and communication skills, lowering the second offense rate of girls in juvenile detention facilities. Similarly, non-profit organizations offering dance programs to inmates are increasing in the UK.

Since 2004, Canadian choreographer Claire Jenny has jointly hosted dance workshops for inmates with a criminology professor at the University of Ottawa. It was a rare case of collaboration between a dancer and a criminologist. They paid attention to the inmates' tendency to physical self-abuse and focused on helping the women establish a new relationship with their bodies. One inmate confessed that she knew for the first time in her life that she had such a beautiful body. Many female inmates came to appreciate perceiving their bodies through dance programs. This workshop was held for an extended period and was continued as a new

program for some prisons in France and Canada's Quebec. Moreover, Stanford University has also conducted several dance-related rehabilitation programs in the US.<sup>4</sup>

Community dance for healing aims for the well-being of the people. In other words, a healing-type community dance is generally composed of a group dance appropriate for well-being activities, usually. When the dance is held as a public event, it is widely promoted to attract an audience. However, the participants would take the path of community dance to heal mental and physical exhaustion from personal or family experiences through diverse ways, such as participating in public events or organizing private events in small groups. In this respect, public events for healing-type community dance have their limitations. Furthermore, the community dance held for edification and correction reminds us that even imprisoned people need well-being in their lives.<sup>5</sup> As shown here, the activities of the body to promote well-being will expand in countless ways. In addition, the following community dance performed by Petra Kupperts is significant in that well-being ends with well-dying.<sup>6</sup>

In 2005, Kupperts promoted a performance for terminally ill cancer patients in Dunedin, New Zealand. The indigenous Maori people led the event, overseen by community dance practicing experts and created by local artists and terminally ill cancer patients from the local hospice. Following a local folk tale, natural objects such as shells of the local coast and leaves of the local forest were reconstructed into symbols based on the stories of patients and made into photo images. While preparing them, community dance practicing experts developed dance, movements, and gestures for the participants to perform. The entire event was held in a process where the audience participated in the original dance against the backdrop of photo images and symbols.

## **The Practice of Community Dance for Empathy**

Community dance is based on empathy as a common factor. This empathy refers to a harmonized emotional state between the participants and the performers<sup>7</sup>, between the participants, and between the participant and the audience. A group in this state is a community; community dance is defined as an activity that constructs such a community through dance. There may be differences in the type and degree of empathy created for each community dance. The less empathy, the farther away a dance is from community dance. Nevertheless, the reason for giving a separate classification to community dance for empathy is that community dance in this category belongs to community dance to create a community but has a different goal from the treatment and healing types. The empathy type establishes empathy itself as the goal and the target, whereas the treatment type aims at treating and healing type at healing, respectively. The empathy-type community dance is carried out in the various regions



above: communities, citizens, venues, healing, treatment, education, charity, adults, children, youth, elderly, retirees, environment, multicultural families, homeless, minorities, faith communities, edification service, political parties, businesses, etc. Usually, it is customary to perform such a dance in an open space, as is the case in street dance or site dance. Community dance for empathy, therefore, needs an audience. Even so, many Koreans would find it difficult to understand that community dance for correctional purposes would be held as a public event overseas.

In therapy or healing type, the goal of the community dance is to treat or heal each participant. So, the presence of an audience is usually not necessary. Of course, as in *The Medea Project*, there are also cases in which the participants' healing is achieved through the presence and sympathy of the audience. In this case, the healing and empathic types come together and are classified as mixed-type community dance. In any case, the presence of an audience is not essential in community dance, except for the community dance for empathy. The audience is unnecessary if the participants find satisfaction from empathy between themselves, not including the audience. In such a case, the dance would be a healing type, not an empathy type. In summary, the audience<sup>8</sup> enhances a healing effect in community dance for healing, whereas the audience's presence is essential in community dance for empathy.

*The Hallelujah Project* is a work by choreographer Liz Lerman that spanned fifteen cities from 1998 to 2002.<sup>9</sup> With a title that uses a Christian term as a metaphor, the project was carried out in 15 US cities by repeatedly seeking out the true face of praise in the realities of modern America. Conceived initially to diagnose inequality, social injustice, and human suffering in the United States, *The Hallelujah Project* added questions such as, for example, what is the reality of black Americans in the performing city and whether there is any discrimination based on skin color. *The Hallelujah Project's* Ann Arbor performance reflected the 9/11 of 2001, in line with the purpose of the performance which was to reflect on the reality of the US with the current issues of interest in the city. Without being swayed by the ever-increasing tension from military intervention in the Middle East, the *Hallelujah* project incorporated heartfelt advice from various religious figures, including Buddhist leaders, into the work to gain insight into the 9/11 attack. The project was performed for five years as a cooperative work of professional dancers, local experts, and the general public. It was evaluated as a significant dance work that brought democracy to the public discourse domain together with the citizens.

In 1987, Stephan Koplowitz performed *Fenestrations*, a site dance, inside four huge window frames of New York's Grand Central Station.<sup>10</sup> Located in the heart of Manhattan, this station is also famous for its magnificent Beaux-Arts architecture built of marble and granite a hundred years ago. The commuter trains frequently run from New York to its suburbs, and the station is full of passengers all day long. Against the

background of the song *Home on the Range*, he tied the emotions of his hometown house and train station to weave busy daily life, death bed, and prayers in contemporary society for 15 minutes. *Fenestrations* premiered for two days in 1987 and were put on stage for another four days 19 years ago. It is said that 80,000 people watched the performance. In 1999, Stephan Koplowitz was invited to perform a site dance for five days in an abandoned and preserved coal mine in Essen, Germany. In Wuppertal, a city near Essen, Pina Bausch is widely known to have laid red peat on an indoor theater stage to perform *The Rite of Spring*. In stark contrast, Koplowitz's cast unfolded *Coal Bodies* amidst the coal mine site's vast and lofty industrial facilities, such as coke-making kilns and large rotating wheels. The gruesome and desolate world was reproduced as if it were a fascist world through the dancers' movements, inspired by the manual work of selecting coal (*i.e.*, bodywork).

Since humans are social and political animals, (obtaining) empathy is accepted as a natural human need. In empathy-type community dance, empathy is regarded as a collective rather than individual emotion. In community dance, individuals whose will and heart resonate to form a community. Their expression of determination through dance constitutes the essence of community dance for empathy. For example, environmental or minority groups would have a will of their own. Dance becomes a means or channel for them to express this particular will. Therefore, it is not uncommon for a dance with the audience to be placed at the grand finale in an empathy-type community dance. As such, the identity of the locality and community is often highlighted as a theme in empathy-type community dance. Social issues such as the harmony of heterogeneous multi-cultures, advocacy of minorities, and re-recognition of citizenship are often raised as the central theme. Moreover, community dance has contributed to resolving the lack of communication commonly encountered in organizations such as companies.<sup>11</sup>

The empathy-type community dance takes place both inside and outside theater stages. Therefore, space does not need to be fixed in this type of dance. Community dance also occurs in theatre stages at the level of regions, communities, citizens, venues, education, charity, children and youth, retirees, environment, multicultural families, homeless, minorities, faith communities, edification services, political parties, businesses, etc. Among them, site dance and street dance with a specific space theme are usually performed outdoors, not in specialized venues. The theme of site dance encompasses the historicity of a specific site as well as the future image and current issues of the site. In contrast, a street dance, as a community dance, aims for empathy rather than choosing a specific site as its theme.

## The Practice for Community Dance in Communities: Expansion Type

Community dance for communities refers to dance activities open to the general public. Representative examples include festival dance, education and teaching, and hobby club dance. The expansion type community dance focuses on creating receiving and making an exhibition of dance, emphasizing the participation of the general public. A question may arise as to whether the community dance for communities should be called a community dance, but the broad term community dance includes the expansion type. Since community dance aims to construct communities, as an alpha and omega orientation, it is necessary to determine whether a community dance is based on the community constructed through the expansion type community dance. The following two examples illustrate the cases that can clearly be referred to as community dance for communities based on the degree or characteristics of the cohesiveness detected in the constructed community,

On the evening of July 22, 2006, London's Trafalgar Square was covered with dancers.<sup>12</sup> The square, located in central London, is considered a landmark of London and the UK. It is renowned along with its surrounding cultural attractions, such as Covent Garden, National Gallery, and historic buildings like the Nelson Victory Monument. A total of 752 dancers performed over 40 styles of dance. During the nine days, dance performances were held in 400 sites in London, including parks, open spaces, subway stations, museums, schools, and shopping windows. The event, named *Big Dance*, also broadcasted a choreographed dance featuring 9,000 dancers in 37 cities through the BBC network and was recorded as the world's largest dance class in the Guinness World Records. *Big Dance* was originally organized in 2006 by a cultural team that was under the mayor of London. It was begun by London's Labor Party mayor and has since become a regular large-scale citizen dance show that runs for nine days every two years, regardless of which party wins the mayor seat. In 2016, *Big Dance* was held in 14 sites across the UK, including five locations in London, for nearly five months from May. The dance consists of performances and workshops focused on the participation of the general public without restrictions on dance genre and age. It is regarded as an event that creates a synergy in the British dance world. At the 2012 London Olympics, *Big Dance* drew attention as the most significant event in the Olympics cultural festival. *Big Dance* has since been conducted jointly by the City of London and the Community Dance Foundation.

In another example, it was ten years ago that Colombia's The School of the Body became known in Korea.<sup>13</sup> Since it was founded in 1997 by choreographer Álvaro Restrepo, over 8,000 teenagers have received training at this school over the past 20 years, and about 500 have become professional dancers. Colombia's history of discrimination against blacks and a long civil war forms the background of the school's foundation. In

a media interview, Restrepo said, “The biggest victims of the Colombian civil war are powerless children who are deprived of their rights to their bodies. Our bodies were torn, tortured, and murdered during the civil war. The human body has become a mere disposable product.” The School of the Body begins from the body, not dance, and the school aspires to save the world, not achieve outstanding performance. Even so, the fact that dance is the central part of its educational programs indicates that the value of dance might be absolute.

The school’s education program aims to cultivate creativity and insight of the body by awakening the sensibility of the body, rather than prioritizing nurturing dancers. The program is conducted in three stages according to the age group from childhood to adolescence. Students select dance classes such as modern dance, traditional dance, folk dance, hip-hop, and urban dance. They also should carry out projects on choreographed creative work, complex expressions about the body (body expressions linked to music, photography, video, and visual art), and the connection between the body and society (dance education and dissemination). The School of the Body operates a dance troupe made up of graduates, and the graduates and the dance troupe members also teach at the school. It is equipped with a system that can self-replenish the necessary personnel for school activities in both education and creative performances.

## **Conclusion: Community Dance and Community**

As was mentioned earlier, the community is the alpha and omega orientation of community dance. Community dance starts from a community in order to create a more progressed community. It is common for participants to feel and confess a change in their daily life after experiencing a community through community dance. Professionals such as practitioners are essential in community dance. Without them, the community will not be made possible. It is necessary to ask what the practitioners’ role is, as they are deemed to play an important role. In the preliminary step in community dance, a practitioner gathers members from when a community is formed. It is because a specific community is formed according to the interests and capabilities of the members. The practitioner must listen to each member’s wishes during the formation process. Therefore, in community dance, communication and agreement between members and performers and between members and members are essential. The entire process of community dance is interpreted as a work of deriving and implementing common interests among practitioners and members. In other words, the practitioner is not in a position to dominate or govern the community dance. In community dance, the practitioner is not a creator but rather a proposer, with a strong character of a counselor who supports the continued operation of the community.

Communication within the community that conducts community dance is “two-way” and decisively different from the usual one-way performance of the theatre dance. In the community of community dance, individual members consistently share rights and responsibilities, and democratic brainstorming drives the community forward, especially in the process of progress. In other words, in community dance, practitioners should be recognized as stewards that support the existing community and be reborn as a new community. It is why, unlike creative work, it is common for practitioners to follow the behind-the-scenes role in community dance.<sup>14</sup> In community dance, the wishes of community members override those of experts. Thus, the professionalism of experts is reserved to give way to members’ wants. A community is formed due to the coordination and adjustment between members’ competence and experts’ professional expertise. For this reason, community dance does not seem to carry artistic expertise in many cases. As a result, there is a common belief that community dance displays a low level of professional expertise. However, it is worth noting again that community dance requires professional expertise in creating a community, which is the top priority of community dance, not the dance work.

Professional expertise in community dance can be considered from the perspective of both the practitioners and the participants. In general, professional dance artists have systematically learned, embodied, and trained body movements, with skills accumulated by using or dancing body movements, knowledge of movement and body operating principles, knowledge of the general trend in dance (art), and knowledge of communication through dance.<sup>15</sup> Needless to say, such knowledge will also work in community dance, so professional artists are needed in community dance. Furthermore, community dance practitioners must have additional competencies corresponding to each type of community dance for therapy, healing, empathy, and community.<sup>16</sup> In addition, the fact that the participants form a community together, which is also essential in community dance, can lead to the specific circumstances and interests of the participants being interpreted as the expertise required in community dance.

Daily life could converge with community dance in endless ways. Above all, the fact that everyday life transforms into a community through community dance is quite significant in many ways. The operating principle of community dance allows for overcoming the limitations of dance art in its relationship to daily life. It is also a unique strength of community dance. Community dance, which systematically seeks a linkage between everyday life and dance art, is expected to continue expanding (rapidly) while adding vitality to everyday life.

## Notes

1. Chae-hyeon Kim, "Professionalism and Non-professionalism of Community Dance" (Presentation at Conference Proceeding of the Dance Academy Theory Department, KNUA, International Symposium, Seoul, November 2015).

2. Since this classification is unique to the author, the following source should be indicated when citing this classification: Chae-hyeon Kim, "Relating Daily Lives with Community Dance in Korea since 2010" (Presentation at International Modern Dance Festival (MODAFE) Forum, Seoul, 2017).

3. The activities of Petra Kuppers are excerpted from the following article: Chae-hyeon Kim, "Wheelchair Activist Fights Discrimination," *Webzine Dance: In*, November, 2017.

4. Examples of dance for edification and correction are excerpted from the following article: Chae-hyeon Kim, "A Ray of Light Opens the Caged Body." *Webzine Dance: In*, April, 2017.

5. "Since correctional activities usually occur within closed spaces, the reality of entertainment taking a leading role in correctional activities is relatively unknown in Korea. It should be noted, however, that the idea of putting on a dance performance in prison to bring consolation and encouragement to prisoners is becoming outdated in contemporary world. Instead, dance activities in correctional facilities around the world are generally based on a method of performing "with" inmates rather than a one-way performance to bring consolation and encouragement over the past 20 years. Even though dancers spend most of their time in dance lessons, the main focus of the activity is to promote human communication between each inmate and the instructor rather than a one-way delivery of knowledge. In this way, the charges of detaining an inmate are bracketed, and the dancing ego places itself in the inmate, whose body and the right to self-determination are detained simultaneously. However, it does not mean that their hearts are detained. It is probably why prisoners immerse themselves in reading in the cell. Dance and entertainment programs provided to inmates tend to produce different results depending on the correctional goals. Dance correctional programs can be conducted for social safety promotion or at the citizen-individual level. In various dance programs, inmates' interactive attitude regarding each other, not as dance beginners but professional colleagues, suggests at which level the education can be more effective." Direct quote from Ibid.

6. Kim, "Wheelchair Activist Fights Discrimination."

7. Professionals participating in community dance are called by various names, such as practitioners, artists, dancers, facilitators, and coordinators.

8. The audience of community dance is different from the general audience expected in dance arts, especially in healing dance. In other words, the audience of community dance could be another participant.

9. Liz Lerman's activities are summarized from the following text: Kim Chae-hyeon, "Dance, Refining Democracy with Citizens," *Webzine Dance: In*, August, 2017.

10. Stephan Koplowitz's activities are excerpted from the following text: Chae-hyeon Kim, "Expression of Public Places, Awakening Through Dance," *Webzine Dance: In*, February, 2017.

11. An oil refinery (with 60 employees) in Gothenburg, Sweden, struggled with

poor communication between production and marketing parts. Aided by a private organization that connects businesses and the arts, the company invited a dancer to restore communication. The dancer showed up on her first day, wearing folk costumes and a washing brush on her hair. She introduced herself with a contemporary dance performance and hosted a free-flow discussion on the purpose of dance and art. After six months of preparation, roundtables and workshops were conducted with 40 employees for one year. The employees gradually began to communicate differently than before, learning how to communicate and changing their mindset while activating the use of their senses. They even mobilized forklifts and applied ballet gestures for a performance on the street to portray the collaboration they wanted. Communication between production and marketing departments has improved, and the company was finally able to develop its innovation capabilities. On the contrary, there are a few cases where workshops did not proceed smoothly. Chae-hyeon Kim, "Creative Conflict, the Beginning of Change," *Webzine Art Management*, No. 239, December, 2013.

12. Introduction to *Big Dance* is excerpted from the following article: Chae-hyeon Kim, "Weaving Dance-Citizen into a Community," *Webzine Dance: In*, May, 2017.

13. The story of the School of the Body is excerpted from the following article: Chae-hyeon Kim, "Humanities Researcher Uses Dance to Save the World," *Webzine Dance: In*, June, 2017.

14. Practitioners tend to stand out prominently in community dance, where their role is more required. Moreover, community dance sometimes involves the role of the creator, particularly in site dance, where practitioners cooperate with experts. Examples include the site dance works of Stephan Koplowitz, Joanna Haigood, and Joe Crater. However, it should be noted that site dance should form a community with the audience by building on the locality (or regionality) attributes. Therefore, creators should refrain from presenting their fully autonomous or one-way vision of community to the audience.

15. Kim Chae-hyeon, "A Study on the Relationship Between Community Dance and Dance Art" (Presentation at Conference Proceeding of the Dance Academy Theory Department, KNUA, International Symposium, Seoul, November 2014).

16. Knowledge of relevant medical information, counseling, and social and local issues is included in this category. Refer to Kim, "Professionalism and Non-professionalism of Community Dance."

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