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Transnational Circulations of “Laban” Methods: Gender, Power Relations, and
Negotiated Meanings in Early Twenty-First Century South Korea’s Modernity

A Dissertation submitted in partial satisfaction
of the requirements for the degree of

Doctor of Philosophy

in

Critical Dance Studies

by

Hye-Won Hwang

August 2013

Dissertation Committee:

Dr. Linda J. Tomko, Chairperson

Dr. Anthea Kraut

Dr. Derek Burrill

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The Dissertation of Hye-Won Hwang is approved:

Committee Chairperson

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ABSTRACT OF THE DISSERTATION

Transnational Circulations of “Laban” Methods: Gender, Power Relations, and Negotiated Meanings in Early Twenty-First Century South Korea’s Modernity

by

Hye-Won Hwang

Doctor of Philosophy, Graduate Program in Critical Dance Studies
University of California, Riverside, August 2013
Dr. Linda J. Tomko, Chairperson

This dissertation investigates western-developed “Laban” methods that middle-class Korean female Laban specialists transported to South Korea and, there, tactically adapted to South Korean contexts during the 1990s and the early twenty-first century. It particularly focuses on how these Korean women’s repurposings of “Laban” methods intersect with conditions of global capitalism and specific South Korean cultural politics, job markets, and dance instruction and employment networks. I claim that the specialists gained professional power by acquiring western-issued professional “Laban” credentials, which positioned them to create an alternative space for employment within already competitive and feminized dance markets. They founded the Korea Laban Movement Institute at home and have expanded their “Laban”-based creative movement education to the public with the support of a number of state and city grants. Their successful expansion of public dance/movement education has capitalized on opportunities afforded by the Korean state’s cultural policy since the early 2000s, which has included the promotion of public arts and culture education, including dance, to foster “cultural democracy.” At the same time, their approach to devising student-centered, experimental,

and creative movement classes for laypeople that incorporate “Laban” methods has challenged longstanding models in South Korea for fashioning dance careers oriented to professional performance and dance education that focuses on technical training. I argue that these women’s recasting of “Laban” methods results not from colonial force, but from the choices they have made as South Korea’s modernity emerges within the frame of global economy. And, their embrace and adaptation of “Western” bodily knowledge and emphasis on cultivating individualism in and through Korean bodies have countered Confucian-based hierarchical authoritarianism and social collectivism.

Taking a global perspective, this dissertation draws on interviews, observation data, and archival materials to explore the connections among multiple factors: culture and political-economy, global capital and nation-states, and physical practices and gendered labor markets. It also emphasizes the transformation of practices when they are transported transnationally. My case study shows Korean transmigrators negotiated new meanings, forms, and values of this deterritorialized western practice for their own purposes, and they did not simply reproduce western values.

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ABBREVIATIONS AND GLOSSARY

My dissertation chapters include Korean words and names of locations, companies, organizations, universities, schools, and centers in South Korea. They also use abbreviated names of “Laban” methods, credentials, and institutions in the US, the UK, and South Korea. I provide these lists for easy reading and referencing.

FREQUENTLY USED ABBREVIATIONS

BF	Bartenieff Fundamentals
CMA	Certified Movement Analyst
CS	Choreological Studies
DNB	The Dance Notation Bureau
KLMI	The Korea Laban Movement Institute
LDC	The Laban Dance Centre
LIMS	The Laban/Bartenieff Institute of Movement Studies
LMA	Laban Movement Analysis
ARKO	The Arts Council Korea
KSDD	The Korean Society for Dance Documentation
SFAC	Seoul Foundation of Arts and Culture
SNCF	Seongnam Cultural Foundation

GLOSSARY

Korean Terms

<i>Bibimbap</i>	mixed rice, one of signature Korean dishes
<i>Chaebol</i>	big business or big corporates
<i>Dolgi</i>	turning
<i>Gireogi</i>	geese
<i>Gisaeng</i>	professional low caste female artists in <i>Joseon Dynasty</i>
<i>Hallyu</i>	Korean wave
<i>Han</i>	collective feeling of oppression and isolation in the face of overwhelming odds
<i>Han-bok</i>	Korean traditional clothes
<i>Han-ok</i>	Korean traditional houses
<i>Heung</i>	collective feeling of joy

Korean Terms -- continued

<i>Heungtaryeong</i>	Korean folksong
<i>Joseon Dynasty</i>	the last dynasty of Korean history
<i>Jung-joong-dong</i>	finding mobility in stillness or vice versa
<i>Kimchi</i>	featured spicy vegetables
<i>Kyungbokgung</i>	the main palace during the Joseon Dynasty
<i>Kyungsung</i>	old name of Seoul during Japanese Colonization
<i>Mom</i>	body
<i>Muhandojun</i>	Infinite Challenge, a name of local variety-show
<i>Ppongjjak</i>	the pathos of the older generation in Korea
<i>Sadae Kyorin</i>	serve the great and promote neighborliness
<i>Segyewha</i>	globalization
<i>Seodang</i>	private village schools during Joseon Dynasty
<i>Yonjul</i>	ties
<i>Yut</i>	a traditional Korean game

Geographic Locations in South Korea

Andong	a city in north Gyeongsang province, located in south-eastern South Korea
Anseong	a city in Gyeonggi province, South Korea, known for producing brassware and arts and crafts
Apgujeong-dong	a neighborhood of the Gangnam district in Seoul
Bogwang-dong	a neighborhood of Yongsan district in Seoul
Bucheon	a city in Gyeonggi province
Bundang	a district of Seongnam in Gyeonggi province
Busan	the second largest metropolis after Seoul, located in south-eastern coast of South Korea
Cheonan	a medium-size city in Chungnam province
Cheongdam-dong	a neighborhood of the Gangnam district in Seoul
Chungju	a city in north Chungcheong province, South Korea
Daegu	the fourth largest metropolis located in south-eastern South Korea
Daehak-ro	a well-known place to watch a performance in Seoul
Daejeon	South Korea's fifth largest metropolis and the provincial capital of Chungnam
Gangnam	one of the districts located south of the Han River in Seoul
Guri	a city in Gyeonggi province
Gwangju	the sixth largest metropolis located in south-western South Korea
Gyeonggi	a province located in mid-western side of South Korea
Hannam-dong	a neighborhood of Seoul, flanked by the Han River
Han River	a major river in South Korea, located in the middle of Seoul
Ichon	a city in Gyeonggi province

Geographic Locations in South Korea -- continued

Iksan	a city and major railway junction in north Jeolla province, located in south-western South Korea
Incheon	a metropolitan city located on the coast of the Gyeonggi province
Itaewon	one of the districts in Seoul
Jeju-do	an island off the southern coast of South Korea
Jeolla	a province in southwestern Korea
Jiri-san	a mountain in the southern region of South Korea
Juksan	one of the districts in Anseong
Samsung-dong	a neighborhood of the Gangnam district
Seongnam	a city in Gyeonggi province
Seorae maoul	one of the area in the Gangnam district
Seoul	the capital of South Korea
Yeonnam	a neighborhood of the Mapo-du district in Seoul
Yeouido	a large island in the Han River in Seoul

Korean Companies

Samsung	one of big companies in Korea
Hyundai	one of big companies in Korea
Daewoo	one of big companies in Korea
KT	Korean Telecom Company

Korean Universities, Schools, and Centers

Anyang Foundation for Culture and Arts
Bonghyun Elementary School
Busan Cultural Foundation
Chungsol Social Welfare Center
Dongduk Women's University
Dongjak-Isu Social Welfare Center
Ewha Woman's University
Ghwangmyung Adolescent Cultural House
Ghwangju Cultural Foundation
Goriwul Adolescent Cultural House
Hanyang University
Hongik University
Ilsan Social Welfare Center
Incheon Foundation of Arts and Culture
Jeju Culture and Art Foundation
Junnam Art and Culture Foundation
Kilum Social Welfare Center
Kyeongsu Elementary School

Korean Universities, Schools, and Centers -- continued

Municipal Seodaemun Welfare Center for Deaf Mutism
Municipal Youngdeongpo Rehabilitation Center
Namsan Arts Center
Nonhyun Senior Welfare Center
Salvation Army Community Welfare Center
Sejong University
Seonggyunkwan University
Sinheung Elementary School
Unbuk Elementary School
WeStart Welfare Center
Yunkin Kindergarten

Korean Governments

Rhee Seong Man government (1948-1960)
Yun Bo Sun government (1960-1962)
Park Jung Hee government (1963-1979)
Choi Gyu Ha government (1979-1980)
Chun Doo Whan government (1980-1988)
Roh Tae Woo government (1988-1993)
Kim Young Sam government (1993-1998)
Kim Dae Jung government (1998-2003)
Noh Mu Hyun government (2003-2008)
Lee Myung Bak government (2008-2013)
Park Geun Hye government (2013-)

INTRODUCTION

When I heard our teacher calling out “Strong,” I pushed my heels into the floor and reached forward with muscular tension in my arms, thighs, and core, as if I were pushing a piece of heavy furniture. I looked around the studio while I was experimenting with a forceful quality in my body. Other colleagues were performing different actions; they were moving in a lower level in very firm, determined, and vigorous manners. The teacher asked us to shift from “Strong” to “Light.” I raised my body softly, held up my arms gently to the ceiling, and tiptoed on my feet, moving against gravity. I noticed that I held my breath in my chest and released my body muscle tension. I also noticed that the energy of the group became lighter. Some people were jumping up, skipping, and hopping lightly in the air. Others, like me, held their hands up high and moved delicately across the floor. I saw one of my colleagues dabbing softly with her finger in the air as if she was pricking a bubble. While I was exploring those opposite movement dynamics in my body, I was busy discerning what parts of my body predominantly were used when I embodied a particular movement quality, how my body moved in relationship to three-dimensional space when I embodied that particular movement quality, and how I shaped that quality in my body. After experimenting with how those movement qualities took place in our bodies, the teacher asked us to observe our own and other people’s use of movement qualities in three-dimensional space, body parts, and bodily shape and to notate them with Motif symbols.¹ The observation process did not push me to fix a movement quality in only one way. Rather, it offered me a negotiable and flexible

attitude to understand subtle variants within the spectrum of a movement quality. By articulating my own and other people's movement patterns in various situations -- from a simple walk to a sophisticated dance technique -- I learned to identify different dynamics used in and through the body from the lens of Laban Movement Analysis.

I gained these experiences in Laban Movement Analysis (LMA) classes at the Laban/Bartenieff Institute of Movement Studies (LIMS) in New York City from 2003 to 2004 when I was pursuing a certification course there. As a ballet student who had been trained to develop physically demanding skills, my experience at LIMS was new and different. It was new in that I explored some underlying principles of movement with regard to body, space, and dynamics, instead of copying movement techniques demonstrated by my ballet teachers. In my ballet classes, I used to devote attention to my external bodily shape and skills and rely on charismatic ballet teachers' correction. My experience at LIMS felt new in that I spent most of my class time exploring and assessing my particular way of moving within the parameters of movement concepts that LMA provided. Moreover, generating and communicating movement ideas through symbols, and not just body to body, were new to me, a person whose range of movement studies previously was limited to theatrical dance forms and styles. I had a different experience at LIMS by investigating movement examples that occurred outside dance studios and theaters. This LMA framework still resides in my body, making me consciously self-assess my habitual use of contained and bound dynamics in my shoulders and neck when I walk, talk, and eat, and even now when I type on the computer. I take a deep breath and

shake my shoulders and twist my torso with my arm reaching diagonally backward to mobilize my upper body freely.

During my artistic and academic journey as a dance artist/scholar in three different countries -- South Korea, the UK, and the US, my random encounters with people outside the Laban community suggested that there exists a strong impression that “Laban Studies” equates to Labanotation. They seemed to understand Labanotation as a system for notating dance in the same way music notation operates for music. However, as a possessor of insider Laban knowledge, I argue that “Laban Studies” constitutes more than Labanotation.

“Laban Studies” is an area among others within the larger study of human movement, which includes dance, conducted through individual inquiry. This area is meant to equip people with analytical and documentary tools and embodying strategies for their own research and practice of varied kinds of movement. It does not dictate a research project, at least in theory. Labanotation, Motif Writing (or Motif Description), LMA, Bartenieff Fundamentals, and Choreological Studies manifest as methods of “Laban Studies.” While many overlaps are visible, these five methods can broadly be distinguished as follows. Labanotation emphasizes recording and produces document for others to read. Motif Writing emphasizes literacy by facilitating simplified languages (symbols) to use for reading and writing a fundamental aspect of movement. LMA offers a lens for analyzing and embodying a person’s movement quality and pattern. Bartenieff Fundamentals further develop the “body” component that LMA articulates. Choreological Studies provide a lens for analyzing choreographed dances; the lens

includes “movement” concepts articulated in LMA. The genealogy of “Laban Studies” is not limited to the five methods; however, I choose to focus on these methods as they directly and indirectly appear in my dissertation. In this section, I make broad distinctions between methods and Rudolf Laban’s initial movement ideas from which these methods have been developed. Subsequent sections turn to the transmigration of “Laban” methods; methodologies used; and the sequence of chapters that follows in the dissertation.

Distinctions among Five “Laban” Methods

Labanotation offers dance scores through placement of two-dimensional graphic signs for movement onto a vertical staff. The graphic signs of movement indicate specific body parts, directions and levels in space, duration of time, and changes in weight support in order to record bodily motion’s three-dimensional spatial placement.² Dance notators, reconstructors, choreographers, and researchers have tended to use Labanotation to preserve and restage predominantly western choreographic work, copyright a dance, and conduct cross-cultural studies.

Whereas Labanotation focuses on symbolically-delivered description of movement offering a certain level of accuracy, Motif Writing (or Motif Description) draws a set of simpler symbols for movement from Labanotation to map primary aspects of a certain movement.³ Motif Description provides a framework with symbols for body parts, bodily actions, space, dynamics, and shape modes. Dance educators, movement

analysts, and dance notators have predominantly used Motif Writing for dance creation, movement analysis, and documentation.

LMA provides a framework and language to embody, observe, analyze, and write all varieties of human movement.⁴ The framework categorizes movement into components of Body, Space, Effort, and Shape. Body is about *What*, what part of the body moves. Space is about *Where*, where a movement happens in space and the body. Effort is about *How*, the quality and dynamics of the movement that takes place. Shape is about the body moving in relationship to the environment. Through articulating and experimenting with how these four components interrelate in a person's movement process, the person moving understands anatomical, spatial, and dynamical patterns and characteristics of the body in motion.

In the LMA framework, the Body component includes Bartenieff Fundamentals (BF). BF is a set of bodily principles and exercises that explore how a person uses breathing, weight shift, body part initiation and sequencing, and bodily connectivity in his/her movement patterns. Bartenieff Fundamentals (BF) and LMA are tightly related since BF embraces Effort, Space, and Shape in its fundamental principles, and LMA includes BF as an extension of the primary component of LMA, the Body, when observing, analyzing, and embodying movement. Dance technique and composition teachers, dancers, actors, physical and dance therapists, psychotherapist, athletes, musicians, business consultants, and sport coaches have used LMA and BF for movement analysis and embodying strategies.

Choreological Studies (CS) offers four ways through which to analyze a choreography. These conceptual categories include Movement (with regard to the use of body parts, actions, space, dynamics, and relationship to other dancers or objects on stage); Performer (who is performing with regard to gender, race, ethnicity, and age); Music (how music or sound affects a mood for a dance); and Space (where a dance event is happening). CS proposes directions for “practice-based research” in order to emphasize the researcher’s corporeal and embodied experience in the process of analyzing western theatrical dance event/performance/practice.⁵ The distinction between LMA and CS, I argue, is that while LMA offers a lens that can be applied to “any” kind of human movement, CS specifically locates its framework within the field of western theatrical dance. Also, while LMA focuses only on movement analysis without considering a moving body’s cultural, gender, and ethnic specificities, CS pursues dance analysis by looking not only at movement but also other strands that make up a western theatrical dance production.

It may be true that some methods of “Laban Studies” emphasize corporeal and analytical experience (LMA, BF, and CS), while others devote more time to reading and notating (Motif Writing and Labanotation). Some deal with various kinds of human movement (LMA, BF, and Motif Writing), while others can be specifically applied in the theatrical dance world (CS and Labanotation). Nonetheless, these methods share common ground in that they are all derived from Rudolf Laban’s movement ideas and principles initiated in milieus of early twentieth-century Europe. In addition, they all bear a close connection with the historical development of the “modern dance world” in the West.⁶

Rudolf von Laban

Born in Bratislava, in the Austro-Hungarian Empire (now Slovakia) in 1879, Laban was one of the leaders of *Ausdruckstanz* (expressionist dance) in the European modern dance world in the twentieth century. He encountered European modernisms in the fin-de-siècle world such as Art Nouveau in fine arts and architecture in France, Jugendstil and abstract expressionism in Germany, as well as Dadaism in Switzerland. Studies show that these encounters heavily influenced Laban's vision of a "new" dance.⁷ His idea about movement emphasized individuality in the mastery of movement for "anyone" -- both professional dancers and amateurs -- by developing the capacity to use movement as a means to express a person's inner feeling. His "new" movement idea in the early twentieth century aimed to challenge the nineteenth-century classical ballet tradition, which stressed precision, spectacle, and acquisition of physically demanding techniques. In order to master one's particular movement as a mode of expression, Laban suggested the embodied understanding of two movement principles: 1) how a person's movement is done with respect to his/her "natural" breathing rhythms, energy, and dynamics in the use of space, time, force, and flow (what he termed Eukinetics and later Effort) and 2) how his/her motion is traced, formed, patterned, and projected within imagined three dimensional architectural structures of space around the person (what he termed Choreutics).⁸ Laban was particularly interested in the harmonious interrelationship between movement dynamics (Eukinetics or Effort) and changes in spatial form of movement (Choreutics). Laban believed that certain spatial patterns produced certain effort qualities with greater ease than others, and thought of these

correlations as the law of harmony in movement.⁹ If a person's rising movements lend themselves to lighter qualities rather than forceful and strong qualities, for example, s/he could move upward with ease and with efficiency.

After leaving Nazi Germany, Laban further developed his idea of dynamics in movement by looking at workers' movement in England's mass production industry during the 1940s and 1950s.¹⁰ Based on his observation and notation of factory workers' movement, Laban categorized the way in which a person channeled certain types of dynamics, drives, or what Laban called Effort with regard to the use of space, time, weight, or flow in movement. Laban created Effort signs for space, time, weight, and flow, and put two opposite dynamic qualities in a continuum of each Effort, such as flexible-direct qualities in space Effort, light-strong qualities in force (weight) Effort, sustained-quick qualities in time Effort, and free-bound qualities in flow Effort. Warren Lamb, the student who worked with Laban at various English industrial factories to observe and notate workers' movement through Laban's Effort during the 1940s, developed Laban's Effort into the integrated conceptualization of Effort/Shape in the 1950s.¹¹ Lamb thought that the way in which these movement dynamics were shaped in the body had to be understood in relation to space (what he termed Shape) as well. Lamb found affinities between Effort and Shape in movement. For example, Lamb discovered that when a person moved in a controlled manner, his/her body shape tended to shrink in space, whereas when a person moved in a freeing manner, his/her body shape tended to grow in space.

In addition to these movement principles, Laban while in Germany initiated his unfinished dance notation, *Dance Script*.¹² Laban compared dance to music and painting, which have ways to materialize music scores and visual images, and stressed the need for notation in the dance field. Through his dance notation, Laban not only desired to record human movement and dance in its own symbol system, but also aimed to elevate dance's status to an academic discipline in the early twentieth century in Europe.¹³

After Laban's death in 1958 and even during his lifetime, his students and followers in the UK and the US made and continue to make a significant contribution to the development of Laban's movement principles of space and dynamics as well as his idea of dance notation.¹⁴ Modernist authorship, which legitimates Laban as a knowledge owner, does not characterize "Laban Studies" accurately. Many of Laban's students -- Warren Lamb (*Effort/Shape and Movement Pattern Analysis*), Irmgard Bartenieff (*LMA and BF*), Ann Hutchinson Guest (*Labanotation and Motif Description*), and Valerie Preston-Dunlop (*Choreological Studies and Motif Writing*) -- were and continue to be involved in the process of developing "Laban" methods based on Laban's inaugural movement ideas. In fact, from the beginning, Laban was not interested in formulating his ideas into a concrete theory. A number of dance scholars have already expressed that although Laban initiated his movement principles, working in concert with others, he left the ideas to his students and colleagues to carry on.¹⁵

In 2010s, western "Laban" knowledge centers in the US and the UK play a predominant role in producing "Laban" credentials for people who successfully complete their certification or diploma programs. To name two, the Dance Notation Bureau (DNB)

and the Laban/Bartenieff Institute of Movement Studies (LIMS) are non-profit training and researching centers located in New York City that disseminate certifications in Labanotation and LMA and BF, respectively.¹⁶ The similarity between the two institutions is that they are non-profit educational organizations and research centers that promote “Laban”-based movements studies and train movement professionals by delivering their institutionalized “Laban” knowledge and credentials. The difference between the two institutions is however that DNB serves as an archive to preserve and offer resources for restaging Labanotated choreographic works much related to the theatrical dance world. LIMS offers itself as a laboratory space where groups of researchers/teachers/students may experiment and apply concepts of LMA and BF to conduct movement-related research of their own design. The Laban Dance Centre (LDC) located in Deptford, the UK provides a specialist diploma in Choreological Studies as a vocational course for dance artists and educators working in the movement industries.¹⁷ However, unlike LIMS and DNB, LDC is a college-level dance school that produces more than “Laban” knowledge. Except for the specialist diploma in Choreological Studies, the school delivers knowledge of Choreological Studies to contemporary dance professionals and artists as part of academic competency required for their undergraduate and postgraduate degrees in dance. The Language of Dance Centers located both in London and New York City are central places that offer Motif Description-focused certification courses designed particularly for dance and movement educators, classroom teachers, and arts specialists.¹⁸ The Language of Dance Centers in both locations serve as non-profit educational organizations dedicated to the advancement and promotion of

movement literacy. In the 2010s, although professional “Laban” titles such as Certified Movement Analyst and Labanotation Certifier may not be well known outside the field of “Laban Studies,” knowledge of “Laban” methods and credentials are circulated across the world through the work and words of students who have graduated from “Laban” study programs of those institutions, their affiliated institutions, and their modular programs held in North America, Europe, Mexico, and Asia.¹⁹

TRANSNATIONAL CIRCULATIONS OF “LABAN” METHODS

I myself have particularly observed an upsurge since the late 1990s of middle-class Korean female dance doers²⁰ who transmigrate to acquire knowledge of LMA and BF, Labanotation, and Motif Writing in western “Laban” knowledge centers, particularly in the US. I have also observed that some Korean Laban specialists returned home and founded their own Laban institution -- The Korea Laban Movement Institute (KLMI). At KLMI, they have “borrowed” the authority of western “Laban” knowledge and credentials/qualifications while creating their own “Laban” classes, workshops and a Laban Teacher Certification Program targeted at Korea’s local consumers during the early twenty-first century. My observation of these Korean bodies’ incorporation of “Laban” methods to promote a “new” paradigm for dance and movement education made me think about their use of “Laban” methods in the frame of global modernity. What are the current political, institutional, economic, social, cultural, and dance contexts in South Korea that have inspired these middle-class Korean women to acquire “Laban” knowledge and credentials in western markets and to adapt them in specific Korean

situations? For what concerns have they promoted an adapted “Laban” knowledge and practice as a “new” and “different” paradigm of dance and movement studies in South Korea, and who are their targeted consumers? How do Korean people’s repurposings of “Laban” methods use current Western authority in the “Laban” field, simultaneously challenging the existing Korean dance power structure? How have resituated “Laban” practices in and through Korean bodies negotiated meanings, values, and forms of “Laban” methods, and have they detached the practices from “Laban” methods’ historical specificity in Euro-American contexts?

My review of “Laban” literatures written in the English language shows that “Laban” methods have spread widely and been applied around the world.²¹ Yet, no specific case studies deal with the use of “Laban” methods in Asian cultures under conditions of late capitalism and from socio-cultural perspectives. By investigating Korean Laban specialists’ use of “Laban” methods in early twenty-first century Korean contexts, my dissertation opens up room for a dialogue about internationally circulated “Laban” methods and their cultural specificities in given contexts. At the same time, it contributes to an interdisciplinary dialogue concerning how human bodies and their cultural practices generate and maneuver around cultural knowledge, contesting bounds by redeploying that cultural knowledge in historically different times and places.

I join with other cultural studies and dance studies scholars, who intervene in discussions of globalization as theorized by geographers, political economists and sociologists. Examples of these geographers, political economists, and sociologists treat globalization as a totalizing structure of power. They often neglect human agency and

how people negotiate cultural meanings in globalization. In his book *The Condition of Postmodernity* (1989), David Harvey marks late capitalism as a new round of “time-space compression,” which dismantles the spatially rigid Fordist economy of the 1970s. This “time-space compression” is accompanied by a flexible regime of accumulation in the realms of production, labor markets, financial systems, and consumption. However, his notion of “time-space compression” fails to account for human agency in globalization. Harvey’s notion of disruptive spatiality as postmodern condition does not consider how individual bodies’ everyday experiences engage with the abstract phenomenon of time-space compression. Political economists Susan Strange, Kenichi Ohmae, and Robert Reich share Harvey’s view of post-Fordist capitalism as “time-space compression.” They argue that global economy integrated through multinational and transnational movements of capital, finance, technologies, ideas, and goods will erode differences between and among nation-states and eventually cause the demise of nation-states.²² These scholars, too, fail to give attention to individual actors’ different political reactions, cultural practices, and national sentiments at the national and local level within global capitalist forces.

Cultural studies scholars challenge political economists’ discussion of globalization that is oversimplified. In *Modernity at Large: Cultural Dimensions of Globalization* (1996), Arjun Appadurai challenges political-economists’ view of globalization as universalizing capitalist forces. He shows the complexity of the 1990s global economy that embraces disjunctures between economy, culture, and politics. He proposes a framework for exploring globalization by examining the relationship among

five dimensions of global flows, which he terms ethnoscaples, mediascaples, technoscaples, finanscaples, and ideoscaples. He characterizes these “scapes” as perspectival, fluid, and irregular resources with which the historically situated imagination of individuals and groups spread around the world can create “imagined worlds.” In Appadurai’s view, these different kinds of global flows occur in and through disjunctures with each other, which thus complicate cultural homogenization and produce complex and multiple localities in globalization. Appadurai’s idea of disjunctures points to tensions between cultural homogeneity and heterogeneity and to inadequacies of conceiving flows as unidirectional from center to periphery. In *Flexible Citizenship: The Cultural Logics of Transnationality* (1999), Aihwa Ong takes a slightly different approach from Appadurai. She uses the term transnationality -- cultural interconnectedness and mobility across space -- instead of globalization in order to suggest new relations between nation-states and capital under late capitalism. While Appadurai constructs a top-down model that defines the global as political-economic and the local as cultural, Ong looks at “the *horizontal* and *relational* nature of the contemporary economic, social, and cultural processes that stream across spaces.”²³ While Appadurai sketches out a fantasy of a deterritorialized world as if all people can share equally in transnational mobility, Ong uncovers the inequalities and unevenness of late capital and pinpoints elite transnational subjects as “flexible citizens” who “respond fluidly and opportunistically to changing political-economic conditions to accumulate power and capital.”²⁴ By focusing on the transnationality induced by global capital circulating in the Asia Pacific region, she

places human practices and cultural specificities in differently configured regimes of power at the center of discussions on globalization.

My analysis aligns with Ong's view that political-economy, culture, and society should be conceived as inseparable. I investigate how transmigrating Korean female dance doers' practice of "Laban" methods as a form of bodily culture relates with the economic and political conditions of late capitalism and with specific power structures of the Korean state. Whereas Ong focuses on elite transnational Chinese subjects, I examine elite Korean female dance doers who transmigrate between western countries and South Korea. (They can be considered elite because they are highly educated and come from economically stable middle-, or upper-class families, and they are privileged to flexibly migrate across national borders.) I attend specifically to the ways in which their professional bodily practices enact and produce resituated meanings, values, and forms of "Laban" methods as a new paradigm of dance and movement education, and how these intersect with global capital and South Korea's social, political, economic, and cultural contexts during the early twenty-first century. My focus on elite Korean female dance doers' intervention in the process of globalization differs from that of other feminist scholars who look at transnational movement of Asian women, themselves often exploited by global capital. I evaluate these Korean women's involvement in global capitalism as a strategy to gain bodily knowledge and professional power. In this, I challenge globalization discussions that often depict all Asian women as marginalized laborers exploited within structures of global capitalism.²⁵ Further, Ong looks at how elite transnational Chinese subjects appropriate Western knowledge to recast their nation as

“modern,” and to attack China’s past without constituting themselves as Western. I show that elite Korean women’s repurposings of western-developed “Laban” methods can be understood as their tactic to challenge both a Western-dominated Laban field and an existing Korean dance education paradigm. In addition, I argue that their use of “Laban” methods to promote individualism in and through moving bodies can be read as a tactic to counter South Korea’s past -- its hierarchical authoritarianism and social collectivism - - during a time when Korea’s modernity endeavors to respond to contemporary globalization.

My placement of Korean female dance doers’ embodied realities at the center of discussions on globalization responds to debates on the dynamics between structure and agency among other scholars in humanities and social sciences studies. In *Outline of a Theory of Practice* (1977), Pierre Bourdieu theorizes concepts of habitus, capital, and field to challenge a clear-cut distinction between human agency and structure, and he offers a way to understand the human subject within objective structures. Bourdieu terms habitus a set of durable, transportable dispositions. According to him, habitus is developed through individual agents’ everyday practice in the multidimensional social world, while the objective structures of the social world are put into practice through the agency of individuals. His notion of habitus is important in that it emphasizes individual agents’ bodies as sites where social structures are internalized and generated; they regulate and perpetuate various practices that constitute social life. Bourdieu’s ideas of habitus and capital help me think about Laban practitioners’ bodies and their practice in relation to institutionalization, commodification, and circulation of “Laban” methods.

Yet, Bourdieu views subjectivity as a reflection of broader structural processes as if all individuals “agree” to reproduce social structures by implicitly accepting their roles and positions in the social space. I acknowledge that Bourdieu’s theory of practice does not offer a framework to explain multiplicity, heterogeneity, and difference among individuals’ and groups’ everyday practice within and across nations. His idea is not sufficient to analyze making of multiple meanings, values, and forms of “Laban” methods in historically and geographically different situations as and when enacted by ethnically, racially and culturally different social groups.

In *The Practice of Everyday Life* (1984), Michel de Certeau follows the lead of, but re-examines, Bourdieu’s logics of practice and subjectivity. While Bourdieu views subjectivity as a reflection of broader structural processes, de Certeau grasps subjectivity in its fragmented forms and the action of everyday resistance as relatively independent of socially-derived subjectivity.²⁶ He focuses on the consumer or user rather than producer and provides concepts of “strategies and tactics” to frame the ways in which the user tactically re-appropriates, subverts, and maneuvers around institutions and structures of power. De Certeau’s idea of subjectivity does not escape entirely from broader social structures. Still, his notion of “tactics” is useful for thinking about the ways in which transmigrating Korean dance doers’ tactical use of “Laban” methods -- however temporarily -- resists and complicates the current Western predominance in the “Laban” field while simultaneously challenging the existing Korean dance education paradigm. Also, although these middle-class Korean female dance doers’ choice to acquire western-issued professional “Laban” credentials is not entirely free from structures of global

capitalism, their tactically gained professional power intervenes in the process of globalization by pushing the boundary of limited dance professions in male-dominated Korean job market structures. I do not want to emphasize a dilemma, a situation in which these Korean women's tactical empowerment is always already bounded by larger structures of power. Rather, I want to contemplate agency and structural dynamics. I do so by considering complex, multiple, and heterogeneous ways in which individuals and groups take purposeful and effective action in contexts in which their agency is affected by particular institutional, economic, social, cultural and political factors.

My discussion about bodies and politics of (multiple) practice(s) in the discourse of globalization also intersects with other dance scholarship that looks at the effects of globalization on dancing bodies and dance practices across national borders. Halifu Osumare's "Global Breakdancing and the Intercultural Body" (2002); Eric Prideaux's "Who Copped My Hip-Hop?" (2003); Lena Sawyer's "Racialization, Gender, and the Negotiation of Power in Stockholm's African Dance Courses" (2006); and Jonathan Skinner's "The Salsa Class: A Complexity of Globalization, Cosmopolitans, and Emotions" (2007) show that the globalization of a dance has not resulted in its homogenization. They place local particularities and appropriation at the center of discussion and examine how meanings and forms of the dance are newly negotiated depending on who practices it and how it is practiced in a given context. These authors' discussions bring into play cultural commodification, local particularities, cultural authenticity, appropriation, and individual practitioners' empowerment. By challenging globalization as a totalizing force, they show how complex effects of cultural

commodification, particularization, and appropriation are enacted in and through dancing bodies. My research brings similar attention to bodies -- moving bodies -- as living sites that tactically negotiate homogenization, particularization, and commodification of “Laban” methods for their own purposes in the era of late capitalism. The above authors examine African-, African American-, and Latin American-derived dance forms re-situated in and through racially, ethnically, nationally and culturally different local dancing bodies within power dynamics of global economy. Following upon an insight by Joann Kealiinohomoku several decades ago,²⁷ I am treating Euro-American-derived “Laban” practice as another culturally specific practice, and one that has been transported to a different site. I propose to look at cultural specificities that situate the meanings, values, and forms of “Laban” in its transported context. At the same time, I aim to challenge totalizing global capitalist forces and the separation between political-economy and culture. I do so by examining intricacies of these elite Korean dance doers’ agency and their cultural practice in relation to global capitalism and Korean power structures.

METHODOLOGIES

I take some transmigrating Korean female dance doers’ deployment, repurposing, and practice of “Laban” methods for public dance and movement education in early twenty-first century South Korea as the site of my ethnographic exploration. My contextual analysis of Korean people’s engagement with “Laban” methods is largely based on data I collected from fieldwork between 2011 and 2012. This comprised oral interviews with Korean and American Laban specialists and dance scholars, class

observation at the Korea Laban Movement Institute and the Laban/Bartenieff Institute of Movement Studies, and extensive archival research at KLMI, LIMS, and DNB. I follow Akhil Gupta and James Ferguson's conceptualization of field as "a lived experience" -- and not as "bounded others." As Gupta and Ferguson put it in "Discipline and Practice: The 'Field' as Site, Method, and Location in Anthropology" (1997), I aim to approach "the field" as situated knowledge rather than autonomous knowledge. I do not aim to mystify and objectify the "Laban" knowledge centers and specialists as "others" detached from the researcher. Rather, I engage with them as part of my "reflective and intertextual experience" in the contemporary transnational world. I draw support for this from "Rethinking Ethnography: Towards a Critical Cultural Politics" (1991), in which Dwight Conquergood challenges ethnography's traditional approach that emphasizes Other-as-theme or Other-as-object of study, and stresses the importance of an ethnographer's interactions with those he or she lives with and studies. In "Acts of Transfer" from her book *The Archive and the Repertoire: Performing Cultural Memory in the Americas* (2003), Diana Taylor rejects a binary relationship between the archive -- construed as literary text, and the repertoire -- conceived as embodied memory. She proposes to weave the schism between literary and oral traditions and between verbal and nonverbal embodied cultural practices for transmitting social knowledge. Following Taylor, I bring together findings from both "archival" and "repertoire" kinds of sources. That is, I analyze Laban-related books, journals, theses, dissertations, program materials, course catalogues, and photos; I conduct interviews; and I observe classes. I aim neither to confirm written documents as final products nor to mystify Laban practitioners'

embodied knowledge of “Laban” methods, respectively. Rather, my strategy is to give value to both written and embodied knowledge for conceptualizing my ethnographic work.

I position myself as both an insider and an outsider with respect to the (Korean) Laban community for this critical ethnographic project. I draw support for this stance from work of two dance scholars in particular. In *Sharing the Dance: Contact Improvisation and American Culture* (1990), Cynthia Novack positioned herself both as an insider and an outsider of the US contact improvisation community during the 1970s and 80s, the period when she was researching and writing her ethnographic history. Novack mentions how the informants she interacted with both supported and tested her dual positionality as a researcher. In *At Home in the World: Bharata Natyam on the Global Stage* (2007), Janet O’Shea’s position in the field of her study oscillated between an insider and an outsider. As a person who studied bharata natyam for more than seventeen years, she possessed insider knowledge. However, she was an outsider, ethnically “other” to India, which caused conflict with her insider counterparts.²⁸ My positionality as a researcher somewhat parallels both Novack’s and O’Shea’s insider-outsider positionalities, and I encountered both advantages and disadvantages as a researcher. As an insider of “Laban” knowledge, I was warmly welcomed by other Korean Laban specialists and felt a sense of belonging in terms of sharing similar training experiences and knowledge in the field of “Laban” and/or educational experiences in both South Korea and western countries. However, my positionality as a researcher itself created tensions and conflicts with my ethnographic informants while I interviewed them

or asked their permission to observe class. During my fieldwork, some Korean Laban specialists hesitantly answered some of my interview questions or wanted to skip the questions in favor of protecting the community of which they were members. In *Fictions of Feminist Ethnography* (1994), Kamala Visweswaran mentions that the practice of feminist ethnography may engage with “betrayal,” “silence,” and “refusal.” She analyzes “betrayal” in relation to power and the production of particular knowledge; it can include for instance, holding back information and even giving incorrect information. This helps me comprehend both revealed and unrevealed information that I receive from my informants as “situated knowledge” rather than the “truth.” Visweswaran’s analysis helps me recognize my agency as an ethnographer/researcher as partial, contradictory, and strategic with regard to power and authority in the processes of meaning-making and ethnographic work. With regard to my insider-outsider positionality, I negotiate my body as a site of knowledge, repositions, and extensions of “Laban” methods. At the same time, I retain critical awareness as a researcher when making meaning from situated information provided from my particular interactions with people.

In order to make a case for the presence of the researcher’s body as part of ethnographic work, I incorporate my bodily memory and experience as a dancer, Laban practitioner, and critical dance scholar trained in South Korea, the US, and the UK. In “Dancing in the Field: Notes from Memory” (1996), Sally Ness emphasizes the significance of an ethnographer’s embodied knowledge in relation to the “doing” of ethnographic exploration as well as to the “writing” of ethnographic texts. Similarly, Susan Foster emphasizes the writer’s corporeality -- bodily reality, moving away from

hiding a writing body behind the text, in the process of (hi)story making.²⁹ Following Ness' and Foster's emphasis on the ethnographer/writer's embodied reality, I use various strategies to voice the presence of my body as a researcher/writer, including my flashback memory, anecdotes, narration, self-reflective questioning, and movement description.

CHAPTERS

Chapter 1 of this dissertation, "Changes in South Korean Society Since the 1990s," maps out historical transformation of South Korean society, dealing with economic globalization and political democratization, from the 1990s until 2012. Following the state-initiated *segzehwa* (globalization) project announced in January 1995 under the civilian Kim Young Sam government (1993-1998), globalization and democratization processes have been accelerated in every aspect of Korean society with and without supports of state politics and policies. Changes in the dance realm have occurred at the same time. These include an increased number of Korean dance artists, students, teachers, organizations, and institutions engaging with dance productions, festivals, training, communities, and networks beyond the national border, responding to globalization. Also, some professional dance artists and dance institutions have tended to move away from the professionalization of dance construed as and limited to "high art" and "performing arts." I foreground the transitional period of South Korean society in general and dance in specific to elaborate Korea's socio-political, economic, and cultural contexts from the late twentieth century to the early twenty-first century. In this transitional period, I situate Korean dance people's remarkable presence in western

“Laban” training centers and their tactical circulation and adaptation of western “Laban” methods for a new paradigm for movement education and dance studies in South Korea.

Chapter 2, “Promoting Public Dance Education through State and City-Funded KLMI ‘Laban’ Programs,” investigates the development of KLMI, a leading institution in incorporating western “Laban” methods to promote a new paradigm of dance/movement education in South Korea. Examination of KLMI’s targeted populations, local networks, funding sources, teaching content and pedagogy provides multi-angled perspectives to understand how KLMI “Laban” programs are tightly intermingled with the state’s newly implemented cultural policies and welfare politics in twenty-first century South Korea. I explore how KLMI’s successful expansion of “Laban” programs for children and seniors, with the help of state- and city-funded grants, has been a well-timed phenomenon in early twenty-first century democracy-consolidated and fast aging Korean society. During that period, Korean governments have endeavored to shrink a gap between cities and rural areas, Seoul and regions, and among classes with regard to cultural experiences, under the motto of cultural democracy. Also, they have supported arts and culture education as a means to regulate citizens’ mentally and physically healthy life. I draw upon Michel Foucault’s idea of “biopower” to consider how KLMI “Laban” programs intersect with the state’s political ideology to manage healthy Korean citizens in the global era.

Chapter 3, “Korean Women, Power, and Acquisition of Western Bodily Knowledge and Credentials,” focuses on Korean Laban specialists, middle-class female dance doers, who are main engines for circulating western “Laban” methods in twenty-first century South Korean society. It addresses the complex relationship between human

agency and social structure. The Korean specialists make the choice to acquire western “Laban” knowledge and credentials within the structure of global capitalism. I interpret this as their tactic to increase their educational and professional competitiveness in credential-promoting Korean market structures. In my view, the power they gain is only partial, however. I explore how their gain of professional authority by tapping western credentials does not entirely overthrow their position in the role of consumers within the larger field of western-dominated “Laban” knowledge production. I also explore their “outsider” status with respect to mainstream Korean dance and job structures.

Chapter 4 “Negotiated Meanings of ‘Laban’ Methods in South Korea’s Twenty-First Century Modernity” situates the transmission of “Laban” methods as bodily knowledge from western contexts to non-western contexts with regard to issues of multiplicity and specificities in cultural meanings from the perspective of global modernity. It presents controversial debates, critiques, and resistances to the use of “Laban” methods claimed by contemporary western critical dance studies and performance studies scholars and Korean dance scholars. As a Korean Laban specialist and a critical dance scholar, I both conceive and contest critiques of “Laban” methods. I see a danger in fetishizing “Laban” methods as “context-free” theory and system that can be universally applied for “any” movement studies. However, I also see a danger in criticizing “Laban” methods without scrutinizing their values and limitations in particular situations. My analysis of KLMI Laban specialists’ early twenty-first century engagement with “Laban” methods reveals that Korean people are not blinded to “Laban” methods as a universal system for movement studies. I show how they treat “Laban”

methods as one of several pedagogical options to promote public movement education in competitive Korean educational and funding markets. I reveal how these Korean Laban specialists borrow Laban's movement ideology to promote individualism in South Korea to provide a counter to forces in South Korea's past -- authoritarian, hierarchical, and controlled social structures supported by Confucianism.

Through my ethnographic study of the circulation of "Laban" methods by Korean people, I hope that my dissertation will invite scholars from dance studies, cultural studies, women's studies, and global studies to further discuss complicated bodily and cultural practices of humans in the age of globalization.

Endnotes

¹ Motif symbols are graphically represented signs that indicate movement actions, body portion involvement, directions, levels, dynamics, timing and shape in a simpler way. The following figures I and II show the different between Labanotation and Motif Writing. Examples – courtesy of the Dance Notation Bureau.

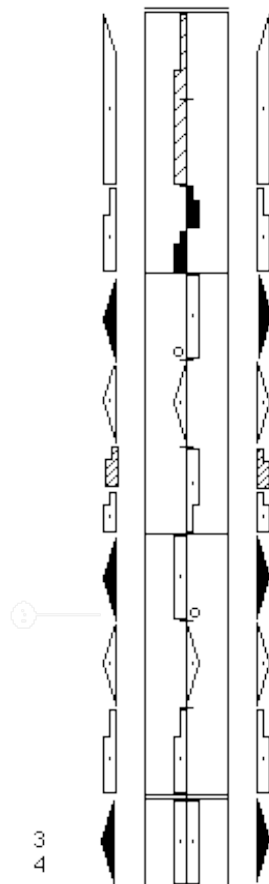


Figure I. Labanotation

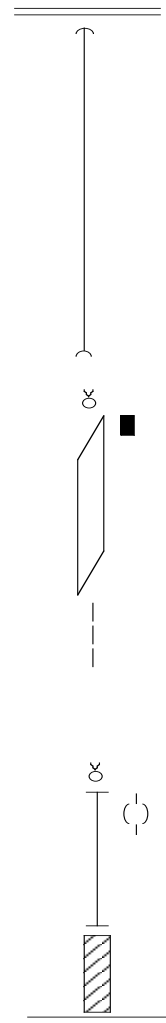


Figure II. Motif Writing

² For detailed information about Labanotation, see Ann Hutchinson Guest, *Labanotation: The System of Analyzing and Recording Movement* (London: Routledge, 1977).

³ For more information about Motif Description, see Ann Hutchinson Guest, *Your Move: A New Approach to the Study of Movement and Dance* (New York: Gordon and Breach, 1983).

⁴ For further information about LMA and BF, see Cecily Dell, *Space Harmony: Back Terms* (New York: Dance Notation Bureau Press, 1972) and *A Primer for Movement Description: Using Effort-Shape and Supplementary Concepts* (New York: Dance Notation Bureau Press, 1977); Irmgard Bartenieff and Dori Lewis, *Body Movement: Coping with the Environment* (London: Routledge, 1980); and Peggy Hackney, *Making Connections: Total Body Integration Through Bartenieff Fundamentals* (New York: Routledge, 2002).

⁵ For more information, see especially chapters 2, 3, and 4 in Valerie Preston-Dunlop, *Dance and the Performative: A Choreological Perspective ~ Laban and Beyond* (London: Verve Publishing, 2002).

⁶ For the relationship between Laban methods and the western modern dance world, see Chapter, 4.

⁷ Valerie Preston-Dunlop, *Rudolf Laban: An Extraordinary Life* (London: Dance Books, 1998) 5-10 and Carol-Lynne Moore, *The Harmonic Structure of Movement, Music and Dance According to Rudolf Laban: An Examination of His Unpublished Writings and Drawings* (London: The Edwin Mellen Press, 2009) 14-17.

⁸ Rudolf Laban, *The Mastery of Movement* (London: Macdonald & Evans, 1960) and *The Language of Movement: A Guidebook to Choreutics*, ed. Lisa Ullmann (Boston: Plays, Inc, 1974); and Vera Maletic, *Body-Space-Expression: The Development of Rudolf Laban's Movement and Dance Concepts* (New York: Mouton de Gruyter, 1987).

⁹ Laban said in the late 1930s in *The Language of Movement: A Guideline to Choreutics*, which was later revised by Lisa Ullmann and published in 1974, “[i]f we disobey this law, we shall then succeed in reaching the desired point only by means of incredible distortions and with the greatest difficulty”(107). For Laban, obedience to this law engendered the harmony of movement.

¹⁰ Laban arrived at Dartington Hall in Devon, England in 1938, fleeing Nazi Germany. During his stay there, he met with F.C. Lawrence, an industrialist and management consultant at Paton, Lawrence & Co. He collaborated with Laban to create “Industrial rhythm” that could increase factory workers’ physical efficiency in the use of space, time, force, and flow to maximize profits, but with less strain to their body, in industrial workplaces. See Eden Davies, *Beyond Dance: Laban's Legacy of Movement Analysis* (London: Brechin Books Ltd, 2001).

¹¹ For Lamb's contribution to the development of Effort/Shape, see Warren Lamb, *Body Code: The Meaning in Movement* (London: Routledge & Kegan Paul, 1979) and Dick McCaw, *An Eye for Movement: Warren Lamb's Career in Movement Analysis* (London: Brechin Books, 2007) 25-28 & 100-107.

¹² Laban conceived and experimented with his idea of dance notation as a development of Feuillet's and Beauchamps' work during his stay in Paris and Munich in the early 1900s. After 1919, Laban in collaboration with Dussia Bereska, Kurt Jooss, Sigurd Leeder, Gert Ruth Loeszer, and Albrecht Knust founded the basis for the written dance (Dance Script). See Valerie Preston-Dunlop and Susanne Lahusen, *Schrifttanz: A View of German Dance in the Weimar Republic* (London: Dance Books, 1990) 24-39.

¹³ John Hodgson and Valerie Preston-Dunlop, *Rudolf Laban: An Introduction to His Work & Influence* (Plymouth, UK: Northcote House Publishers Ltd, 1990).

¹⁴ Lamb contributed to the development of Laban's Effort into Effort/Shape. Ann Hutchinson Guest is another contributor who developed Laban's unfinished Dance Script into Labanotation at the Dance Notation Bureau in New York City. She also further developed Motif Writing at the Center of Language of Dance in Britain in 1967 and in the United States in 1997. Irmgard Bartenieff and her students developed Effort/Shape into Laban Movement Analysis and Bartenieff Fundamentals at the Laban/Bartenieff Institute of Movement Studies in New York City. Valerie Preston-Dunlop and Ana Sanchez-Colberg have built Choreological Studies at the Laban Dance Center in the UK.

¹⁵ Hodgson and Preston-Dunlop (1990), 13; Preston-Dunlop and Lahusen (1990), 24-28; Maletic (1987), 182.

¹⁶ See the website of Dance Notation Bureau, <<http://www.dancenotation.org>>, 10 September 2012; and the website of Laban/Bartenieff Institute of Movement Studies, <<http://www.limsonline.org>>, 10 September 2012.

¹⁷ Historically, the Laban Dance Center was founded in Manchester as the Art of Movement Studio by Rudolf Laban. In 1958, the school moved from Manchester to Addlestone in Surrey. The school was moved again to New Cross in London in 1975 where it was renamed the Laban Centre for Movement and Dance, and in 1997, it was renamed the Laban Centre London. In 2002, the Laban Center moved to Deptford and was renamed the Laban Dance Centre. In 2005, it was merged with the Trinity College of Music, Greenwich in London, and formed the Trinity Laban Conservatoire of Music and Dance at two campuses. See the website of Laban Dance Center, <<http://www.trinitylaban.ac.uk/programmes/dance-programmes>>, 10 September 2012.

¹⁸ See the website of Center of Language of Dance, <<http://www.lodcusa.org>>, 10 September 2012.

¹⁹ Currently, Laban Movement Analysis and a title of Certified Movement Analyst are produced and authorized through the Laban/Bartenieff Institute of Movement Studies in New York (LIMS) and at its affiliated institutions such as EuroLab in Germany and the Laban/Barteneiff and Somatic Studies International in Canada (LSSI). In Utah, Integrated Movement Studies (IMS), off-spring of LIMS also trains Laban Movement Analysis and Bartenieff Fundamentals and authorizes a title of Certified Laban Movement Analyst (CLMA). These institutions provide graduate level certification programs and require completion of intensive course work, exams, and individual projects to earn Laban credentials. LIMS and IMS not only provide a yearlong certification program, but they also offer intensive weekend certification programs at University of Maryland, College Park, and University of California, Berkeley. Also, a four to five-level modular format of certification is run by LIMS (New York City, Lesley University, Massachusetts in the US, the University of Tennessee in the US, Koolskamp in Belgium, and Edinburgh in the UK) and LSSI (Vancouver and Toronto). The Dance/Movement Therapy & Counseling Department at Columbia College Chicago also offers a graduate level certification program (GLCMA: Graduate Laban Certificate in Movement Analysis) tailored to apply Laban Movement Analysis in a therapeutic and artistic setting. Labanotation and credentials of Labanotation Certifier and Labanotation teacher are authorized through DNB and its extension program at the Ohio State University. DNB offers correspondence certification courses in one-to-one tutorial format for elementary and intermediate Labanotation theory levels while hosting face-to-face certification courses for Labanotation teachers through DNB's Extension for Education and Research located at the Ohio State University. Certification courses of Language of Dance are not only hosted in the Center of Language of Dance in London and New York, but also held in Japan and Mexico in modular formats.

²⁰ In my paper, "Korean" refers to "South Korean" as opposed to "North Korean." Although Korea has been divided between South and North since the Korean War, people in South Korea do not distinguish themselves as ethnically or linguistically others to people in North Korea. I state that the distinction between "South Korean" and "North Korean" is a political and diplomatic act rather than a cultural, linguistic, and ethnic one. In fact, people in South Korea call themselves "Korean" instead of "South Korean" in their everyday life. By Korean dance doers I mean a wide range of people within South Korea's dance community including dance students, scholars, teachers, and practitioners who engaged with and continue to engage with dance making, performing, teaching, and research in South Korea. For my use of Korean dance "doers," I credit Rebekah Kowal with the notion of dance doing in the US after World War II. See Rebekah J. Kowal, *How to Do Things with Dance: Performing Change in Postwar America* (Middletown, CT: Wesleyan University Press, 2010).

²¹ Preston-Dunlop (1998), 270; John Hodgson, *Rudolf Laban: An Introduction to His Work and Influence* (Northcote House Publishers, 1990); Evelyn Dörr, *Rudolf Laban: The Dancer of the Crystal* (Lanham, MD: The Scarecrow Press, 2007); Jean Newlove

and John Dalby, *Laban for All* (London: Routledge, 2003); Hong Kong Academy for Performing Arts, *5th Hong Kong International Dance Conference July 15-28, 1990 Hong Kong* (Wanchai, Hong Kong: Conference Secretariat, 1990); Heng Ping, "Labanotation: An Introduction for Dance Education and Students in Taiwan," MA thesis, New York University, 1983; Sihyun Yoo, "Young-Sook Han's Salpuri Chum: Labanotation and Stylistic Analysis of a Traditional Korean Dance," MA thesis, The Ohio State University, 1995; Won-Sun Choi, "Re-presentation of Han, A Special Emotional Quality, in Korean Dancing Culture," Diss, University of California, Riverside, 2008.

²² Susan Strange, "The Defective State," *Daedalus* 124. 2 (1995): 55-74 and *The Retreat of the State: The Diffusion of Power in the World Economy* (New York: Cambridge University Press, 1996); Kenichi Ohmae, *The Borderless World* (London: Collins, 1990); and Robert Reich, *The Work of Nations* (New York: Vintage Books, 1992).

²³ Ong (1999), 4. Emphases are in the original.

²⁴ Ong (1999), 6.

²⁵ Grace Chang, *Disposable Domestic: Immigrant Women Workers in the Global Economy* (Cambridge, MA: South End Press, 2000); Barbara Ehrenreich and Arlie Russell Hochschild, eds. *Global Woman: Nannies, Maids, and Sex Workers in the New Economy* (New York: Henry Holt and Company, LLC, 2003); and Rhacel Parrenas, *Servants of Globalization: Women, Migration, and Domestic Work* (California: Stanford University Press, 2001).

²⁶ Valentina Napolitano and David Pratten, "Michel de Certeau: Ethnography and the Challenge of Plurality," *European Association of Social Anthropology* 15.1 (2007), 6.

²⁷ Joann Kealiinohomoku, "An Anthropologist Looks at Ballet as a Form of Ethnic Dance," *What is Dance?* eds. Roger Copeland and Marshall Cohen (London: Oxford University Press, 1883) 533-549. From the perspective of anthropology, Kealiinohomoku suggested that ballet was a form of ethnic dance based on the idea that "all forms of dance reflect the cultural traditions within which they developed" (533). Her idea challenged Euro-centric view that categorized non-western dance forms as "ethnologic," "primitive," and "folk dance," and distinguished them from western dance forms.

²⁸ Avanthi Meduri, "Bharatanatyam as a Global Dance: Some Issues in Research, Teaching, and Practice," *Dance Research Journal* 36. 2 (2004): 11-29. Meduri criticizes the research agenda of South Asian dance scholarship conducted by Western scholars in the United States that provincialized and localized the transnational work and vision of Rukmini Devi. Meduri aims to reposition Rukmini Devi within a global/local framework, instead of fixing her as a "nationalist" within India's postcolonial modernity. Meduri sees

both Balasaraswati and Rukmini Devi as insider-outsiders to devadasi traditions as well as to the twentieth-century revival of traditional Indian dance.

²⁹ Susan Leigh Foster, ed., Introduction, *Corporealities: Dancing Knowledge, Culture and Power* (New York: Routledge, 1996) xi-xvii.

CHAPTER 1

CHANGES IN SOUTH KOREAN SOCIETY SINCE THE 1990S

Under a dim spotlight, a female dancer stands poised erotically in the upper left corner of the stage, her back to the audience. Her long black see-through dress reveals her entire back and fills the stage with a sensual mood. A rhythmical Korean pop song flows in the background, and the female dancer makes snapshot-like glamorous poses on the same spot. She sharply turns around to face the audience and shimmies her torso. The sparkling ornaments on the front of her dress shine in stage light and mesmerize the audience. Suddenly, a man in a black suit jumps and runs to her from the upper right side of the stage. The dancers put one hand on each other's shoulder and start to travel across the floor, touching the balls of their feet, flipping their hips side to side, and tossing their free arms with flexed elbows to the front and the side.¹ Even through the computer screen, I can feel my body bouncing up and down, reacting to the rhythm of salsa. While watching the couple dancing salsa in this Korean version of *Dancing with the Stars*, season two, I perceive how much South Korean society is absorbing world trends and cultures in the early twenty-first century.²

As a dance artist/scholar, I sense that popular dance forms from other parts of the world have become remarkably widespread in South Korean society in the early twenty-first century. For example, Korean young people have practiced African American-originated hip-hop dance, which has been expanding from the mid-1990s in major cities in South Korea such as Seoul, Busan, and Daegu, in the street, at small studios, and clubs. The media has played a role in accelerating the dissemination of hip-hop across the

nation. Since the 2000s, it has commoditized both hip-hop dance forms and dancers through the modes of commercials, mainstream Korean popular culture, and musical productions. Today, Korean b-boys have won various international championships around the world and are internationally renowned.³ Latin American- and European-originated popular dance forms such as salsa, tango, jive, cha-cha, waltz, samba, rumba, mambo, foxtrot, and swing have won popularity through major television broadcasts, such as the Korean version of *Dancing with the Stars* and *Muhandojun*, a Korean variety show. Korean people's Latin dance enthusiasm has not been confined to spectatorship. A Korean local newspaper reported a sensational boom of Latin dance practices among young people and seniors for leisure activity in various dance classes, circles, and clubs in South Korea in the early twenty-first century.⁴ Korean people's hip-hop and Latin dance boom has accelerated at the same time as the popularity of yoga and pilates practices in South Korea. In the 2010s, over 50,000 Korean people have enjoyed yoga and pilates for their leisure activities or fitness through commercialized yoga and pilates videos, specialized learning centers and cultural centers.⁵ The popularity of American hip-hop, Latin dance sports, European ballroom dance, yoga, and pilates in the contemporary Korean society reveals how intensively South Korea has engaged with various popular dance forms and bodily cultures originated and developed in other parts of the world.

South Korea does not merely import and assimilate popular dance forms from other cultures, however. The Korean wave, *Hallyu*, refers to the significant increase in popularity of Korean entertainment and culture -- including television dramas, movies,

pop songs, their associated celebrities, food, fashion, and even plastic surgery -- across Asia, Europe, and North America since the late 1990s. For example, Korean television dramas *Stars in My Heart* (1999), *Autumn in My Heart* (2000), and *Winter Sonata* (2002) have taken up airtime on television channels in countries such as Japan, China, Taiwan, Hong Kong, Singapore, and Vietnam. They have made a big hit; Korean actors such as Jaewook Ahn, Youngjun Kim, and Jiwoo Choi have become famous Hallyu stars. A Korean blockbuster, *Shiri* (1999), drew large audiences in Japan, Hong Kong, Taiwan and Singapore, and three among the nine movies screened at the cinema Cathy Cineleisure Orchard, Singapore, in August 2003, were Korean films.⁶ The popularity of Korean pop dance-singer groups such as Girls' Generation, Wonder Girls, 2NE1, Super Junior, Big Bang, 2PM and 2AM have ignited young people in Europe, America, Asia, and Australia to follow their dances while singing their songs in Korean.⁷ Most recently, a Korean singer named Psy and his horse-riding dance in his rap song "Gangnam style" has gained popularity across the world.⁸ There have been a multitude of video clips on YouTube showing that groups of people from kids to the elderly from all over the world have followed the main steps of Psy's horse-riding dance -- putting right hand over left hand, keeping them loose as if holding a rein while stepping to the right and left with a slight jump several times like galloping. Not only Korean TV but also American, Japanese, Chinese, and British broadcasts have commented upon a hyperbolic boom of Psy's Gangnam style across the world and featured parody versions of "xx style" produced by people from various countries.⁹ Several Korean popular culture critics have suggested that Psy's horse-riding craze in the 2010s all over the world reveals a

popularity similar to Macarena, a Spanish dance song that was an international hit during the mid-1990s.¹⁰ The popularity of these Korean popular dance-singers in other parts of the world shows that Korea is also in the course of producing and exporting Korean popular culture and that Koreans engages with transnational cultural practices in the contemporary age of globalization. This engagement provides a crucial optic for comprehending and situating the re-purposing of “Laban” methods in Korean culture by female Korean transmigrators.

Globalization

Globalization is variously conceptualized by theorists as “a far-reaching change in the nature of social space”; “the compression of the world and the intensification of consciousness of the world as a whole... both concrete global interdependence and consciousness of the global whole”; “the intensification of worldwide social relations which link distant localities in such a way that local happenings are shaped by events occurring many miles away and vice versa”; “a social process in which the constraints of geography on economic, political, social, and cultural arrangements recede, in which people become increasingly aware that they are receding and in which people act accordingly”; and “a process which embodies a transformation in the spatial organization of social organization of social relations and transactions -- assessed in terms of their extensity, intensity, velocity and impact -- generating transcontinental or interregional flows and networks of activity, interaction, and the exercise of power.”¹¹ What they have in common is the view that globalization is a particular worldwide process involving a

broadening, deepening and speeding up of multiple transnational networks in all aspects of everyday life -- economic, political, social, cultural and ideological.

Immanuel Willerstein and Roland Robertson find the historical origin for globalization in the sixteenth century when the maritime European Empires contributed to world trade between the Eastern and Western hemispheres via European colonization. Anthony Giddens traces the concept back to nineteenth-century Western imperialism particularly in Africa and Asia, when the revolution of transport and manufacturing technology such as steamships and railroads powered up the expansion of international trade.¹² However, several contemporary scholars argue that globalization since the late twentieth century can be distinguished from that in the nineteenth century in that it involves thickened and speeded up worldwide networks resulting from development of computer technology and low-cost telecommunication, a surge of involvement of non-western countries in the world economy, expansion of liberal market norms to the world, and increased quantities of multinational/transnational production and trade, and declines and falls in socialism (Miyoshi 1996, Hogi Kim 1999, Garrett 2000, Keohane and Nye. Jr 2000, and Amartya 2002,).¹³ Also, the notion of contemporary globalization differs from the narrower definition of interdependence. Robert O. Keohane and Joseph S. Nye Jr. discuss the relationship between interdependence and globalism. While interdependence refers to “situations characterized by reciprocal effects among countries or among actors in different countries,” globalism refers to “networks of connections (multiple relationships), not to single linkages.”¹⁴ Thus, specific activities that certain individuals or nations undertake internationally -- selling and buying goods or military

interdependence between the United States and Japan without losing the economic and military role of each nation-state -- imply the condition of interdependence. Although international or interdependent relations among nations are part of globalization, they do not by themselves comprise globalization. Koehane and Nye Jr. argue that globalization involves multicontinental-distance networks, flows of goods and capital, and transports of knowledge, materials, and people conforming to the world economy order. I conceive the definition of globalization as a worldwide process since the late twentieth century that intensifies multiple transnational networks in various domains of everyday life. However, I do not follow political-economists such as Susan Strange and Kenichi Ohmae who argue that increased transnational networks will eventually cause the demise of nation-states. Rather, I support sociologist Saskia Sassen's view that the role of nation-states is complexly linked with globalization.

In "Spatialities and Temporalities of the Global: Elements for a Theorization" (2000), Sassen claims that late twentieth-century economic globalization revealed the overlapping and interactive relationship between the national and the global. Sassen argues that rapid technological change, increased flows of immigrant workers, and mushrooming transnational networks during that period reshaped spatiotemporal boundaries of the nation-state. Yet, she rejects the conjoined theories of hypermobility and time-space compression of globalization. That is, although economic globalization extends the economy beyond the boundaries of the nation-states, Sassen states that global processes are often strategically located/constituted in national spaces, where they are put into operation usually with the help of legal measures taken by state institutions. To

Sassen the nation-state and globalization strategically coexist and interpenetrate one another; this coexistence I argue is revealed in the case of South Korea. South Korea's globalization process has not caused the demise of the role of the Korean state. Rather, the Korean state strategically has initiated the globalization project in various domestic sectors in order to lead the nation to building a first-tier country in the twenty-first century.

I also do not follow some political-economists' notion of globalization that has a tendency to make the world as one since such a process of totalizing the world economy might erase differences and particularities among nation-states and within a nation.¹⁵ Rather, I join with other cultural studies scholars such as Arif Dirlik and Arjun Appadurai who reject this idea and articulate a cultural frame for globalization. These scholars argue that globalization does not homogenize the world, because global flows are unavoidably tied up with local processes of particularization and resistance. In "The Global in the Local" (1996), Dirlik reconceptualizes "traditional" localism that has been romanticized and generalized within a political form of nation-state. Dirlik argues that a contemporary local is a site both of promise and predicament. That is, on the one hand, the local needs to respond to the liberal logic of global capitalism, which has increased global motions of peoples, capitals, and finances, and weakened boundaries of nations. On the other hand, the local resists global capitalism. For example, Chinese people have emphasized Confucian values in order to resist Euro-American teleologies and concepts while China began to open up to the world market for its economic development in the late twentieth century.¹⁶ In *Modernity at Large: Cultural Dimension of Globalization* (1996),

Appadurai voices a concept of “disjuncture” as a cultural dynamic that rejects a singular and all-encompassing cultural homogenization, and that highlights complex and fractal dimensions of cultural flow in globalization. He also argues that a complicated, disjunct, and hybrid sense of local identities produced within deterritorialized and transnational global forces challenge existing center-periphery models predominant in global power structures. Both Dirlik and Appadurai reject uni-directional flows from center to periphery in patterns of globalization. I use these theorists’ arguments in my study in order to emphasize roles played simultaneously by nation-states and individuals that engage with local processes of particularization and resistance in globalization. However, I do not entirely follow their construction of a top-down model that conceives the global as (ruling) political-economic frameworks and the local as (reactive) cultural dynamics. Instead, I follow Aihwa Ong’s view that suggests horizontal relations between nation-states and global capital in the process of transnational networks.¹⁷

In the 2010s, “global” and “globalization” are terms widely used in South Korean society. I frequently encounter the motto “Global Korea” in media commercials, tourist brochures, airport hallways and street banners in South Korea. The motto “Global Korea” is not, however, just a slogan. I argue that “global” has become a social and cultural phenomenon pervading every corner of contemporary Korean society. I sensed an increased range and speed of transnational networks whenever I visited my family in South Korea during the past ten years. During my last visit to South Korea between 2011 and 2012, I observed that many public facilities such as banks, subway/train stations, museums, theaters, and cinemas provide information booklets not only in Korean but also

in English, Japanese, Chinese, French, and German. At Korean local department stores, I was swamped with a great deal of choices that I could make from numerous foreign goods including clothes, shoes, bags, food, fruits, furniture, and kitchen wares displayed next to domestic goods. While walking down the streets of Seoul and Busan, metropolitan cities of South Korea, I encountered Starbucks, The Coffee Bean & Tea Leaf, Dunkin' Donuts, and Baskin-Robbins, those shops that I can easily find on street corner in New York and Los Angeles. I found a number of language institutions that offer English, Chinese, Japanese, and Spanish classes provided by native speakers in Gangnam, Myung-dong, and Itaewon, busy districts located in Seoul. It was not hard to find tourists from North/South America, Europe, South East/East Asia, and Australia in famous tourist places in Seoul, Busan, Gangwon province, and Jeju Island. When I went to Myung-dong to see my friend for lunch, I saw many tour groups, mostly from China and Japan, going in and out of shopping malls with a handful of shopping bags. These were only a few examples that made me feel at home in the world.

The changing landscape of Seoul, capital of South Korea, especially illuminates how quickly it responds to globalization. In the 2010s, the Seoul metropolitan area, including neighboring regions of Incheon and Gyeonggi province, has a population of 24,500,000 people (about half the total population in South Korea). Seoul hosts a great number of transnational and international corporations, banking institutions, financial investment companies, and service workforces while particularly designating Yeouido, Yeoksam-dong, and Samsung-dong as Global Business Zones. Seoul has also accommodated 255,000 foreigners from 152 countries among 10 million residents and

designated “Global Zones” such as Yeonnam, Seorae Village, Ichon, and Itaewon-Hannam to provide language barrier-free areas in the city.¹⁸ In 2010, Seoul held the G20 Summit, a meeting of leaders of the 20 most important economies in the world, showing the city’s potential to be a “global city” or a hub of the global economic system in Asia similar to New York, Paris, London, and Tokyo. In the introduction of *The Global City*, Saskia Sassen points to New York, London, Tokyo, Frankfurt, and Paris as examples of global cities. She characterizes four functions of these global cities: “[f]irst, as highly concentrated command points in the organization of the world economy; second, as key locations for finance and for specialized service forms, which have replaced manufacturing as the leading economic sectors; third, as sites of production, including the production of innovations, in these leading industries; and forth, as markets for the products and innovations produced.”¹⁹ I think that Seoul is moving toward becoming a global city that satisfies these four functions. It is not surprising that the 2010 survey conducted by the American journal *Foreign Policy* ranked Seoul as the tenth most globalized city.²⁰

South Korean society has greatly intensified and broadened worldwide social, economic, political, and cultural networks responding to globalization since the 1990s. This chapter presents shifts in Korean domestic structures since the 1990s in the realms of economy, politics, education, and arts and culture, shifts and sectors that respond to globalization. It then specifically looks at how South Korea’s globalization force has shaped changes in professional dance performance and higher education. Through contextual inquiry into Korean society in general and dance in particular, I situate Korean

dance people's transportation and adaptation of western "Laban" methods in South Korea for public dance/movement education within an early twenty-first century historical moment and a discourse of globalization.

SHIFTS IN SOUTH KOREA'S DOMESTIC SECTORS IN RESPONSE TO GLOBALIZATION AND DEMOCRATIZATION

Change! Reform! As I recall the social atmosphere in early to mid-1990s South Korea, those words visually and audibly replay in my memory. At that time, I was an Arts High School student. Matriculating in a university entrance examination-oriented school system in highly competitive Korean educational situations, all I did was go to school early in the morning; study and dance rigorously all day long; return home totally exhausted in late evening; and do homework and prepare for exams before I crashed out every night. I did not have time to think about things other than entering a top-ranked dance department at a prestigious university in South Korea. Many Korean teachers and parents used to tell their students and children, "You can do whatever you want, after you enter a university." This very confined high school life was monotonous. Nonetheless, I could sense a rapidly changing social atmosphere around me. I could not but sense this shift since a new educational policy changed the existing university entrance examination system at that time, placing new emphasis on overall high school performance rather than simply the exams. I remember that teachers, students, and parents were all baffled to adjust to a suddenly changed test system for university entrance. After the first civilian president was elected by popular vote in 1993, "reform," "change," "globalization," and "democratization" became popular words that I easily encountered in every corner of

Korean society. Korean newspapers, broadcasting, and other mass media frequently featured breaking news in which the president announced new policies to reform Korean domestic structures in order to elevate the nation's systems to a world-class level in response to globalization. I felt promising energies that transformed the nation to a democratic, post-industrial, information, and technology society, keeping up with the changing world process. At the same time, those mediums also featured breaking news about dark results from the nation's fast industrialization and urbanization -- for example, the 1994 *Sungsu* Bridge Collapse and 1995 *Sampung* Department Store Collapse in Seoul, leaving over 1,500 dead and wounded bodies. South Korea had a turbulent transitional moment, moving from a past to a future with numerous constructions and deconstructions at the same time.

Kim Young Sam Government's Globalization Project (1993-1998)

In the 1980s, when contemporary globalization forces spread out across the world, South Korea opened to the system of the world economy. Under the motto of internationalization, the government liberalized restriction on overseas travel for Korean citizens in 1989. The government realized that South Korea should keep up with a rapidly interdependent world situation, accelerated by the development of computer technology, the increase of multinational corporations, and the emergence of information and service industries in the 1970s and 80s. Also, after the nation's successful hosting of international events -- the 1986 Seoul Asian Games and the 1988 Seoul Olympics -- the South Korean government felt the need to introduce Korea's national greatness to the world.

However, globalization [*segyeuwha*] in South Korea did not officially begin until 1995 when the Kim Young Sam government announced *segyeuwha* project. President Youngsam Kim made public speech on 6 January in 1995,

Fellow citizens: Globalization is the shortcut which will lead us to building a first-class country in the 21st-century. That is why I revealed my plan for globalization and the government has concentrated all of its energy in forging ahead with it. It is aimed at realizing globalization in all sectors – politics, foreign affairs, economy, society, education, culture and sports. To this end, it is necessary to enhance our viewpoints, way of thinking, system and practices to the world class level.²¹

In *Korea's Globalization* (2000), Samuel Kim et al point out that the state initiated South Korea's globalization with the promise to raise domestic economic and political structures to the global standard in the age of boundless competition. According to Kim et al, both internal and external factors caused South Korea to open to the world economy. Firstly, *chaebol* (big business)-oriented and state-governed economic growth focusing on steel manufacturing and shipbuilding in the 1960s and 70s fell off after the peak period of the mid 1980s. This was not only because the United States increased its protectionism against South Korean products but also because the world-dominated market structure shifted from manufacturing industry to service and finance industry in the same period. Secondly, cheaper goods from Southeast Asia and China as well as high wage paid to Korean workers weakened South Korea's competitiveness in international export markets. Thirdly, western advanced nations pushed developing Asian countries such as South Korea, Taiwan, and the Philippines, to conform to world economy norms and join international institutions such as the World Trade Organization (WTO). Also, South Korea's settlement of the Uruguay Round in 1993 for opening the Korean

agricultural market to the world directly led to South Korea's broadening of its economy to the world economy.

Under the "New Economic Policy," the Kim Young Sam government reformed its domestic economic structure from government-led and export-driven manufacturing industry to the market-led semiconductor, telecommunication, and finance industry. In order to strengthen the state's market liberalization policy, the Kim Young Sam government formed a new superagency, the Ministry of Finance and Economy (1994), and joined the World Trade Organization (WTO) in 1995, and joined the Organization for Economic Co-operation and Development (OECD) in 1996. The state's active involvement in these global institutions pressured South Korea to liberalize restrictions and regulations on economic exchanges of goods, finance, capital, distribution, and service across the world. This liberalization also caused the immigration of an increased number of foreign workers to South Korea, mostly from China, the Philippines, Malaysia, Thailand, India, Pakistan, and Bangladesh. Studies show that Korean enterprises' foreign loans and their direct investments overseas, as well as foreign financial investment in Korean companies, rapidly increased during the period between 1993 and 1998.²² Also, South Korea hosted about 57,000 foreign industrial trainees in designated workforces, particularly construction, small-sized, and low-skilled manufacturing job places, as of 1996.²³ Korean society was moving to a post-industrial stage in which workforce and economic institutions became more liberal and multi- and trans-national, responding to free market ideology in late capitalism.

In South Korea, students, workers, civil groups, and left-wing politicians participated in democratic, popular, and labor movements during the 1960s, 70s, and 80s. However, their protests, strikes, and voices were repressed by the military junta, justified by protecting South Korea's industrialization, urbanization, and economic development.²⁴ After a transitional era of the Roh Tae Woo presidency (1988 to 1993) for the democratization of Korean politics, the Kim Young Sam government radically reformed its politics to consolidate democracy and moved away from previous long-lasting authoritarian rule under military governments. For example, the state implemented the Public Servants' Ethics Law (1993), the Real-Name Accounting System (1993), the Political Reform Bills (1994), and the Local Autonomy System Law (1995).²⁵ Kim also put two former presidents -- Doowhan Chun and Taewoo Roh -- on public trial on bribery and sedition charges in 1995. As a democratic reformer, Kim conducted these actions to eliminate corruption and irregularities, build clean politics, promote local autonomy and self-governance, and rectify the authoritarian past. The Kim Young Sam model of democracy stressed anti-authoritarianism and placed great weight on the role played by civil organizations in governance, in addition to that of the state; it distinguished itself thereby from the preceding governments.

In the processes of consolidating political democracy and economic liberalization, the Kim Young Sam government reformed other domains in the new age of globalization. Kim set up a new foreign policy and diplomacy based on *Sadae Kyorin* (Serve the Great and Promote Neighborliness) ideology in order to diversify South Korea's foreign relations and promote smooth global activities. Particularly, Kim made a series of

diplomatic state visits to the United States, Japan, and China, while maintaining good relations with them. The United States-North Korea Geneva talks on nuclear issues in 1993-1994 demonstrated this since South Korea played a supportive role to the United States on the sidelines, although it did not get directly involved.²⁶ I concur with Youngwhan Kihl (2005)'s argument that such diplomatic strategies aimed to foster trade and economic relations with those nations, on the one hand, and curb North Korea's military threat, on the other hand.

In the process of globalization, the Kim Young Sam government put the most significant effort into the educational realm. The state organized the Education Reform Committee and enacted 5.31 Education Reforms (1995) in order to establish a new educational policy. The newly enacted Education Reforms emphasized "learner-centered," "diversified," "autonomous," "free and equal," "computerized," and "qualified" educational approaches and school systems to prepare Korean students to catch up with knowledge and information-driven societies in the twenty-first century. These new approaches differed radically from unified, controlled, regulated, and teacher-centered educational approaches exercised during the previous military regimes.²⁷ Another remarkable change was that the Korean state reinforced English education in both public schools and universities, as it perceived English to be a global language of business. I claim that the Korean government's emphasis on English education prompted a significant number of Korean students' study abroad in English-speaking nations and a private English-tutoring boom in South Korea during the late 1990s and the early twenty-

first century, under the name of increasing Korean people's language competitiveness in the world market.

The Kim Young Sam government made new policies regarding culture and the arts as well as social welfare. The government announced Five-Year Plan of Promoting Culture and Art (1993) by addressing five primary directions of cultural policy. They were "1) from censorship to autonomy 2) from Seoul to regions 3) from cultural producers to cultural consumers 4) from division to unity 5) to a wider world."²⁸ Those policy directions aimed to eliminate the government's cultural regulation and censorship, to move away from focusing on relatively few professionals and on artists-centered cultural activities, and to reduce emphasis on the city of Seoul, all of which were predominant practices under the preceding authoritarian military governments.²⁹ The new government emphasized equal access to cultural experience by all Korean people, and it extended funding support to a variety of aesthetics and genres, under the motto of cultural democracy. In this context, the notion of "cultural democracy" signaled anti-hierarchical, anti-authoritarian, and egalitarian practices. Although the new cultural policy could not immediately alter the existing cultural structures, it brought the government's democratic ideologies of anti-elite leadership and reduction of hierarchy to the country's cultural realm as well. High art forms and popular culture began to coexist visibly in mainstream arts productions. Many more people, and wider ranges of people began to engage with cultural production and consumption, and in the 1990s an increased number of cultural facilities opened in regions.³⁰ Further, Kim set up a social welfare system to meet the global standard by expanding coverage for the indigent; computerizing the social security

system to appeal to business to be more involved in employee welfare; and appealing for private sector involvement or self-help programs to increase public support for the socially marginalized.³¹ The government's actions reveal that South Korea was moving away from authoritarian dictatorship and hierarchical structures in the citizens' cultural and social activities. Also, they show that the government tried to re-establish quality public services to promote the nation as an advanced welfare nation. Overall, I speculate that the government's reformation of political, educational, cultural and social structures to meet the global standard related to its globalization plan that aimed to build South Korea into a first-class country in the twenty-first century.

The Kim Young Sam government radically changed systems in various social domains and moved from authoritarian to democratic, from closed to open, and from controlled to autonomous Korean society. However, several Korean scholars are skeptical about this new civilian government's reformation under the globalization project. Samuel Kim and Khil assert that the government's strategic choice of the top-down *seggyehwa* project was more of a slogan than a coherent policy.³² South Korea's financial crisis, along with other Asian countries' economic collapse (1997-1998)³³, resulted in the nation turning to the International Monetary Fund (IMF) for financial bailout in 1997. The crisis revealed a misdirected campaign to "catch up with the West" in unprepared Korean domestic situations through the Kim Young Sam government's *seggyehwa* project.³⁴ Domestic structures in the banking system and financial sectors were poorly reformed in a hurried way to deal with the world market norms. Unfortunately, during South Korea's IMF era (1997 to 2001), South Korea faced a series of major corporate bankruptcies and

high rate of unemployment.³⁵ Nonetheless, I argue that globalization forces continued and accelerated in every aspect of South Korea's society while increasing Korean people's demand for democratic social and political structures even during and after the IMF era.

Accelerated Globalization and Democratization Processes Since the Late 1990s

The following administrations of Kim Dae Jung (1998 to 2003), Noh Mu Hyun (2003 to 2008), and Lee Myung Bak (2008 to 2013) continued to implement strategies to reach the world economy norms in a wider range of Korea's economic sector. The governments eased the pressures of debt servicing, increased foreign direct investment and trade, and lowered the domestic interest rate and exchange rate.³⁶ Also, they privatized many national and local corporations and let these corporations flexibly operate transnationally. Politically, the Kim Dae Jung and Noh Mu Hyun governments fostered social democracy that emphasized equity and egalitarianism with regard to human rights and the liberty of the people.³⁷ The accentuated development of democracy in part resulted from the proliferation in numbers of institutionalized labor unions, candle strikes, and public assemblies to fight against mistreatment and unequal power relations in various sectors. Socially, South Korea has become a more multicultural, multiracial, and multiethnic society with over 1,000,000 foreign people from 40 countries resident in 2007, compared to 95,778 in 1994.³⁸ In the education sector, Korean public and private schools have given a greater emphasis to English education. Early study abroad, particularly in English-speaking nations such as the US, Canada, Australia, and

Singapore, has remarkably increased in the early twenty-first century.³⁹ Also, eleven more foreign language high schools were founded between 2006 and 2008 during the Noh Mu Hyun administration.⁴⁰ A number of international schools, where all the classes were taught in English, were founded during the Lee Myung Bak administration. These included Korean International School in Jeju Island and Chadwick International School in Seoul.⁴¹

In the cultural sector, liberalized regulations of media and technology led to flourishing importation of world cultural materials, particularly from western advanced nations, while fostering Korea's cultural industries to export Korean culture to the world.⁴² I argue, like other Korean scholars,⁴³ the Korean governments' support for the nation's cultural industries directly relates to the nation's economic growth, since the expanded consumption of Korean popular culture in other parts of the world can add to the nation's export income. The governments' support can be also related to the enhancement of the nation's market competitiveness, since the international success of Korean cultural industries might attract foreign consumers to buy Korean products and to visit Korea. In any case, the Korean governments' support of cultural industries is tightly linked with the economic realm.

South Korea's accelerated globalization drive, however, has brought problematic outcomes. I argue that Korean governments' support for privatization in education, culture, and the arts has brought marketization and commercialization of knowledge, culture, and the arts. For example, privatization in education has stimulated a private tutoring boom and weakened the power of public schools while increasing competitions

among commercial education businesses.⁴⁴ Also, weaknesses of globalization -- inequity and polarization in terms of political, social, economic opportunities, benefits, power, and rights -- has appeared in South Korea as well. In “Inequality Persists despite Economic Success” (2008), Sungkyun Lee points out that income distribution became more polarized, creating greater numbers of low-income people compared to the period before the IMF crisis. According to Lee, such an income polarization has partially resulted from structural changes in the economy during South Korea’s globalization process, which applies “flexible” work systems that hire more contingent workers. Moreover, although the South Korean government has developed more welfare programs than in the past such as Employment Insurance and the National Basic Livelihood Security System, wealth redistribution has not strongly stabilized for the working poor.⁴⁵ The polarization between the rich and the poor has then caused the polarization of opportunities for educational attainment, global access, and cultural experiences between the two groups. Also, the more democratic and multicultural social atmosphere that emerged in the process of South Korea’s globalization has not solved the problematic inequity, for example, between males and females, between Korean workers and foreign workers, and Korean-ethnic and other ethnic groups. Most women who work still have lower income and unstable employment conditions compared to that of men. No stable policies and institutions have been established to support equal rights and welfare programs such as medical insurance for low-income migrant workers, foreign women particularly from South-East Asian countries for interracial marriage, and multiethnic children.

Globalization and democratization are two primary forces that have fueled dramatic shifts in South Korea's domestic structures since the 1990s. Although individual Korean people might have responded to them differently, I claim that their everyday life activities are in the process of negotiating with those dominant forces in the early twenty-first century. In what follows, I present how changes in the dance realm as a microcosm of overall shifts of culture and the arts have occurred in response to globalization and democratization.

SHIFTS IN DANCE SINCE THE 1990S: THE TERRAINS OF "PERFORMING ARTS" AND "HIGHER EDUCATION"

I walked down from Samchung-dong to the Gwangwhamoon subway station after I had a light dinner with one of my teachers. While I was passing Gwanghwamoon, a busy area surrounded by Seoul City Hall buildings and many big companies, I heard Korean instrumental sounds from *Sejong* Cultural Center. I chased the sound and found a number of passersby gathered to watch a show in front of the Center. I stood next to them. There, dancers were performing Korean traditional dance on a small outdoor stage temporarily established in a square garden in front of the Center. A group of office workers, couples, family, and individuals sat on the stone entrance steps of the Center and watched the show. The audience looked less formal than they did in conventional concert dance performance situations, as there were no strict rules that the audience needed to abide by. I saw people coming in and leaving during the show. Some of them were eating and drinking while watching the show.

I found a poster with the event schedule, posted on a column of the building: “2008 Sejong Night Festival from 6 May to 13 June at 8pm.” Performances from various artists and arts companies -- pop musicians, jazz bands, rock bands, symphony orchestra, ballet companies, contemporary dance companies, Korean dance companies, b-boys crews, musical companies, Korean music companies, and folk music companies -- were scheduled for each night to offer free cultural events to Seoul citizens. This kind of public festival is not a unique event any more in twenty-first century South Korea. However, recalling that night, I again realize a close relationship between shifts in the Korean governments’ cultural policies since the 1990s and changes in professional performing arts fields since then.

Structural Changes in Professional Dance Performance Since the 1990s

Since the 1990s, South Korea’s dance structures have changed just as other domestic structures, in response to South Korea’s globalization and democratization processes. I present five aspects of professional dance performance that have undergone changes. They include decentralization of Seoul-centered dance activities, popularization of dance, privatization of theaters, proliferation of international networks and exchanges, and revitalization of traditional Korean dance.

Similar to professional music performance, professional dance performance activities were concentrated in Seoul until the 1980s. From the 1960s to the 1980s, for example, most big and small dance performances were held in arts and cultural centers and theaters located in Seoul. These included National Theater of Korea, *Sejong Cultural Center*, Little Angels’ Arts Center (now called Universal Arts Center) as well as

Daehakro Art Center/*Batangol* Art Center. Major professional dance companies such as National Dance Company, National Ballet Company, and Universal Ballet Company, as well as most university-based small dance companies, were located in Seoul. Also, the annual “Seoul Dance Festival,” founded in 1978, played a significant role in centralizing Seoul-based dance companies and activities until the “National Dance Festival” was inaugurated in 1992. According to dance critic Taewon Kim, only a few dance activities occurred in Busan and Gwahanju, the second and sixth largest cities of South Korea, until the 1990s. In the 1980s, only one City Dance Company existed in Gwhangju. Busan produced forty to sixty dance performances a year, a tenth of the number of dance performances presented in Seoul in the late 1980s.

However, in the early 1990s, Seoul-centered dance activities declined or collapsed. This resulted from the government’s promotion of local autonomy and various regions’ establishment of their own cultural centers and theaters as a means to reduce a gap between Seoul and regions and to increase citizens’ access to cultural and artistic experience. Consequently, the number of dance companies and dance events formed at the regional level have increased -- in Busan, Gwhangju, Daegu, Incheon, Daejeon, Chungju, Chunju, and Iksan. For example, Iksan *Sapo* Contemporary Dance Company, Daegu City Contemporary Dance Company, and Chungju *Saeam* Dance Company, all founded in the 1990s, have gained public attention across the nation while producing a great number of significant dance works. Also, “Busan Summer Dance Festival,” “Gwangju Biennale,” and “Juksan International Arts Festival,” founded in the 1990s, have decentralized the geographic scope for both domestic and international dance

activities and events beyond Seoul. Besides, several Korean dance critics have argued that no significant difference in quality can be found between “Seoul Dance Festival” and “National Dance Festival.”⁴⁶ Nonetheless, despite the growth in number of regional dance activities, they have not exceeded the number of international and domestic dance performances that continue to be held in Seoul still in the early twenty-first century.⁴⁷ I argue that a gap in the number of dance performances between Seoul and regions is reduced. However, it still exists.

Until the 1990s, ticket costs for theatrical dance performances, similar to music concerts and art exhibitions, were relatively expensive, and events were considered as high-class entertainment. Also, subjects that those arts genres dealt with were deemed obscure and unappealing by larger groups of people in South Korea. In most cases, groups consumed those arts events as a means to support their own community or to brag of their social, economic, intellectual, and professional positions. However, since the 1990s when the government promoted policies to increase access to cultural experience, dance artists and company directors have endeavored to reach a broader audience and reduce the cost of attending their shows. For example, the National Ballet Company started “The Ballet with Commentary” project in 1997 while selling inexpensive tickets (price ranged from \$5 to \$15). The project has aimed to make ballet more accessible to the public by changing people’s prevalent perception that ballet is something special, high class, expensive, difficult to understand, and distant from life concerns.⁴⁸ Dance artists and companies that participate in the “Sejong Cultural Center’s Fountain Square Festival” in front of Sejong Cultural Center during springs and falls provide another

example of how they have strived to make dance more approachable to the public.⁴⁹ The festival began in 1988 as part of Sejong Cultural Center's outdoor performance project in order to provide the public with free events during lunchtime and after work.⁵⁰ Also, Sejong Cultural Center's approach to combining high cultural art forms and popular culture through the festival outdoor venue programming constituted a radical change because until then, this venue only booked classical performing arts.

Some contemporary dance artists incorporated popular dance forms in their dance productions as a strategy for aesthetic diversity. For example, Chungja Choi and Jongduk Kim integrated Korean dance and modern dance with hip-hop and jazz dance, respectively, in "Men on the Beach (*Haebyunewi Namja*)" (1995) and "Four Seasons -- Tears of the Puppet (*Sagye -- Kokdueui Nunmul*)" (2009). Dongwan Yoo choreographed "The Bodiestra" (2008) by incorporating modern dance and jazz dance while Heeja Chung integrated classical ballet and hip-hop and dance sports in "I Want to be a Swan (*Baekjoga Deuigosipuhyo*)" (2011). I claim that this has been a remarkable shift because dance productions until the 1990s kept their distance from low-valued popular dance culture in South Korean society. During the 1960s, 70s, and 80s, most dance productions focused on presenting spectacular dance repertoires or inner-directed individual creativity through ballet, modern dance, or Korean creative dance forms. At that time, most dance productions reinforced the three dance forms as platforms for high cultural aesthetics, separate and distinct from pedestrian movement and popular dance forms like hip-hop. I want to note that blurring the boundary between high culture and popular culture is not a phenomenon unique to dance. A number of music performances have mounted classical

music symphony with Korean pop songs; opera arias and musical songs; and classical and jazz music.⁵¹ I speculate that the hierarchy between high art and popular culture has been less pronounced in the twenty-first century Korean performing arts field, in line with the governmental policy of cultural democracy that fosters equal values in diverse aesthetics.

The Korean governments' support for privatization in various domestic sectors in the process of globalization has contributed to privatization of dance theaters since the late 1990s while giving rise to experimental small dance studios as an alternative dance performance space. After the IMF era, the state privatized a number of public facilities and organizations, including public theaters, in order to enhance their market competitiveness and reduce the government's political involvement. Privatizing theaters, however, has brought an uneasy performing condition for artists due to the increase in stage rental fees, free-lance staff and technician's fees, and production fees as well as the theater employees' frequent strikes. Also, the Korean state's Culture and Arts Promotion Fund has moved away from concentrating its funding support on artists' creative activities due to its 1990s and early 2000s policy shifts towards expanding funds to increase a larger population's access to culture and the arts. As a result, dance artists from independent dance companies and university-based dance companies possessing limited budgets found it difficult to produce their work in large-scale theaters. Interestingly, such a constrained performance environment has come together with the emergence of experimental dance events and low-budget studio dance spaces during the same period. For example, HyoJin Kim's group performed "Subway Theater 2000" in the subway

platforms and escalators interacting with passersby. Kim's work not only blurred the boundary between the performer and the audience but also broke the convention of using proscenium stages for dance.

Two other alternative performance spaces that emerged in the 2000s are Dance Studio 6-D and M theater (130 seats or less). They are private low budget theaters for dance performance only, and they provide both new and experienced choreographers/dancers a space to experiment and share various choreographic and creative possibilities, in works of twenty minutes or less duration. Noticeably, through M Theater's annual projects or showcases such as "New Choreographer – Next," "Festivals for Rising Choreographers," and "Dance and Ritual," many dance artists have applied an interdisciplinary approach to dance performances. For example, Sujung Kim, Jongchul Shin, Sol Shin and Wonjun Choi experimented with dance by collaborating with multimedia technology while Haejun Lee and Sunmi Hong integrated dance with stage plays.⁵² I want to note that not all this experiment was due to Korean government's policy and artists' response to it. It is quite likely that 1970s' and 80s' Korean artists were familiar with some experimental dance practiced in other parts of the world -- Europe and America. In South Korea, it was the governmental policy in the 1990s that helped catalyze the increase in quantity of experimental work. I acknowledge that emergence of experimental dance practices resulted from other factors as well.

The privatization of dance theaters has contributed to aesthetic diversity with more experimental, improvisational, and hybrid dance practices, while moving beyond the previous concert dance limitation to the genres of ballet, Korean creative dance, and

modern dance. Additionally, it has supported the emergence of talented young choreographers' debut in the mainstream dance field, while challenging dance professors and senior choreographers who were leading most dance productions until the 2000s. This has in part resulted from small-scale dance studio spaces' offer of platforms that enable young and low- or modestly funded choreographers with fewer resources to have the opportunity to mount their work in public.

South Korea's globalization process has directly fostered a wide range of international exchanges in concert dance since the 1990s. This does not mean that no international exchanges existed in the field until then. From the 1960s to the 1980s, the Korean government played a significant role in dispatching a few major Korean dance companies on tour, such as Little Angel's Dance Company, as a means to facilitate diplomacy or introduce "Korean" dances or dances performed by Koreans to the world. Koreans' direct exposure to world dance was also limited, since only a few world-famous ballet companies such as American Ballet Theater and Kirov Ballet Company were invited to perform in South Korea in the 1980s.⁵³

It was after the 1990s that the dance field has responded to globalization, by hosting a great number of international festivals, performances, and workshops in South Korea and facilitating Korean dance artists to go abroad and perform on international stages. For example, the Korean dance community established branch organizations of several international dance institutions such as World Dance Alliance (1995-) and International Dance Council – UNESCO (1996-) since the mid-1990s. These institutions have aimed to play a role in promoting international exchanges of dance through inviting

qualified foreign dance companies, artists, and theater and festival directors to the Korean local dance community and supporting Korean dancers' participation in international dance contests and festivals.⁵⁴ Also, the Korean dance community has promoted international festivals such as “Anseong-Juksan International Arts Festival (1995-),” CID-UNESCO affiliated “Seoul International Dance Festival (1998-),” and “International Improvisational Dance Festival (2001-).” These festivals have operated as international exchange channels for inviting international artists and companies to South Korea, for collaborations between domestic and foreign dance artists, and for introducing Korean dance productions to world artists. Since the turn of the twenty-first century, large-scale arts centers such as Sejong Cultural Center, Seoul Arts Center, and LG Arts Center have also actively invited foreign ballet and contemporary dance companies and dance artists to South Korea. A few among many dance companies invited to Korean local theaters over the past ten years include Aalto Ballet Theater Essen and Tanztheater Wuppertal Pina Bausch from Germany; Aguibou Sanou from Burkina Faso; Airdance Company from the Philippines; Rambert Dance Company and Akram Khan from Britain; Cunningham Dance Company; Parsons Dance Company and American Ballet Theatre from the US; and Eifman Ballet of St. Petersburg and Russian National Ballet Theatre from Russia.⁵⁵

At the same time, the Korean dance community has attempted to develop the quality of domestic dance productions that target audiences in other parts of the world. An increased number of small dance companies such as *Didim* Dance Company, *Chanmuhwui*, and *Teitmaru* Dance Company, in addition to National and City Dance

Companies and Universal Ballet Company, have introduced contemporary “Korean” dance productions to international stages across Western and Eastern Europe, North America, South-east and East Asia, and Australia. Also, an increased number of Korean artists have received prizes and awards since the mid-1990s in internationally well-known ballet and contemporary dance contests in Paris, Moscow, Luxemburg, New York, and Tokyo. For example, ballet dancers such as Jiyoung Kim and Younggul Kim won third prizes in dance contests in the US and Russia, respectively. Youngjun Ahn and Jongchul Shin won first and second prizes, respectively, in the 2000 Paris contemporary dance contest. A growing number of Korean dance artists have also participated in foreign dance companies since the late 1990s. Ballet and contemporary dancers such as Nayoung Kim, Youngin Lee, Juyoon Bae, Aena Kang, and Eunyoung Lee have been cast in professional dance companies in Germany, Russia, the United States and Paris.⁵⁶

While Korean dance artists’ and companies’ expansion to international stages as well as foreign counterparts’ invitation to South Korea’s local stages has been significant since the 1990s, some Korean dance artists have reacted to globalization by attempting to revitalize Korean traditional dance performances. During the 1980s, Korean traditional dance was neglected in the mainstream dance scene, due to institutional practices of South Korea’s mid-twentieth-century dance modernity that placed more value on artistic experimentation and western dance forms. Except for a few traditional court and folk dances preserved under the government’s Intangible Cultural Properties Protection Act enacted in the 1960s, Korean traditional dance performances in entertainment markets were unpopular compared to mainstream theatrical dance genres -- Korean creative dance,

ballet, and modern dance. However, since the 1990s, some traditional dance practitioners and critics have contributed to the reestablishment of Korean traditional court, folk, temple and shaman dance performances, such as “*Myungmoo Chun*” (1990-) “Korean Traditional Dance by Five Dance Artists” (1991-), among the mainstream performing arts. Additionally, they have aimed to revalorize Korean traditional dance practices as a means to introduce and brand the unique Korean aesthetics and cultural identity of *Han*, *Heung*, and *Jung-joong-dong* in globalization.⁵⁷ Some regional dance festivals such as “Andong International Mask Dance Festival” and “Chunan *Heungtaryeong* Dance Festival” founded in the 1990s have also played a role in revitalizing Korean traditional folk dance. In “The Paradox of Korean Globalization” (2003), Giwook Shin asserts that instead of weakening or removing Korean nationalism, South Korea’s globalization intensifies ethnic/national identity. He notes that some groups of people have protected Korea’s tangible and intangible cultural heritages and tradition -- *Kyungbok-goong*, Buddhist temples, *han-ok* (Korean traditional style house), *han-bok* (Korean traditional clothes), national shaman rituals, *kimchi*, *bibimbap*, ginseng, ceramics, and Korean traditional dance, music, and paintings -- resisting the force of globalization. I argue that these traditionalists’ dance activities support Shin’s view in that globalization forces since the 1990s have not consistently infiltrated all parts of Korean tradition and nationalism. Rather, some Koreans have revitalized traditional cultures and values from “previous decades,” while, as Dirlik and Appadurai put it, challenging western imperialism in globalization.

Although South Korea's globalization and democratization processes have not been the only factors that caused changes in professional dance performance since the 1990s, they were two major social and political forces that shaped structural changes in dance performances and events. I argue that a significantly increased number of international dance festivals and performances might have not been possible without the governments' liberalization of Korean people's and institutions' transnational mobility and networks that respond to globalization. Also, I claim that without the governments' fostering all Koreans' equal access to cultural experience and aesthetic diversity along with the promotion of local autonomy, the emphasis from preceding decades on Seoul-centered, high cultural art-oriented concert dance performances targeted at well-to-do viewers might not have been easily dissolved.

Changes in Dance Programs and Curricula in Higher Education

A survey of website catalogues of dance departments and programs from Korean universities shows substantial changes in the past twenty years. A number of dance departments offer technique and body conditioning classes in jazz, dance sports, flamenco, hip-hop, musical dance, pilates, and yoga, in addition to dance technique classes in the typical three areas of ballet, modern dance and Korean (creative) dance. Dance composition, dance repertory, Korean and western dance history, dance aesthetics and criticism, kinesiology, movement analysis and expression, music for dance, and dance education and pedagogy persist in university curricula, now joined by seminar/lecture courses called "Understanding of Dance Anthropology," "Popular Culture and Dance,"

“Dance Education K-12,” “Pilates and Image,” “Dance Therapy,” “Dance Movement Analysis” “Dance Notation and Practice,” “Researching Dance,” “A Study of Social Dance,” and “Sociology of Dance.”

My cursory survey of 2010s university dance curricula collected material from twenty-two universities located in five different provinces in South Korea.⁵⁸ Some dance departments offer a list of coursework with detailed descriptions, while other departments provide only names of their courses. I acknowledge that it is not possible to tell from this survey which theoretical and methodological approaches are incorporated in each course. Still, the survey makes evident an increased range of coursework and inclusion of popular dance forms in early twenty-first century dance department curricula.

Since the late 1990s, a slight shift towards diversification of dance curricula and program structures has occurred in Korean university dance education programs. From the time when a dance department, separate from physical education, was first initiated in a Korean university -- 1963 at Ewha Woman’s University -- the Korean system has been heavily weighted toward dance technique classes and concentrated on the three areas of ballet, modern dance, and Korean (creative) dance. Until the mid-1990s, studio-based university dance courses aimed to develop dance students’ “technique competence.” This situation has slowly changed since: a number of Korean dance departments and programs have assigned more class hours for dance creation activities such as composition and improvisation. Also, many dance departments have added to their offerings popular dance forms or other physical method classes such as hip-hop, jazz dance, pilates, yoga, and dance sports. I hypothesize that the inclusion of popular dance forms in Korean

university dance curricula has responded to the burgeoning appeal of popular dance practices in Korean society and media since the 1990s.

Many dance departments and programs have expanded the scope of their dance lecture classes while stressing theoretical and methodological development in Korean dance studies. Before the 1990s, dance research (or writing about dance) received peripheral attention, compared to dance making and performance. In the 2010s, I have found that curricula in many dance departments and programs have incorporated a variety of theoretical and methodological approaches to dance studies. They include historical, anthropological, aesthetic, analytical, documenting, sociological, and phenomenological theories and methods for writing about dance and choreography produced largely in South Korea and western cultures.⁵⁹ However, I must note that it is not possible to tell at this level of investigation how much European critical theory might be incorporated.⁶⁰ Also, it is not possible to tell how differently or similarly those theories and methods are taught inside dance departments in South Korea. Nonetheless, the evident expanded scope of academic discourse incorporated in Korean university dance curricula can be read as a significant sign since the late 1990s, the orientation of dance study in the Korean university system has started to move away from “technique competence” and in the direction of equal balance between dance performance and dance research.

Some Korean university dance programs have challenged still further the existing dance major structure based on the three areas of ballet, modern dance, and Korean (creative) dance, and the reinforcement of technique-oriented instruction. For example, Korea National University of Arts was founded in 1996 and instituted a new system with

major tracks for dance technique/performance, dance choreography, and dance research. Daegu Arts University in 2005 established a four-year “Applied-Dance” program; its curricula centered on studio-based instruction of popular dances such as hip-hop, jazz dance, dance sport, salsa, and tap dance. The program has aimed to challenge the existing Korean university dance education system that reinforces the professionalization of dance construed as and limited to “high art” or “theatrical performing arts.” In other words, the country-wide adaption of a three-genre model has changed although the degree of change might be minimal.

University dance education’s international activities have been increased since South Korea’s interest in conforming to the world market has affected its educational sectors. In response to South Korea’s promotion of globalization, privatized universities were compelled to improve their teaching services and facilities to the world-class level and bring students global perspectives on their field of study. In order to offer a global perspective on dance studies and practices to Korean university dance students, dance departments and university-based dance organizations have invited foreign choreographers, dancers, scholars, and critics to their university dance classes/workshops, seminars, and conferences. Such activities were foreclosed or limited in the 1960s, 70s, and 80s due to the military governments’ censorship and regulations on educational institutions’ activities across the country. Hosted by the Korea Modern Dance Association, an “American Dance Festival” was held in Seoul in 1990 and 1991. A week long-dance/choreographic workshop during the festival offered opportunities for many Korean dance students and artists to gain exposure to leading choreographic and

pedagogical styles provided by foreign choreographers and dancers. International conferences hosted by the Korea Dance Education Society and the Korea Society for Dance Documentation in the 2000s offered university dance students exposure to current issues and perspectives in dance studies/practices across the world. At the same time, based on my own experience and conversation with other Korean dance people, I have observed, since the late 1990s, increased numbers of dance students' study abroad, particularly at western universities, in short-term training programs, and at private dance studios. Particularly in the 1990s and 2000s, a significant number of Korean dance students have matriculated in the US in order to earn master's and doctoral degrees or acquire qualifications as professional ballet teachers, movement analysts, and pilates and yoga trainers.

By responding to government-catalyzed globalization and democratization, dance since the 1990s in both professional performing arts and higher education fields has diversified and sought popular culture subject matter across the regions in South Korea. I speculate that an increased number of international interactions in the field of dance since the late 1990s -- foreign dance people's invitation to South Korea or Korean dance people's expansion to the world -- has shaped and been shaped by South Korea's globalization process. However, I notice that, as Korean dance critic Byungho Jung points out, still in the early twenty-first century, a great number of dance departments and programs have maintained the existing dance technique-centered paradigm while reinforcing the institutionalization of three areas of dance.⁶¹ Popular dance classes are mostly designed as elective courses in most universities' dance curricula. I also perceive

that the Korean dance community's practice of world interaction in the dance field has been heavily oriented toward western advanced nations. For example, Korean local theaters have invited foreign ballet and contemporary companies mostly from North America and Europe as a means to introduce world dance trends to Korean people. South Korean dance curricula still model themselves on western dance curricula or endeavor to catch up with the western university dance education system under the guise of developing Korean university dance education to secure better quality education.

Development of “Laban” Scholarship and Applications in South Korea

Within the transitional moment of South Korean society responding to globalization and consolidating democratization, a sudden boom in numbers is also taking place, in terms of Korean dance people acquiring western-developed “Laban” methods in “Laban” knowledge centers, particularly in the US, the UK, and Germany. The return of credentialed Korean Laban specialists to South Korea has brought a significant development of “Laban” scholarship and applications in early twenty-first century South Korea.

It should be noted that the name of Rudolf Laban and his work of Labanotation and Effort/Shape appeared in South Korean dance scholarship and higher education scenes as early as the 1980s. Jooja Kim was the first dance scholar to introduce Laban's work to South Korean dance/physical education scholarship. In 1981, she translated an English version of Laban's *Modern Educational Dance* (1948) into Korean. This was the first translated “Laban”-related book in South Korea, and it introduced Laban's effort and

space concepts as a guideline for movement education for all ages. A few years later, Wansoon Yuk wrote her doctoral dissertation, “Study on Rudolf von Laban: Focusing on Human Movement” (1986), under the school of physical education at Hanyang University in Seoul. Yuk examined Rudolf Laban’s movement philosophy and his theoretical concepts of notation and effort while focusing on how his ideas could enhance the mastery of human movement in dance and physical education. Further, as a professor at Ewha Woman’s University in the late 1980s, Yuk created a course named “Movement Analysis and Expression” and incorporated Laban’s movement concepts as part of the course.⁶² In 1989, Yuk also translated into Korean an English version of *Effort* (1947) written by Laban and F.C. Lawrence. Following Kim and Yuk, Youngsook Lee and Sangmi Shin translated two more English versions of “Laban”-related books -- *Elementary Labanotation* (1982), written by Mary Ann Kinkead, and the third edition of *Mastery of Movement* (1971) written by Laban and revised by Lisa Ullmann, in 1992 and 1993 respectively. Translated “Laban”-related books during the 1980s and the early 1990s focused on introducing Laban’s Effort and notation as theoretical concepts in movement/dance studies. However, technical terms and symbols used in translated books for describing Effort and notation concepts gave Korean readers an impression of “Laban” as a metaphysical theory.

During the early 1990s, a few other Korean dance scholars continued to explore Laban’s movement ideas, biography, and movement education as thesis subjects under the school of (physical) education. Jongsoo Lee’s “Study on Rudolf Laban’s Aesthetic View from the Humanist Perspective” (1991), Kyungsook Jung’s “The Impact of Rudolf

Laban's Dance/Movement Idea on Physical Education" (1992), Kisuk Kim's "Study on Rudolf von Laban's Influence in Dance Education" (1994), and Jungjae Yoo's "Study on Laban's Movement Principles" (1994) primarily investigated Laban's biography, his educational philosophy in movement, and basic concepts of notation, effort, and space. However, they did not provide specific direction on how Laban's work could be applied in Korean dance practice.

During the mid to late 1990s, a few more dance scholars and students engaged with the exploration of "Laban" methods as theoretical and methodological tools for scrutinizing specific Korean dance practices. For example, Chungja Choi's "Movement Study of Laban and Choreographic Progress" (1995), Hyunjung Hwang's "The Study on Dance Programs for Actors: Focusing on Laban's Movement Theory" (1996), and Mikyung Song's "Study on the Importance of Laban Movement Analysis for Dance Therapy" (1998) tested Laban Movement Analysis as a useful choreographic, teaching, or therapeutic method for dancers, actors, and laypeople. Limsoon Kyoung's "Effort Study of Movement: Focusing on the Effort Action Dynamics in Korean Traditional Dance" (1996) and Wonsun Choi's "Movement Characteristics of Seung-Moo, the Buddhist Dance, Based on the Structural Analysis: Focused on the Dance Style of Mae-Bang Lee" (1998) showed how Laban's Effort and notation could be used as a methodological tool for dynamic and structural movement analysis of Korean traditional dance. However, until the late 1990s, "Laban"-related journal articles and theses were still rare in South Korean dance scholarship. Moreover, although Yuk was influential in incorporating a course, "Movement Analysis and Expression," in the university dance

curriculum at Ewha from the late 1980s, only a few more universities such as Sungkyunkwan University, Hanyang University, and Dongduk Women's University included the "Movement Analysis and Expression" class in the 1990s. The class was offered as an elective rather than mandatory course to fulfill a requirement, and thus not all students took it seriously. Also, the treatment of Laban in the class was cursory: he was mentioned as a dance theorist among several others.

After the turn of the twenty-first century, "Laban"-related theses and dissertations surged, and a great number of "Laban"-related articles have been published as one of the "trendy" topics in South Korean dance scholarship. More than 100 "Laban"-related scholarly articles were published in Korean major dance/physical education journals during the first decade of the twenty-first century in addition to unpublished "Laban"-related theses and dissertations. Since fewer than 20 "Laban"-related scholarly works existed during the 1980s and 1990s, this later number shows a rapid increase of "Laban"-related publications in Korean dance scholarship. In fact, the specific names of western-developed "Laban" methods other than Labanotation, such as Laban Movement Analysis and Motif Writing as well as Bartenieff Fundamentals (a "Laban"-applied bodily method) have been introduced to Korean (dance) readers since the turn of the twenty-first century. Also, compared to the previous era, the scope of "Laban"-related scholarly work has tended to be broader and deeper in terms of topics, practical applications and theoretical and methodological investigation. Sangmi Shin, Sungbum Kang, and Jaelee Kim used Labanotation or Laban Movement Analysis to analyze and document movement in a specific Korean or western dance work in order to discover movement characteristics and

meanings. Sihyun Yoo and Hyunjoo Kim used Labanotation/Kinetography to document a Korean dance in order to test its usefulness as a methodological tool for dance archive creation and reconstruction. Mihyun Chun, Hyunjoo Kim, Jinyoung Hong, and Eunjee Kim tested Motif Writing and Laban Movement Analysis as a pedagogical tool for dance creation by conducting empirical research in kindergarten and elementary classes in Korea. Chungja Choi and Byungsoon Ahn emphasized the use of Laban's movement concepts as a choreographic tool for Korean university dance students. Also, while some scholars examined "Laban" methods as a pedagogical tool for dance therapy and body conditioning, others conducted theoretical investigation on movement concepts in "Laban" methods. For example, Nayoung Kim examined the usefulness of LMA and BF as a therapeutic tool for mentally disabled Korean children to interact with others. Sangmi Shin and Jaelee Kim conducted a detailed theoretical investigation of Effort and Space-form in LMA concepts, while Hyemin Choi analyzed the relationship between Motif Writing and Howard Gardner's theory of Multiple Intelligence.⁶³

These examples show that a remarkable number of Korean dance doers have produced a visible number of sophisticated, professionalized, and diversified "Laban"-related scholarly articles, theses, and dissertations in the early twenty-first century. The examples also show that western-developed "Laban" methods transported from western cultures to South Korea have intersected with both professional and amateur dance fields during that time. That is, some Korean dance doers have actively engaged with western-developed "Laban" methods as "new" theoretical and methodological possibilities for dance/movement documentation and analysis, dance therapy, and dance choreography in

South Korea. Others have applied western-developed “Laban” methods as a “new” pedagogical tool to make dance more accessible to laypeople in early twenty-first century South Korean society.

Globalization and democratization are two dominant forces that have fueled dramatic shifts in South Korea’s domestic structures since the 1990s. These have intersected with dance as professional endeavors, with dance as university curricula, and with increased public interest in “popular” dance practices since the 1990s. Within the larger orbit of “Laban” methods in Korean situations, this dissertation particularly focuses on the work of Korean dance doers at KLMI, which has promoted creative dance/movement education for children and seniors and incorporated “Laban” methods during the early twenty-first century. While Korean mainstream entertainers have been circulating popular dance practices, particularly those transported from the West, some “elite” Korean dance doers have promoted creative dance/movement education for the public by transporting and repurposing western “Laban” methods to Korea. I examine in Chapter 2 KLMI’s expansion of “Laban” programs for children and seniors, its relations with governmental policy and state/city funds, and its pedagogical use of “Laban” methods for promoting student-centered, experimental, and creative dance class. Chapter 3 will investigate women’s empowerment, power dynamics, and political-economic conditions, issues that complexly interact with these Korean dance doers’ acquisition and repurposings of “Laban” knowledge and credentials.

Endnotes

¹ Haksu Leem, “Dancing with the Stars Season Two Choi Yeojin,” *YouTube*, 11 May 2012, Web, 20 September 2012, <<https://www.youtube.com/watch?v=KhrMf-EaK1M>>.

² *Dancing with the Stars* was first broadcast in 2011 in South Korea. This program has selected and popularized dance forms that originate from South and North Americas and Europe.

³ Some of the famous South Korean breaking crews include Rivers crew, Drifterz crew, Gamblerz crew, T.I.P., Jinjo crew, Extreme Crew, Last For One, Expression, Maximum crew, Lead Mos, TG Breakerz, 20th Century Bboyz, Soul Kingz, Floor Gangz, and Universal Crew. See Dan Boniface, “South Korea Embraces Breaking Crazy,” *9News.com*, Colorado’s News Leader, 3 June 2007, Web, 20 September 2012, <<http://www.9news.com/news/watercooler/story.aspx?storyid=71259&catid=222>>.

⁴ Eunhee Lee, “‘Chumtaepung nan Daehanminkuk’ Taepungeui Nuneul mannada [Dance Hurricane in South Korea],” *Design.co.kr*, Culture & Lifestyle Designer Magazine Online, May 2010, Web, 16 February 2013, <http://www.design.co.kr/section/news_detail.html?at=&category=000000040001&info_id=51719&pageno=2&page>.

⁵ Sungju Lee, “Yoga Yeolpung [Yoga Fever in South Korea],” *KorMedi.com*, Korean Medicare Corporation, 18 April 2007, Web, 20 September 2012, <http://www.kormedi.com/news/article/1182412_2892.html>.

⁶ Doobo Shim, “Hybridity and the Rise of Korean Popular Culture in Asia,” *Media Culture Society* 28.1 (2006), 28-30.

⁷ Donggi Kim, “Indonesia Yeanyaegye Duiheundunun K-pop Yeolpung [K-pop Enthusiasm in Indonesia Entertainment Industry],” *AseanToday.kr*, Asean Today, Korea, 6 August 2012, Web, 6 March 2013, <<http://www.aseantoday.kr/news/articleView.html?idxno=6599>> and Seoungyeon Lee, “Miguk Gantahan K-pop Yeolpung [K-pop Enthusiasm in the US],” *TVChosun.com*, Chosun Broadcasting Corporation, 6 February 2013, Web, 6 March 2013, <http://www.news.tv.chosun.com/site/data/html_dir/2013/02/06/2013020600806.html>.

⁸ Over 1 billion people worldwide viewed Psy’s music video on YouTube in the 160 days since it was released on July 15, 2012. It has set the record for most views of all time, since the YouTube site was initiated in 2004. Officialpsy, “Psy – Gangnam Style M/V,” *YouTube*, 15 July 2012, Web, 6 March 2013, <<https://www.youtube.com/watch?v=9bZkp7q19f0>>.

⁹ AEDT, “Gangnam Style Tops 1 Billion Views,” *ABC.net*, Australian Broadcasting Corporation, 22 December 2012, Web, 6 March 2013; Catriona Davies, “Gangnam Style to Kony 2012: This Year’s Top Viral Videos,” CNN.com, Cable News Network, 11 December 2012, Web, 6 March 2013, <<http://www.cnn.com/2012/12/05/tech/top-viral-videos-2012>>; and Greg Cochran, “Gangnam Style the UK’s First K-Pop Number One,” *BBC.co.uk*, British Broadcasting Corporation, 1 October 2012, Web, 6 March 2013, <<http://www.bbc.co.uk/newsbeat/19658732>>.

¹⁰ Juri Lim, “Baenaon Namja Comic Dance – 1990nyundae Huipseon Macarena Dalmunggol [A Comic Dance by a Chubby Man – Similar to Macarena Craze in the 1990s],” *Joongang.com*, Joongang Daily Online, 8 September 2012, Web, 6 March 2013, <http://www.pdf.joinsmsn.com/article/pdf_article_prv.asp?id=DY01201209080068> and Online News Team, “Gangnam Style, Je 2 eui Macarena Deuina? [Gangnam Style, the Second Macarena?],” *FnNew.com*, Financial News, Korea, 24 August 2012, Web, 6 March 2013, <http://www.fnnews.com/view?ra=Sent1301m_View&corp=fnnews&arcid=201208240100197040011738&cDateYear=2012&cDateMonth=08&cDateDay=24>.

¹¹ Jan Aart Scholte, *Globalization: A Critical Introduction* (New York: Palgrave Macmillan, 2000) 46; Roland Robertson, *Globalization: Social Theory and Global Culture* (London: SAGE Publications Ltd, 1992) 8; Anthony Giddens, *The Consequences of Modernity* (Stanford, CA: Stanford University Press, 1990) 64; Malcolm Waters, *Globalization* (London: Routledge, 2001) 5; and David Held, Anthony McGrew, David Goldblatt, and Jonathan Perraton, *Global Transformations: Politics, Economics, and Culture* (Stanford, CA: Stanford University Press, 1999) 16.

¹² Hogi Kim, *Hankukeui Hyundaesunggwaha Sahuibyundong [Modernity and Social Change in Korea]* (Seoul: Nanam Publishing House, 1999) 85.

¹³ Masao Miyoshi, “A Borderless World? From Colonialism to Transnationalism and the Decline of the Nation-State,” *Global/Local: Cultural Production and the Transnational Imaginary*, eds. Rob Wilson and Wimal Dissanayake (Durham: Duke University Press, 1996) 78-106; Geoffrey Garrett, “The Causes of Globalization,” *Comparative Political Studies* 33.6/7 (August/September, 2000): 941-991; Robert O. Keohane and Joseph S. Nye Jr., “Globalization: What’s New? What’s Not? (And So What?),” *Foreign Policy* 118 (Spring, 2000): 104-119; Amartya Sen, “How to Judge Globalism,” *The American Prospect* 13.1 (January, 2002): 1-7; and Hogi Kim (1999), 83-84.

¹⁴ Keohane and Nye Jr. (2000), 105.

¹⁵ Political-economist theorists such as Kenichi Ohmae and Robert Reich argue that contemporary globalization, which conforms to the world economy order and actively

engages with the transnational network, will cause the demise of nation-states. See Kenichi Ohmae, *The Borderless World* (London: Collins, 1990) and Robert Reich, *The Work of Nations* (New York: Vintage Books, 1992).

¹⁶ Confucianism, known as “Eastern” philosophy, refers to an ethical and philosophical system that places humanism, loyalty, filial piety, and social harmony at the core of its value, and will be discussed in Chapters, 3 and 4.

¹⁷ Aihwa Ong, *Flexible Citizenship: The Cultural Logics of Transnationality* (London: Duke University Press, 1999) 4.

¹⁸ Meeyoo Kwon, “Seoul, the Global City, Striving to Be Even More Global,” *KoreaTimes.co.kr*, The Korea Times Online, 25 November 2009, Web, 25 September 2012, <http://www.koreatimes.co.kr/www/news/nation/2011/05/117_56178.html>.

¹⁹ Saskia Sassen, *The Global City: New York, London, Tokyo* (New Jersey: Princeton University Press, 2001) 3-4.

²⁰ Robert J. Fouser, “Seoul as a Global City,” *KoreaTimes.co.kr*, The Korea Times Online, 22 November 2010, Web, 25 September 2012, <http://www.koreatimes.co.kr/www/news/opinion/2011/04/314_76771.html>.

²¹ Samuel Kim, ed., *Korea’s Globalization* (Cambridge, U.K.: Cambridge University Press, 2000) 1.

²² Gwhangdong Kim et al, *Understanding of Korean Modern History [Hankuk Hyundaesaewui Ihae]* (Seoul: Kyungduk, 2007) 341-342.

²³ Katharine H.S. Moon, “Strangers in the Midst of Globalization: Migrant Workers and Korean Nationalism,” *Korea’s Globalization*, ed. Samuel Kim (Cambridge, United Kingdom: Cambridge University Press, 2000) 148.

²⁴ Youngwhan Kihl, *Transforming Korean Politics: Democracy, Reform, and Culture* (New York: M.E.Sharpe, Inc., 2005).

²⁵ Kihl (2005), 111-116. The Public Servants’ Ethics Law is a bill requiring public disclosure of assets by lawmakers and ranking government officials. The 1994 Political Reform bills and the new Local Autonomy System Law were to usher in a new era of clean politics by revealing expense data of political funds to the public and bestowing local governments’ autonomy, respectively.

²⁶ Kihl (2005), 125.

²⁷ Soonghee Han, "The Civilian Government's Educational Reformation and Continuing Education," *The Journal of Korean Society for the Politics of Education* (June, 2005): 119-138.

²⁸ Gwanghyun Shim, "Munmin Chungbueui Gaehyukgwha Gusipnyundae Munwha Chungchakeui Kibongwhajae [The Civilian Government's Reformation and The Basic Tasks for Cultural Policy in the 1990s in South Korea]," *Journal of Cultural Policy* 5 (December, 1993): 18-30. According to Shim, the new direction of cultural policy aimed to remove the government's political involvement in artists' cultural activities; expand arts and cultural events in regions; balance between the development of high art and the development of popular culture; make high art more accessible to the public while elevating the quality of popular culture; develop Korean cultural industry targeting both domestic and international audience; and set up social structures that provoke many corporations to fund arts and culture programs and activities.

²⁹ Gwanghyun Shim (1993), 23-26.

³⁰ Detailed examples regarding the democratic change in culture and the arts will be further discussed later in this chapter and Chapter, 2.

³¹ Barry K. Gills and Gongsook S. Gills, "Globalization and Strategic Choice in South Korea: Economic Reform and Labor," *Korea's Globalization*, ed. Samuel Kim (Cambridge, United Kingdom: Cambridge University Press, 2000) 39.

³² Samuel Kim (2000), 242-281 and Kihl (2005), 149-176.

³³ The 1997-1998 Asian financial crisis began with the collapse of the Thai baht in July 1997, and spread to other Asian countries, such as Indonesia and South Korea. The crisis resulted in the value of currencies dropping overnight.

³⁴ Kihl (2005), 151.

³⁵ Several big corporates such as Kia Automobiles, Hanbo Steel, Ginro Corporates, Haetae Corporates, and Daewoo Automobiles sequentially bankrupted between 1997 and 1999.

³⁶ Gills and Gills (2000), 44-53.

³⁷ Kihl (2005), 194 & 201.

³⁸ Eunmi Kim et al, *Multicultural Society of Korea* (Kyunggido, South Korea: Nanam, 2009). According to Kim et al, as of 2007, immigrant low-wage foreign workers reached

480,000, foreign spouses 110,000; international students 40,000; high-wage professional workers 30,000; and children from multicultural families 35,000 in South Korea.

³⁹ In 2010, elementary, middle, and high school students' early study abroad reached over 18,741. See "Choki Yukak Baram Dasi Solsol [The Early Study Abroad Wave in South Korea]," *Chosun.com*, Chosun Daily Online, 4 October 2011, Web, 25 September 2012, <http://www.news.chosun.com/site/data/html_dir/2011/10/04/2011100400101.html>.

⁴⁰ As of 2012, a total of 30 foreign language high schools had been established in South Korea.

⁴¹ Mansik Kim, "Moleuohnun Euikuk Kukjaehakgyo Koreuki [How to Choose a School Among Surged International Schools in South Korea]," *Joongang.com*, Joongang Daily Online, 12 March 2012, Web, 25 September 2012, <http://www.article.joinsmsn.com/news/article/article.asp?Total_Id=7588267>.

⁴² In 1999, the Kim Dae Jung government established the Basic Law for the Cultural Industry Promotion and allocated a total budget of \$148.5 million to support the cultural industries in South Korea. Also, since the late 1990s, with the burgeoning popularity of Korean TV dramas and Korean dance singers in Asian countries, such as Hong Kong, Taiwan, China, Singapore, Vietnam and Indonesia whose media liberalization began in the early 1990s, the government established Korean Creative Contents Agency in 2001 in the promise of developing the level of creative human sources. It also aimed to improve marketing and distribution systems of Korean arts and cultural programs, productions, and scenarios to the global standard. The continuous popularity of the Korean wave in other Asian countries as well as countries in Europe, North America, and Oceania ensured the following Korean governments of Noh Moo Hyun (2003-2008) and Lee Myung Bak (2008-2013) to support for developing Korean creative contents and cultural industries. The Lee Myung Bak government's targeted support for cultural industries has expanded to the areas of animation and computer games on top of film, drama, and pop-song. See Doobo Shim, "Hybridity and the Rise of Korean Popular Culture in Asia," *Media Culture Society* 28.1 (2006): 25-44; and Wondam Baek, *Dongasiaui Munwha Suntaek: Hallyu [A Cultural Selection of East Asia: Korean Wave]* (Seoul: Pentagram, 2005) 204-205.

⁴³ Shim (2006); Woongjae Ryoo, "Globalization, or the Logic of Cultural Hybridization: the Case of the Korean Wave," *Asian Journal of Communication* 19.2 (2009): 137-151; Kiduk Kim, "The Practical Merits for the Society, of the Digitalized Contents -- Creating Project in Terms of Archetype Cultural Assets," *The Journal of the Human Contents of Association* 5 (2005): 7-28; and Institute for Global Economics and KT, *Culture, Korean Economy and the Korean Wave* (Seoul, South Korea: Institute for Global Economics and KT, 2012).

⁴⁴ Hyunyun Kim, "Gyuyuk Jayulhwanun Gyuyuk Sijangwha [Educational Autonomy Means Educational Marketization]," *iNgoPress.com*, The Shimin Sahui Shinmun [Newspaper], 5 May 2008, Web, 25 September 2012, <<http://www.ingopress.com/ArticleRead.aspx?id=2663>>. See also, "Hankukui Sagyoyuk Yeolpung Business Weeksu Bikkoda [Critiques of Korea's Private Tutoring Wave by Business Week]," *Chosun.com*, Chosun Daily Online, 4 December 2006, Web, 25 September 2012, <<http://www.chosun.com/national/news/200612/200612040329.html>>.

⁴⁵ Sungkyun Lee, "Inequality Persists Despite Economic Success," *Social Change in Korea*, eds. Kyongdong Kim and *the Korea Herald* (Gyeonggi-do, Korea: Jimoondang, 2008) 310-317. According to Lee, Employment Insurance refers to the program which provides the insured with compensation and job training, while the National Basic Livelihood Security System is a new social safety net for low-income families.

⁴⁶ Taewon Kim, *Hankuk Chum Munwhau Byundonggwaha Sahui: 1990-2011* [Korean Dance Culture's Changes in Its Society: 1990-2011] (Seoul, Korea: Hyundae Mihaksa, 2011) 212.

⁴⁷ Jongwon Lee, "Marketing Strategy for Popularization in Dance Performing Arts," *Journal of the Korean Society of Dance* 51 (2007): 241-258. Lee notes that dance performances in Seoul and Gyeonggi province showed 1,300 from 533 dance companies, which rated 58% out of the total dance performances in South Korea in 2005.

⁴⁸ Eunsun Jung, "Kukrip Balletdanui Haesuli Itnun Ballet [The National Ballet Company's Ballet with the Commentary]," *Sobija SiDae* (December, 2002): 44-45.

⁴⁹ Sejong Cultural Center, founded in 1978 in Seoul, has offered a grand-scale cultural place for Seoulites.

⁵⁰ Jisook Lee, "The Sejong Cultural Center's Fountain Square Festival," *UnionPress.co.kr*. Union Press News Online, 15 April 2000, Web, 10 October 2012, <<http://www.unionpress.co.kr/news/detail.php?number=6573&thread=01r01r03>>.

⁵¹ To name a few, Jazz Festival "Jazzholic" was performed at ARTE Hall in Seoul from September 23 to October 21 in 2011; a crossover concert (classic and pop music) was held in Seoul Arts Center in September 20 in 2000; and "Hoonhui Jung and Junghak Seo's Joyful Music Concert with Mostly Philharmonic Orchestra" was performed at Haenam Culture and Art Center, Jeolla province, in July 8 in 2010.

⁵² Taewon Kim (2011), 12-14.

⁵³ Kyungae Kim, Chaehyon Kim, and Chongho Lee, *Uri Muyong Paeknyun [Our Dance for 100 years]* (Seoul, Korea: Hyunamsa, 2001) 404.

⁵⁴ Kyungae Kim et al (2001), 401-404.

⁵⁵ The Ministry of Culture, Sports and Tourism. *2010 Gongyeunyaesul Kukjaekyoryu Hwaldonghyunhwang [2010 International Exchange Activities in Performing Arts]* (Seoul, South Korea: The Ministry of Culture, Sports and Tourism, 2010) 80-90.

⁵⁶ Kyungae Kim et al (2001), 402-413.

⁵⁷ Taewon Kim (2011), 413-419.

⁵⁸ The information is based on curricular data from dance departments and programs I selected from the websites of twenty-two universities out of fifty across the nation in South Korea. They include Ewha Woman's University, Sejong University, Hanyang University, Choongang University, Sungkyunkwan University, Kyunghee University, Dongduk Women's University, Hansung University, Dankuk University, Myungji University, Sookmyung Women's University, Yongin University, Seoul Institute of the Arts, and Korea National University of Arts in Seoul and Gyeonggi province; Kyungsoo University and Shilla University in Busan; Wonkwang University and Chonbuk National University in Jeolla province; Chosun University in Gwangju; Kangwon National University in Gangwon province; Kongju National University and Chungnam National University in Daejeon. See the websites of the above universities, <<http://www.ewha.ac.kr>>, <<http://www.sejong.ac.kr>>, <<http://www.hanyang.ac.kr>>, <<http://www.cau.ac.kr>>, <<http://skku.ac.kr>>, <<http://www.khu.ac.kr>>, <<http://www.dongduk.ac.kr>>, <<http://www.hansung.ac.kr>>, <<http://www.dankook.ac.kr>>, <<http://www.mju.ac.kr>>, <<http://www.sookmyung.ac.kr>>, <<http://www.yongin.ac.kr>>, <<http://www.seoularts.ac.kr>>, <<http://www/karts.ac.kr>>, <<http://www.ks.ac.kr>>, <<http://www.silla.ac.kr>>, <<http://www.wku.ac.kr>>, <<http://www.chonbuk.ac.kr>>, <<http://www.chosun.ac.kr>>, <<http://www.kangwon.ac.kr>>, <<http://www.kongju.ac.kr>>, and <<http://www.cnu.ac.kr>>, 10 September 2012. Some website catalogues include course descriptions, while other schools only name their courses. Among them, sixteen universities are four-year private universities; four are four-year national universities; one is a three-year private art college; and one is a four-year national university of arts. These dance departments belong to either College of Arts (7), College of Arts & Physical Education (2), College of Physical Education (1), College of Music (1), School of Dance (2), College of Performance Arts (1), School of Performance (1), College of Social Arts (1), College of Arts & Design (1), College of Humanities (1), College of Science (1), College of Art and Culture (2), and College of Natural Sciences (1). All of these universities offer undergraduate programs in dance; nine universities offer master's programs in dance; and eight universities provide both master's and doctoral programs in dance.

Names of Universities	Location	BA	MA	PhD	School/College	University type
Chonbuk National University	Jeolla	✓	✓		Arts	4-year national university
Choongang University	Gyeonggi	✓	✓		Arts	4-year private university
Chosun University	Gwangju	✓	✓		Physical Ed	4-year private university
Chungnam National University	Daejeon	✓	✓		Natural Sciences	4-year national university
Dankuk University	Gyeonggi	✓	✓	✓	Arts & Design	4-year private university
Dongduk Women's University	Seoul	✓	✓	✓	Performance Arts	4-year private university
Ewha Woman's University	Seoul	✓	✓	✓	Music	4-year private university
Hansung University	Seoul	✓	✓		Social Arts	4-year private university
Hanyang University	Seoul	✓	✓	✓	Arts	4-year private university
Kangwon National University	Gangwon	✓			Arts & Culture	4-year national university
Kongju National University	Chungcheong	✓			Arts	4-year national university
Korea National University of Arts	Seoul	✓	✓		Dance	4-year national university of arts
Kyunghee University	Seoul	✓	✓	✓	Dance	4-year private university
Kyungsung University	Busan	✓	✓		Arts	4-year private university
Myungji University	Seoul	✓	✓		Arts & Physical Ed	4-year private university
Sejong University	Seoul	✓	✓	✓	Arts & Physical Ed	4-year private university
Seoul Institute of the Arts	Seoul	✓			Performance	3-year private arts college
Shilla University	Busan	✓	✓		Arts	4-year private university
Sookmyung Women's University	Seoul	✓	✓		Science	4-year private university
Sungkyunkwan University	Seoul	✓	✓	✓	Arts	4-year private university
Yongin University	Gyeonggi	✓	✓	✓	Arts & Culture	4-year private university
Wonkwang University	Jeolla	✓			Humanities	4-year private university

⁵⁹ The data have been collected from website catalogues of twenty-two universities that I mentioned in note #58.

⁶⁰ By critical theories, I mean here critical race theory, critical dance history, queer studies, post-Marxism, postcolonial and diaspora studies, those theories incorporated in US (critical) dance studies and performance studies departments such as University of California, Riverside, University of California, Los Angeles, New York University, and Northwestern University.

⁶¹ Taewon Kim (2011), 243.

⁶² Sangmi Shin, Personal Interview, 21 December 2011.

⁶³ Sungbum Kang, "Analysis of Korean Dance in Terms of the LMA," *The Korean Research Journal of Dance Documentation* 6 (2004): 1-29; Jaelee Kim, "Analysis of Korean Court Dance Through LMA: Excerption from Ch'oyongmu," *The Korean Research Journal of Dance Documentation* 7 (2004): 1-33; Sangmi Shin, "The Study on the Laban's BESS (Body, Effort, Shape, Space) Movement Theory, Its Affinities, and Its Applications," *The Korean Research Journal of Dance Documentation* 8 (2005): 123-161; Sihyun Yoo, "The Problem of Recording a Traditional Korean Dance Through Labanotation," *The Korean Research Journal of Dance Documentation* 2 (2002): 177-189; Hyunjoo Kim, "The Meaning of the Movement Trapped in Paintings – An Analysis of the Movements in *Bangungyeakso Munmyoilmu*," *The Korean Research Journal of Dance Documentation* 16 (2009): 1-24; Mihyun Chun, "Some Strategies of Motif Writing for Primary School Education," *The Korean Research Journal of Dance Documentation* 5 (2003): 167-183; Hyunjoo Kim, "A Study for Interdisciplinary Primary School Education," *The Korean Research Journal of Dance Documentation* 8 (2005): 65-86; Jinyoung Hong, "Exploring the Application of Movement Expression Education Based on Laban Theory," MA thesis, Sungkyunkwan University, 2010; Eunjee Kim, "A Design for Creative Dance Class by Using Motif Writing – Focus on Young Dancers in Arts Middle Schools," *The Journal of the Korea Dance Education Society* 20.2 (2009): 57-78; Chungja Choi, "Movement Study of Laban and Choreography Progress," *The Philosophy of Movement: Korean Physical Educational Philosophy Journal* 3.1 (1995): 141-168; Chungja Choi and Byungsoon Ahn, "Application of Laban Movement Analysis and Choreography in Dance Education," *The Journal of Korean Alliance for Health, Physical Education, Recreation, and Dance* 39 (2001): 856-863; Nayoung Kim, "The Effects of Dance/Movement Psychotherapy on Stress-Coping Skills and Self-Esteem of School-Maladjusted Adolescents in Low-Income," *The Journal of the Korean Society of Dance* 67 (2011): 21-41; Sangmi Shin, "A Study on the Methodology of Choreography through an Application of the Golden Ratio-based on the Rudolf Laban's Choreutics," *The Korean Research Journal of Dance Documentation* 21 (2011): 57-82; Jaelee Kim, "The Development of Choreological Analysis Model based on Rudolf Laban's Properties of 'Movement Space': Focusing on Space Harmony Theory," Diss, Ewha Woman's University, 2011; Hyemin Choi, "The Effects of Motif Writing Symbols Applied Movement Education on Children's Multiple Intelligence," MA thesis, Ewha Woman's University, 2009.

CHAPTER 2

PROMOTING PUBLIC DANCE EDUCATION THROUGH STATE AND CITY-FUNDED KLMI “LABAN” PROGRAMS

A number of “Laban” programs, workshops, and projects had been already set up and run by the Korea Laban Movement Institute since 2003. This chapter introduces some of those that are sponsored by state and city funds: children’s Motif-applied creative movement education programs and seniors’ “Laban”-based interdisciplinary arts education programs. Through the examination of these funded KLMI “Laban” programs, I present the ways in which the transmigrating Korean dance doers’ cultural practice interacts with the Korean state’s cultural policy and demographic management during the early twenty-first century.

When I visited South Korea during summer 2009, I met Jaelee Kim, a principal researcher at KLMI, who had been a classmate of mine at the Laban/Bartenieff Institute of Movement Studies in New York in the early 2000s. Through her, I gained permission to visit KLMI and was introduced to other members there. In 2009, KLMI was located in Hapjeong-dong, near Hongik University on the north side of *Han* River in Seoul. The Hongik University area is one of the most crowded places in Seoul, well known not only for fashion-leading and unique cafés, restaurants, and clothes shops that attract consumers but also for clubs, experimental theaters, and street shows that vibrate young people’s nightlife. This place is different from other hip places in Gangnam (south side of Han River), such as Apgujeong-dong and Cheongdam-dong, where far more expensive and trendy cafés, restaurants, department stores, and boutiques attract people from rich

families. Walking down from the Sangsu subway station to KLMI on a hot and humid day, I felt a bit irritated and confined by dense buildings lined up on the sides of the road and hearing loud car sounds. At KLMI, I met three other people, Hyunjoo Kim, Mihyun Chun, and Sihyun Yoo, who were a president, a vice-president, and another principal researcher at KLMI. All of them had studied and specialized in one of “Laban” methods in western countries. KLMI comprised a 500 square feet space of one room that included a bathroom and a kitchen space, plus a small office desk on which a desktop computer was positioned. Archival materials such as English versions of “Laban” books, Korean translated “Laban” books, dance magazines, dance journals, and promotional brochures and catalogues of KLMI were organized in the several tall and short shelves lined against the walls. Boxes that contained instructional materials such as balloons, sketchbooks, colored papers, pencils, scarves, and wigs sat either on the floor or on the top of the shelves. A whiteboard and promotional posters of KLMI projects for children and seniors were posted on the walls. The Institute looked to me to be a private and casual working space or a study room where a small group of researchers could do a seminar. Movement classes did not actually happen there. KLMI rented this place temporarily because they needed a physical space to meet together for planning projects, designing lesson plans, class feedback, and preparing for lessons. Also, they used this space for conducting workshops, which focused on teaching theoretical aspects of “Laban” methods with a minimal use of bodily activities.

Whether because the place looked casual or because we all shared a common background in western “Laban” training, I felt comfortable during my first visit at KLMI.

These principal members at KLMI also did not treat me as a stranger, and allowed me to feel free to look at several promotional brochures and booklets that described the history, programs, and educational goals of KLMI. While I briefly heard about their current projects for children and a newly established “Laban” project for seniors, I was able to feel their passionate drives to invite the public to this “new” mode of dance/movement education. At the same time, I felt their financial hardship to run the Institute.




In the winter of 2011, I revisited KLMI for my official fieldwork. In many ways, KLMI looked more settled, organized, and developed during this period compared to my previous visit two years ago. In 2011, KLMI had moved to Bogwang-dong located on the north side of Han River. Compared to the previous place, access to this new location through public transportation was inconvenient -- there was no subway station in walking distance. The neighborhood included three- to five-story old buildings of restaurants, offices, tutoring academies, bakeries, bars, banks, and shamanic houses one after another on the both sides of the street. I learned that KLMI moved to this place to have a bigger space with lower rent fees. KLMI had three separate rooms plus an entrance. One was a main office where members of KLMI could meet together to discuss class content and plans and another was a resource room to store instructional materials, reference books, theses, and other archival materials. The third room, the biggest room out of the three, was a studio/classroom space. During my several visits following this one, between December 2011 and February 2012, I encountered five to seven students, who were pursuing a Teacher Certification Program produced by KLMI. These students used this “studio” classroom for seminars, movement activities, and presentation of their own

designed lesson plans for children and seniors, guided by KLMI's five principal members who had acquired western "Laban" trainings. I also encountered three to four Korean Laban teachers certified by KLMI who were reviewing, evaluating, and planning their assigned "Laban" classes, and consulting with the principal members.

FOUNDATION OF KLMI AND ITS DEVELOPMENT OF "LABAN" PROGRAMS FOR CHILDREN AND SENIORS

Founded in Seoul, South Korea in 2003, KLMI has gained a position as a leading place to adapt, incorporate, and practice "Laban" methods for public dance/movement education. Five principal members have led the Institute: Hyunjoo Kim, Mihyun Chun, Sihyun Yoo and later Sungbum Gang and Jaelee Kim in 2005. They have in common that they are Korean Laban specialists¹ who earned "Laban" certifications and diploma from the West during the late 1990s and the early 2000s. Hyunjoo Kim, Chun, and Yoo have similar educational backgrounds: they earned their bachelor's degrees in dance (majoring in Korean dance) at universities located in Seoul and Gyeonggi province, Korea, during the late 1980s and the early 1990s. They further pursued graduate study in dance in western universities during the mid to late 1990s.

When these three returned from studying abroad, they all became members of a newly founded dance scholarship organization called the Korean Society for Dance Documentation (KSDD). Founded by a group of dance researchers and performers in South Korea in 2001, KSDD aims to promote the development of dance studies regarding issues including, but not limited to, dance archiving, methodologies for dance research, dance technology, and dance copyright.² Through the seminars, workshops, and

conferences at this organization, Yoo, Chun and Hyunjoo Kim were able to meet with other Korean Laban specialists, and share their “Laban” knowledge acquired from the West. At the same time, Chun had an opportunity to teach “Dance with Symbols” for 95 kids (52 girls and 43 boys) aged six to twelve at “International Kids Camp” organized by Walker Hill Hotel in 2003 in Seoul. In this four-day event, Walker Hill Hotel provided programs of music, art, mime, dance, and animation, taught in English, to its VIP guests’ children. Chun’s “Dance with Symbols” was one of the programs, in which she incorporated Motif symbols that codified simple movement actions such as “connect,” “jump,” and “turn” into visual signs of , , and . After guiding children to read, write and embody Motif symbols of these actions, Chun asked children to create their own movement phrase/dance based on a random combination of these actions. Through this class, Chun (2003) discovered that using Motif Symbols was an effective and playful way for attracting both boys and girls to dance class while fostering their creation of their own movement phrase/dance.³ Her teaching experience at the event was important since it prompted her to confidently use Motif symbols as a pedagogical tool and lesson content for making (creative) dance more accessible to the public in South Korea. She shared her experience and vision with Yoo and Hyunjoo Kim during a board meeting at the Korean Society of Dance Documentation. Yoo and Hyunjoo Kim were highly interested in Chun’s idea about public dance education incorporating “Laban” methods. The three agreed to form an organization that promotes the application of “Laban” methods in movement education, movement analysis, dance notation, and dance technology in South Korea, and officially launched it in September of 2003.

At KLMI, they have particularly envisioned a “new” paradigm of dance/movement education in twenty-first century South Korea. With this “new” paradigm, they hope to change people’s perception towards dance. Yoo said,

The field of dance has been considered as something special or professional for talented persons, or as a female job or hobby in South Korea. We don’t want people to think that dance is limited only to talented people. In order to challenge this stereotypical recognition for dance, we have employed the concept of creative “movement” education rather than creative “dance” education in a way to approach dance education. By doing so, with our belief that creative movement is the initial exploration of dance, our goal is to make this creative movement more accessible to the larger population in our country.⁴

Hyunjoo Kim also stated,

I personally think that dance shouldn’t be regarded as too professional or special. I think that dance should be considered an integral part of life experience. When we design our programs at KLMI, we emphasize individual students’ own movement creativity. Our primary mission is to make Korean people think that dance/movement is for everyone regardless of their physical size, gender, or age.⁵

Both Yoo and Hyunjoo Kim challenge an existing perception of dance, which is understood as the restricted domain for talented artists for the mastery of physically demanding techniques. They advocate that everyone can dance as a way of expressing their feelings, thinking, and creativity through movement. Plus, these Korean Laban specialists aim to challenge an existing perception of dance equating to physical (or no-thinking) activity in Korean society that is based on the Confucian idea of body and mind split.⁶ Yoo states, “Our vision is to help one develop creativity, cooperation, and intelligence through movement/dance education.”⁷ What KLMI’s founders emphasize is an educational aspect of dance/movement as an integral way to develop a socially, intellectually, creatively, and physically holistic being.⁸

With their primary mission of providing educational dance for the public, from 2003 to 2005, they conducted pilot research on Motif-applied movement classes at Yunjin Kindergarten in Seoul and Sinheung Public Elementary School in the Incheon metropolitan city.⁹ In these classes, they incorporated selected symbols and movement concepts from Motif Writing as both lesson content and pedagogical tools. For both six-year-old kindergartners and nine- to ten-year-old elementary students, Yoo, Chun and Hyunjoo Kim introduced 16 “basic” movement actions with Motif symbols such as “turn,” “jump,” “stillness,” and “support” so that young children could internalize actions both conceptually and physically.¹⁰ Then, instead of asking children to follow teacher-made steps, the specialists let the children create their own movement phrase based on their selected combinations of Motif symbols. After several classes with these children, the three learned that the use of Motif symbols was effective not only as a visual aid for children to understand movement concepts, but also as a playful tool for them to experiment with movement.¹¹

I must note that these specialists are not the only people who emphasize the importance of creative dance education for the public in South Korea. Many other dance scholars have emphasized the need to develop more systematic programs for fostering creative dance education for laypeople.¹² However, the significance regarding their Motif-applied movement classes was that these Korean Laban specialists demonstrated the pedagogical usefulness of Motif Writing in actual creative dance classes for children, for the first time in South Korea. Also, their published articles that proposed a new direction of public dance/movement education, incorporating Motif Writing, received

notice in the Korean dance field.¹³ Some Korean university dance students and teachers applied Motif Writing as a pedagogical tool in their creative dance classes for kindergarteners, children, and adolescents at various locations including public schools, Arts middle school, kindergartens, and private studios in Seoul. These people have valued Motif-applied creative dance class as a means to develop learners' movement creativity and cultivate their emotion and sociality.¹⁴

Through their successful pilot research, they became confident to use Motif symbols as a tool for their “new” dance/movement education for children in South Korea. However, they also found that the functional aspect of movement concepts that Motif Writing drew from Labanotation did not provoke children to express qualitative or dynamic aspects of movement. As a result, they invited two more Korean Laban specialists to fill in the missing aspects. Sunbum Kang and Jaelee Kim brought in the perspectives of Laban Movement Analysis (hereafter LMA) and Bartenieff Fundamentals (hereafter BF). These people also have similar educational backgrounds to that of KLMI's founders. They studied abroad to acquire “Laban” credentials and/or master's degree in dance at a Laban training institution and/or a western university during the late 1990s and the early 2000s after they had earned bachelor's degrees in dance (majoring in ballet and modern dance, respectively) from universities located in Seoul, South Korea.

Since these five Korean Laban specialists began collaborating at KLMI in 2005, they have selected, manipulated, and adapted “Laban” methods of Motif Writing, LMA, and BF in order to develop lesson content for creative movement classes that are accessible to laypeople. While designing developmental lesson content for children, these

people have also expanded their education business by creating more “Laban” programs to promote and produce creative movement education for children. In 2006, they ran “Motif Creative Movement Class” as part of after school programs at Bonghyun Elementary School, Unbuk Elementary School, and Dongjak-Isu Social Welfare Center in Seoul. In 2007, they ran “Laban Creative Movement Class” at Goriwul Adolescent Cultural House in Bucheon, Gyeonggi province. In 2008, they continued to open programs of “Laban Creative Movement Class” at Ghwangmyung Adolescent Cultural House and “Laban Movement Alphabet” at *Mom* (body in Korean) School in Bundang, Gyeonggi province.¹⁵ Through these programs developed at KLMI, collaborators focused on promoting creative movement education for children, for the first five years.¹⁶

While maintaining KLMI programs for children, since 2009 these Korean Laban specialists have started to expand “Laban” programs for seniors. As with the “Laban” programs for children, the specialists have created lesson content incorporating “Laban” methods such as Motif Writing, LMA concepts and BF for the seniors’ “Laban” programs. However, they have lessened the emphasis on learning the movement symbols for the seniors compared to children’s creative movement classes. Rather, they have blended creative movement class with materials from other disciplines such as theater, music, and painting. Although they have maintained movement as a central focus, the specialists have approached seniors’ “Laban” programs as cross-genre or interdisciplinary arts education.¹⁷

The five principal members, who all work part-time at KLMI, realized that they themselves could not teach their increased number of “Laban” classes for the public. As a

result, they decided to train “Laban teachers” so that they could send the trained teachers to the “Laban” classes. Their first Teacher Certification Program for “Laban Creative Movement Class” began in 2006. In order to be a certified Laban teacher authorized by KLMI, one should complete 21 hours of Motif Workshop at KLMI; 30 hours of theoretical and practical courses in Motif, LMA and BF, and Somatics; 10 hours of individual work with one of the five principal members mentioned above for developing teaching skills and lesson plans for a given population; and 10 hours of fieldwork as a participant-observer in KLMI “Laban” classes for children or seniors. KLMI does not schedule the Teacher Certification Program on a regular basis. KLMI has offered the Teacher Certification Program sporadically: in February 2006, September 2006, March 2008, and March 2010, and October 2011.¹⁸ As of 2012, KLMI has certified more than twenty people as Laban teachers. Among them, about seven people have joined KLMI as executive Laban teachers as well as senior/junior researchers. They are dispatched to conduct “Laban” classes in cultural centers, public schools, and social welfare centers, located in Seoul and Gyeonggi province.

FUNDING AND EXPANSION OF KLMI “LABAN” PROGRAMS

Funding for the expansion of KLMI “Laban” programs depends on complex interactions between city and state funds and the government’s cultural policies since the 1990s. The Korean governments during the 1960s, 70s, and 80s pursued cultural policies for the preservation of traditional Korean culture, the support of artists’ creative activities, and the promotion of the excellence of the arts. While the Park Jung Hee

government in the 1960s and 70s provided public subsidies mostly to Korean folk arts and traditional culture, the Chun Doo Whan government's subsidies to the cultural sector expanded to contemporary arts in addition. During these periods, South Korea's cultural policies constituted nationalistic, high art-oriented, Seoul-centered, and professional artists-centered. However, as mentioned in Chapter 1, the governments in the 1990s and the early 2000s inaugurated new policies, in addition to those already in place, in order to address at least three things. First, they addressed diverse cultural production and consumption by the wider population, departing from the previous focus on artists, asserting cultural democracy. Second, they promoted culture and the arts as an important sector for fostering citizens' creativity and the nation's economy in post-industrial and advanced information technology-driven Korean society. Third, they fostered the international competitiveness of domestic cultural industries, while enhancing international cultural exchanges in response to globalization.¹⁹

KLMI came into the scene in 2003 amid this governmental policy shift regarding culture and the arts. As a non-profit organization from the outset, it was and is financially supported by students' tuitions for workshops and the Teacher Certification Program, membership fees, and state and city funds.²⁰ A small amount of income pays for office rent, the salary of trained Laban teachers, and the purchase of instructional materials. However, the income has been too small to expand "Laban" programs although the five principal members have worked almost for free at KLMI. I speculate that without state and city funding support, KLMI would not have been able to develop and provide "Laban" programs to the wider population of children and seniors in Seoul and Gyeonggi

province.²¹ During my interview with her, Hyunjoo Kim mentioned briefly a number of funding arts and culture organizations for whose grants KLMI could apply in other regions and cities than Seoul and Gyeonggi province. In practice, however, she told me that the physical reach of Seoul-based KLMI's Laban teachers could not go beyond these territories.

From the beginning, these Korean Laban specialists applied for the state funds. However, from 2003 to 2007, they did not receive any state funding support due to KLMI's lack of social recognition in South Korea. To build up social recognition, KLMI produced "Laban" classes at various places in Seoul and Gyeonggi province voluntarily and published articles to "prove" positive values of creative movement classes for children. After five years, their educational achievements for children through creative movement classes using "Laban" methods had slowly attracted the attention of decision-makers at various funding organizations of arts and culture. Arts Council Korea (ARKO), Seoul Foundation of Arts and Culture (SFAC), and Seongnam Cultural Foundation (SNCF) proved to be major funders of KLMI's growth from 2008 to 2012.²² I argue that in one sense KLMI gained funding support from ARKO, SFAC, and SNCF because KLMI "Laban" programs for the public fit well into these organizations' grant projects, which aim to promote arts education for the public, in line with the state's ideology of cultural democracy since the 1990s.

The Government's Policy Towards Cultural "Democracy" Since the 1990s

The Korean state's policy of cultural democracy can be read as an anti-hierarchical and egalitarian approach that aims to reduce the gap between cities and rural areas, Seoul and regions, professional artists and the public, and upper-middle class and working class people with regard to access to cultural experiences, cultural facilities, and funding opportunities. It also aims to encourage anti-hierarchy between high art and popular culture by fostering aesthetic diversity. In order to achieve the state's goal of cultural democracy, the state, since 2004 has supported the foundation of cultural houses, small-scale cultural complexes across the nation.²³ Also, since 2004, the government has offered "cultural vouchers" to people from low-income families.²⁴ These acts have aimed to provide arts and culture programs and events to more Korean people for free. In addition, the Korean governments, particularly since the 2000s, have implemented cultural policies that promote the citizens' arts and culture education. Examples of new government cultural policies are New Arts Education Plan (2004), the Korea Culture and Arts Promotion Act (2005), and the Arts and Culture Education Supporting Act (2006). These cultural policies have encouraged various private and public arts and culture organizations to use state funds and donations from individuals and corporations to foster arts and culture education in schools, communities, and social welfare organizations in South Korea.

Other cultural centers such as community centers, women's cultural centers, and citizen autonomy centers that are run and funded by private and public corporations, local municipalities, and city organizations, also function as cultural places that offer residents

diverse arts and culture classes and programs, for free or at low cost.²⁵ Some of the arts and culture classes in those places include visual arts, make-up, flower arrangement, yoga, calligraphy, plays, Korean dance, jazz dance, dance sport, animation, guitar, Gayaguem, singing, acupuncture, musical theater, and photography; those places also offer cultural programs such as fieldtrips to museums and screening films.²⁶ These various arts and culture classes and programs, which incorporate genres from Korean traditional culture, western culture, “high art” forms, and popular culture, reveal diverse cultural opportunities available to Koreans in the early twenty-first century. I interpret that twenty-first-century Korean arts and cultural sectors foster aesthetic diversity. I also speculate that Korea’s local productivity does not reveal a complete rejection of the embrace of western culture as an enemy to destroy Korean traditional culture in globalization.

With the state’s support of expanding cultural facilities, programs, and organizations across regions, it is certain that a gap among Korean people in terms of cultural access has been narrowed. However, the gap still exists in terms of what kinds of cultural opportunities people can choose. I observe that pricy sport and “high art” activities such as horse-riding, golfing, scuba diving, and playing the violin and cello are still consumed by well-off middle-upper-class families although they are open to all Koreans.

I argue that the Korean state’s expanded cultural welfare services to a wider range of population with the ideology of cultural democracy has paralleled, if not resulted from, several social issues that have occurred in Korea’s post-industrial, materialistic and

aging²⁷ society. South Korea's economic growth first through state-led manufacturing industries and then through world market-led semiconductor and telecommunication industries has brought improved medical conditions, health and living standards, environment, and technologies. However, it has in turn raised social and psychic problems such as overconsumption, mammonism, generational conflicts, collective selfishness, bullying, crime, depression, loss of confidence, and suicide.²⁸ I share and extend Haksoon Yim's view²⁹ that the Korean governments' effort to expand cultural facilities and arts education programs across the nation can relate to the state's endeavor to ease social tensions caused by demographic and post-industrial economic concerns. I will come back to further discuss the state's demographic management in relation to cultural welfare in the last part of this chapter.

At the same time, after the 1990s, the public's strong demand for equal and quality social services regardless of their gender, region, and wealth status as well as consolidated democratic politics have pushed the Korean governments to improve the quality of social welfare, cultural facilities, and human rights for all Korean citizens.³⁰ The governments' budget for social welfare during the 1960s, 70s, and 80s was limited to provision of medical care and a minimal support of social welfare primarily for physically marginalized populations such as fragile seniors, the handicapped, and people in absolute poverty. For example, the Park Jung Hee government implemented Medical Act in 1977 for the poor, and the Chun Doo Whan government legislated welfare laws for seniors and disabled people in the early 1980s.³¹ However, since the late 1990s, the governments have expanded the state budget for improving the quality of social welfare

to a wider range of populations and a wider range of services. For instance, under the new social welfare policy, the Kim Dae Jung government implemented the National Basic Livelihood Security Act in 2000, supported small to medium size companies to hire employees from low-income families, and expanded and reformed the social insurance systems such as Health Insurance and National Pension for all Koreans.³² Moreover, the Noh Mu Hyun government mandated local municipalities to support building local social welfare centers following the reenactment of the Social Service Act in 2003.³³ The role of local social welfare centers has been complex to meet the residents' demand for good-quality and diverse social welfare services.³⁴ The increased demand has resulted from changes in standard workweeks and some school weeks. Previously, Korean people worked and went to school six days a week. In 2004, the Korean state reformed the Labor Standards Act that planned to gradually implement the system of five-day workweeks (40 hours per week) starting with big companies (over 1000 employees) and then going to small companies (less than 20 employees) for the next seven years. Also, since 2006, the system of five-day school weeks began to be introduced by some public schools. Since 2012, it has become mandatory for all schools in Korea.³⁵ These shortened work and school weeks have given Korean people more spare time.

In response, local social welfare centers have provided not only cultural facilities such as study rooms, libraries, and computer rooms, but also various arts and culture programs for their residents. Furthermore, local municipalities have run and funded other social facilities such as local-level citizen autonomy centers in order to offer residents of all ages inexpensive cultural classes for the purpose of self-development or simply the

enjoyment of their increased leisure time. Although offered classes might vary in each center, they generally include learning computer skills, foreign languages (mostly English, Japanese, and Chinese), dance, guitar, painting, ceramics, photography, folksong, handcraft, and calligraphy.³⁶

As the numbers of seniors in Korean society have significantly increased, the kinds of services for them are required to expand and shift, as well. Senior centers run at local levels during the 1960s, 70s, and 80s functioned as a kind of social club for seniors (age over 65), mostly from low-income families to socialize, share their hobbies, and play games together. Yet, during that time, the governments did not put forth strong effort to support pleasant facilities and diverse services for seniors. Since 2000, the government implemented social welfare policies to increase the number of welfare resources, such as senior welfare centers and senior schools, to help seniors (age over 60) recharge their lives and reinforce self-esteem and self-development. Compared to the previous decades, these welfare spaces for seniors, both supported by the state and private business organizations, have provided home-like environments. Also, they have offered more diverse cultural education programs such as singing, dance, yoga, photography, and paper craft in order to satisfy seniors' demand for experiencing a variety of quality activities for their self-realization or self-identity.³⁷

It is noteworthy that while the public social welfare facility have been “expanded” and “improved,” arts and cultural programs offered for the public in those sites have been increased. I argue that the Korean governments' expansion of cultural facilities and arts education activities across the nation has closely linked with the state's social welfare

policy since the 2000s. I speculate that Korea's promotion of social welfare services through arts and cultural programs is a two-pronged spear. It helps expand arts and culture education to a wider range of population while it expands public social services available for the citizens.

I assert that KLMI's success in winning grant money from ARKO, SFAC, and SNCF to produce its "Laban" programs to children and seniors is closely related to these newly enacted cultural policies, numerous available organizations³⁸ that fund public arts and culture programs, and social welfare centers that offer physical spaces³⁹ for arts and culture education in the early twenty-first century. Further, I argue that South Korea's changed living conditions and the public's demand for the state's quality social and cultural services have also enabled KLMI to successfully expand its "Laban" programs for children and seniors in twenty-first century Korean society. In what follows, I present three arts and culture organizations that funded KLMI "Laban" programs in order to show how KLMI's approach to children's and seniors' dance/movement education fit well into each organization's funding projects.

Arts Council Korea

The Arts Council Korea (ARKO) is a non-profit organization of South Korea's largest funding agency for the arts. Originally established as the Korea Culture and Arts Foundation in 1973 under the Ministry of Culture, Sports, and Tourism, it was later restructured as the Arts Council Korea in 2005 following the 2005 enactment of the Korea Culture and Arts Promotion Act. This Act was significant in that it made the Korea

Culture and Arts Foundation re-launch as a private agency -- the Arts Council Korea, and allowed it autonomy in terms of the administration of Culture and Arts Promotion Fund, for the first time in its history. Also, it has involved artists and cultural professionals in formulating arts and culture policies; previously, they were simply positioned as beneficiaries of funds. ARKO is composed of thirteen council members who presently work as artists and professional individuals in the fields of literature, arts, music, dance, theater, traditional arts, and interdisciplinary arts. As council members, their roles are to devise arts and cultural policies based upon consultation with other artists and cultural practitioners and encourage public involvement in the decision-making process, as both legislators and administrators. They also serve as managers to ensure that funds are used appropriately in various parts of the arts and culture sector. However, I argue that the Council still experiences the state's indirect involvement since its Culture and Arts Promotion Fund comes partly from state money. Also, ARKO's funding projects shape the direction of cultural policies set by the governments.

The main aim of ARKO in the early twenty-first century is to make arts and cultural activities more central to the lives of the Korean citizens through grant-giving services and programs.⁴⁰ At ARKO, funds are generated from state tax money and donations from individuals and corporations. Such individuals and corporate donors are able to secure income tax deduction (up to 100%) and corporate tax deduction (up to 50%). They also have rights to participate in the process of designing a program to which they donate. In 2011, donations to the Korean Cultural and Arts Promotion Funds at ARKO reached twenty million.⁴¹ ARKO offers funding opportunities for individual

artists and arts organizations to produce arts activities, seminars, educational programs, events and performances. It also provides “culture vouchers” for children from low-income families, grants for rural community centers, and grants for city and regional arts groups in order to ensure all Korean citizens have access to culture and the arts. These ARKO funding projects reciprocally shape the new direction of government policy that fosters the reduction of gaps among classes and locations with regard to opportunities for cultural experience.⁴²

In 2005, ARKO added interdisciplinary arts to their grant category.⁴³ ARKO’s funding support for KLMI started in 2008 when it selected KLMI as one of the arts institutions that satisfied the grant requirements for interdisciplinary arts education for children. The program is targeted towards either touring performance groups or artists/arts organizations that provide interdisciplinary arts education for adult, children, adolescents, or seniors in “marginalized” regions; handicapped people; foreigners; soldiers; or children at juvenile detention centers. KLMI proposed a project titled “Play! Move! Think!” for this grant in 2008, targeting children from low-income families or in marginalized areas in Seoul and Gyeonggi province. KLMI emphasized how this project could help children develop their creativity, cooperation, physicality, and self-expression through interdisciplinary dance/movement education that includes dance, music, arts, and games. In particular, KLMI introduced Motif Writing as an effective and systematic tool to interweave all these art forms into creative movement activities. KLMI also stressed that its learner-centered class approach would help children from low-income families gain self-esteem.

KLMI's Korean Laban specialists' previous voluntary work and Laban-related publications impressed the decision-makers at ARKO. In 2008, KLMI received \$14,000 from ARKO. With their internal income and this funding from ARKO, KLMI processed its first project for mixed genders of 50 to 75 children from low-income families between July and December 2008 at five different places. KLMI dispatched two Korean Laban teachers to each place to conduct 10 to 16 Motif-applied "Laban" classes at the Salvation Army Community Welfare Center in Seoul; WeStart Welfare Center in Guri, Gyeonggi province; Kilum Social Welfare Center located in the north side of Seoul; Ilsan Social Welfare Center, Gyeonggi province; and Kyeongsu Elementary School located in the east side of Seoul. After KLMI completed their first funded five-month project of "Play! Move! Think!" for children in low-income families, ARKO selected KLMI as an excellent institution in arts education in February 2009. As a result, ARKO funded KLMI "Laban" programs for another two consecutive years with increased funds of \$40,000 for each year. In 2009 and 2010, KLMI conducted similar projects, titled "Put the Wings on the Movement," to promote interdisciplinary arts through Motif-applied "Laban" classes for children. During these years, KLMI extended targeted populations to include children of the deaf. For four months in each of these two years, KLMI provided 10 to 16 Motif-applied "Laban" classes to deaf children. As part of the "Put the Wings on the Movement" projects, KLMI mounted children's shows at Municipal Seodaemun Welfare Center for Deaf Mutism and Municipal Youngdeongpo Rehabilitation Center (six to seven children at each place) in Seoul each year. Through Motif-applied "Laban" classes for deaf children, KLMI was able to assess the usefulness of Motif symbols as a visual

aid as well as a playful source to invite wider populations to creative movement education.

Seoul Foundation of Arts and Culture

Another significant funding source for KLMI has been the Seoul Foundation of Arts and Culture (SFAC). SFAC was established in March 2004 with the mission of making Seoul “the” creative cultural city in the world and leading all Seoul citizens to participate in the arts. It is a city-government-level organization dedicated to the promotion of arts and culture lifestyle for citizens and artists through funding, publicity, and cultural service and management.⁴⁴ Through various artistic and cultural activities, SFAC aims to provide collaborative space and promote networks among various sectors such as citizens, artists, corporations, and public organizations. It offers free arts and culture education for Seoulites particularly from under-privileged areas with lower-income groups, while offering professional development workshops for teaching artists, public school teachers, and social workers.⁴⁵ Through organizing various festivals, SFAC not only attempts to promote a bond among Seoulites, but also highlights the cultural uniqueness, creativity and innovation of Seoul to tourists and visitors from different parts of the world in the twenty-first century.⁴⁶ SFAC’s activities as a whole aim to promote cultural experience for all residents in Seoul by developing a fundamental environment for culture and the arts in Seoul and making the capital of South Korea an internationally competitive cultural city. I argue that SFAC’s program goals and activities that aim to embrace all Seoulites -- whether they live in marginalized areas or are from low-income

families -- support the government's goal of giving citizens' equal access to cultural experience. Also, SFAC's support for collaborative cultural work between the public and individual artists echoes the government's effort to reduce hierarchy: they show a significant instance of the government's ideology of cultural democracy at work in early twenty-first century Korean society.

After running the successful project of "Play! Move! Think!" for children with ARKO's funding support in 2008, KLMI sought other possible funding organizations to support extension of their "Laban" programs to other population groups. By accident KLMI discovered the SFAC announcement of grants for interdisciplinary arts education, first established in 2009, under the category of the culture and arts education project for seniors. Similar to the "Laban" programs it had created for children, KLMI aimed to focus on creative movement education for seniors, yet with a more interdisciplinary approach by combining theater, dance, and visual arts. With a project titled "Remembering the Spring," KLMI's application for a SFAC grant emphasized their interdisciplinary and student-centered movement creation process as a way to develop seniors' creativity, self-esteem, physicality, and self-expression.⁴⁷

KLMI's similar vision to that of SFAC for public arts education appealed to the decision-makers of SFAC. SFAC gave KLMI \$20,000 in 2009. With this grant money, KLMI ran the project "Remembering the Spring" for 25 middle-class seniors, whose ages ranged between 60 and 85, at Nonhyun Senior Welfare Center in Seoul from May to November in 2009. In November 2009, as part of this grant project, KLMI staged a production of "Remembering the Spring" incorporating dance-theater pieces created by

these seniors. Then, SFAC again selected KLMI as an excellent institution of aesthetic education for seniors in December 2009, and mounted an encore performance of “Remembering the Spring” at Namsan Arts Center in Seoul. SFAC’s praise and senior learners’ high satisfaction with the KLMI “Laban” program led SFAC to award grants to KLMI (\$20,000 per year) for another three consecutive years.⁴⁸ With a similar format, KLMI provided “Laban”-based interdisciplinary arts education projects titled “Nongol Blues” (2010), “Welcome to Laban Village” (2011), and “Secret Garden – My Secret Story” (2012) at Nonhyun Senior Welfare Center in Seoul. At the same time, KLMI, with the support of SFAC, mounted learner-made productions both in 2010 and 2011. In addition to funding the seniors’ “Laban” program, SFAC in 2012 selected KLMI’s children’s project “Play! Move! Think!” for funding under its public arts education funding program, which targets children, adolescents, housewives, and the handicapped. SFAC gave KLMI \$15,000 in grant money. I argue that KLMI’s interdisciplinary movement class has been fueled by arts organizations like SFAC that support funding for interdisciplinary arts education, rather than genre-specific programs. I speculate that had KLMI not found funding to support its mission, KLMI might have configured “Laban” programs differently.

Seongnam Cultural Foundation

Seongnam Cultural Foundation (SNCF) based in Seongnam, Gyeonggi province, was another arts and culture organization that funded the KLMI “Laban” program for children in 2011. Seongnam is the second largest city in Gyeonggi province and the tenth

largest city in the country. With approximately one million people, Seongnam is largely a residential city located immediately southeast of Seoul. It is a satellite city of Seoul, and its urban planning was conceived during the Park Jung Hee government for the purpose of concentrating electronic, textile, and petrochemical facilities there during the 1970s and 80s. Also, the city has played the role of a road network to Seoul and other major cities since the early 1970s. Bundang, a district in Seongnam, was developed in the 1990s in order to disperse Seoul's population to its suburbs and relieve the congested Seoul metropolitan area. The Korean government has provided stimulus packages to large public corporations and private companies, such as KT (formerly Korea Telecom) and Korea Gas Corporation to accelerate the dispersion. In the 2010s, luxury apartments, high-rise office buildings, department stores, large-scale shopping malls, schools, and parks have been constructed and continue to be constructed in the Bundang district.⁴⁹

SNCF was established in December 2004 with the mission of providing culture and arts programs to the people of Seongnam region while revising Seongnam's status from a once culturally marginal community to an important site for the arts. To achieve its mission of creating additional cultural venues for city residents, SNCF since 2005 has constructed the Seongnam Arts Center, Civic Center, and Book Theme Park and Outdoor Performance Areas. Since 2006, it has also offered funds for others to create outreach programs such as "*Sarangbang* Culture Club" and "Making Each Village a Cultural Community" in order to promote collective cultural experiences among the residents. "Sarangbang Culture Club" helps create connections among residents who are interested in working together for community music, arts, design, literature, and travel. "Making

Each Village a Cultural Community” encourages each village in Seongnam to build a sense of community through collaborative cultural activities among residents, artists, and administrators. In 2010, SNCF started to provide funds to artists and art organizations for arts and culture education programs that would offer residents of all ages cultural opportunities in the areas of music, arts, dance, and plays.⁵⁰ Similar to ARKO and SFAC, SNCF’s offering of arts education programs to a wide range of the Seongnam residents suggests that the organization works in the direction of the governmental policy of cultural democracy. I also argue that SNCF’s mission to shift Seongnam’s status from a culturally underprivileged region to a culturally flourishing site supports the government’s drive to reduce the disparity between Seoul and other regions in the numbers of cultural buildings. The foundation of SNCF, like other big arts and culture organizations established since the 2000s in other regions rather than Seoul, indicates that Korean society is moving -- however slowly -- away from Seoul-concentrated support for the arts and culture. Yet, Seoul is still a privileged city that provides more cultural opportunities; half the population lives in Seoul.

In 2011, ARKO ceased funding KLMI, because it did not want to give favored funding opportunity to particular arts organizations or artists for more than three consecutive years. As a result, KLMI had to search other grant possibilities to continue to produce its programs for the public. At that time, SNCF had just started a pilot project to offer grants to arts organizations that provide quality arts education to children from low-income families in Seongnam. KLMI applied for this grant and was selected by SNCF based on its achievements of the previous eight years and acknowledgment from ARKO

and SFAC. For three months between July and October in 2011, KLMI provided the project, “Play! Move! Think!” with SNCF’s \$7,000 grant money to 25 to 30 children at Chungsol Social Welfare Center and Local Child Center in Seongnam, Gyeonggi province. However, after a year of the pilot grant project, SNCF changed its policy to primarily support Seongnam-based arts organizations and artists.⁵¹ Thus, the KLMI “Laban” program enjoyed only one-time funding from SNCF.

I argue that KLMI’s successful expansion of “Laban” programs for children and seniors has been a well-timed phenomenon in twenty-first century Korean society. It has capitalized on shifts in government policy that aim to foster citizens’ equal access to cultural experience. It has benefited as well from the sheer increase in numbers of venues and cultural buildings constructed responding to policy.

EMPHASIS ON BODILY SELF-AWARENESS AND CREATIVE MOVEMENT EXPERIMENTS

KLMI has capitalized upon the government’s cultural democracy ideology through offering dance/movement education to the public regardless of class, physical ability, and age. It has also enacted the democratic ideology through practicing an anti-hierarchical lesson content and pedagogy in its “Laban” classes for children and seniors. KLMI has aimed to provide movement principles -- and not professional dance techniques -- as tactical tools with which any persons, regardless of their age, class, and gender, can move their bodies, with self-awareness and in experimental, creative, and learner-centered ways.⁵² Thus, this KLMI’s emphasis can be understood as egalitarian and anti-hierarchical.

Development of Lesson Plans for Children and Seniors

Two different approaches to lesson plans are evident in KLMI's programs, each drawing on these Korean Laban specialists' western "Laban" training background. Whereas Yoo, Chun, and Hyunjoo Kim had acquired knowledge of Labanotation and Motif Writing, Kang and Jaelee Kim had gained knowledge of Laban Movement Analysis, Motif Writing, and Bartenieff Fundamentals. During the early stage, KLMI's specialists seemed to focus on incorporating "Laban" methods in one way or another in order to "test out" the usefulness of "Laban" methods as lesson content and pedagogical tools for creative movement class for children. In the later stage, the focus seemed to be on collaborating to make a developmental series of lesson plans that incorporated movement aspects of Motif Writing, LMA, and BF together.

For example, Yoo, Chun, and Hyunjoo Kim conducted "Motif Creative Movement Class" (2006) and "Laban Creative Movement Class" (2007 and 2008) incorporating Motif Writing in their lesson plans. In these the three specialists aimed to offer a place for kindergarteners and young children to create their own dance/movement phrase while learning 16 Motif symbols developed by Ann Hutchinson Guest. In order to do so, the teachers first offered a storybook, a painting, or other visual object for children to talk about and conceptualize basic movement units or moves based on what they saw. Teachers then showed two to three Motif symbols that might be relevant to movement elements shown in the story, painting, or a visual object in the class. If the movement elements referenced "turn" and "jump," the teachers might ask children first to draw the Motif symbols for "turn" and "jump" on paper and then imagine, interpret, and verbally

express some other situations that might require these movements. Next, the teachers encouraged children to create a dance/movement phrase in pairs or in small groups, using movement elements of “turn” and “jump.”⁵³

Kang and Jaelee Kim ran “Laban Movement Alphabet” (2006 and 2008) using LMA in their lesson plans. Similar to the other three, Kang and Jaelee Kim encouraged children to express their own thinking, imagination, and feeling through movement. However, they emphasized more the qualitative aspect of movement, simplifying concepts from LMA. In order to do so, the teachers offered children a game-like activity that engaged with one of the movement concepts from the LMA framework of body/body action, space, shape and dynamics (Effort) in the beginning of the class. If the class theme involved understanding dynamics of “constrained” and “freeing,” the teachers offered a “character game” that asked children to embody those qualities. For example, the teachers could ask children to embody the way a soldier walks in a military march or a gymnast walks on the balance beam to internalize “constrained” quality. They could also ask children to imitate leaves blown by the wind to experience “freeing” quality. After the game activities, teachers asked children to create a dance/movement phrase in pairs or as small groups, using “constrained” and “freeing” qualities to express their feelings. To conclude the class, the teachers gathered the children in a circle and encouraged them to verbally express what they felt in their bodies through the process.⁵⁴

After the specialists started to expand their programs for children and seniors, particularly with state/city funding support, they combined the previously developed two different types of lesson plans into a single package. In their modified lesson plans, they

emphasized the use of Motif symbols and BF and reduced the explicit use of LMA for their Motif-applied interdisciplinary movement class. For children's projects supported by ARKO and SNCF, such as "Play! Move! Think!" (2008 and 2011) and "Put the Wings on the Movement" (2009 and 2010), they emphasized the use of Motif symbols of body actions and spatial concepts in their lesson plans. At the same time, the specialists at KLMI utilized some content from other subject matters in public schools such as visual arts, science, music, and literature as a source to enrich the lesson plan for Motif-applied interdisciplinary movement classes. They attempted an interdisciplinary approach to "Laban" class to maximize children's creativity, linking movement with their various life experience, while challenging the stereotypical perception of dance class as limited to the mastery of dance techniques. For seniors' projects supported by SFAC such as "Remembering the Spring" (2009), "Nongol Blues" (2010), "Welcome to LabanVillage" (2011), and "Secret Garden -- My Secret Story" (2012), the specialists at KLMI reduced time spent on the conceptual understanding of movement elements using Motif symbols. While the teachers used Motif symbols in every class for children, they incorporated Motif symbols as a game-like tool for seniors' movement activities for only few lessons. Instead, for seniors the specialists stressed an interdisciplinary type of creative arts education or what they called "Tanztheater" by combining dance, visual arts, theater, game and music, although they positioned movement in a central role to interweave these different genres.⁵⁵ What both children's and seniors' classes shared was the inclusion of warm-up exercises that mobilize students' bodies, drawing upon a self-awareness method of BF. For five to ten minutes out of a one-hour class, teachers let students lie on the floor

and breathe, to bring their focus to their own body. Teachers then guided the students to slowly move from each part of body to the whole body by offering them imaginative and metaphoric, rather than descriptive, words. Through these warm-up exercises, the specialists aimed to develop self-awareness of body-mind connectivity, instead of simply mimicking movement material demonstrated by the teachers.⁵⁶

Among photos dating from 2008 to 2011 stored at KLMI, I found several snapshots that showed a group of 12 children (mostly girls) in casual clothes seated in a circle stretching their bodies, learning Motif symbols from the teacher, and drawing Motif symbols on paper. Another group of children were embodying the image of the paintings that were taped on the mirrors. In other photos, I found 10 children (half girls and half boys) in casual clothes drawing pictures on paper, and playing *yut* game with Motif symbols.⁵⁷ With permission, I was able to watch some video slides that the teachers took during children's "Laban" classes produced by KLMI in three different places in Seoul and Gyeonggi province. One slide showed 10 to 12 children (mostly girls wearing T-shirts marked with a logo of KLMI) brainstorming their group dance based on their own combination of Motif symbols. Another slide showed three different female pairs of children rolling, tossing, and playing with small balls on a big scarf that they were holding. In still another, a group of three children made rounded shapes, each one different from the others, using various body parts -- not just arms -- and different levels in space. A playful, joyful, and casual atmosphere emanated from the photos and video slides of "Laban" classes for children. In my analysis, these peer-to-peer engagements with movement experiments in individual, creative, experimental, and casual ways seem

to well represent a democratic approach to dance/movement class in that the peer-to-peer engagements are egalitarian and non-hierarchical.

Other promotion programs, booklets, and magazines from KLMI's archive included photos of seniors' "Laban" classes. Some photos showed 15 seniors (mostly women) in casual clothes sitting on the floor in a circle talking with each other; drawing a picture on the floor; and reading a script sitting on the chair in the studio. Other photos showed seniors lying on the floor with their eyes closed in the dark; massaging each other's shoulders; and practicing Korean pop song dance moves. In other photos, a group of five to six seniors rolled and crawled on the floor; and experimented with a big scarf using different body parts and levels in a group, but not in unison. Another photo showed a small group of seniors expressing one action after another in their own way while passing by Motif symbols put on the floor. A group of seniors (mostly women) tossed a balloon in the air; created a group dance/scene using kitchenware; stamped on a big white paper with their hands to make a tree; and went on a field trip to a local kinetic art museum. During this field trip, seniors expressed their own interpretive version of artworks through their whole body in front of the artworks. These seniors' "Laban" classes looked similar to children's in a number of ways. They revealed the seniors' incredible physicality and creativity in playful, active, experimental, and learner-centered ways.

During interviews with me, KLMI's Korean Laban specialists indicated they do not aim to teach theoretical and historical development of "Laban" methods in their "Laban" classes. Rather, they apply "Laban" methods, particularly use of Motif symbols,

as systematic, pedagogical, and visual tools to invite the public to a playful, creative, experimental, and student-centered movement class in twenty-first century South Korea.

Hyunjoo Kim said,

I am not worried even though “Laban” methods lose their theoretical depth, as long as they can be used as a facilitating method for children to express themselves through movement. What we do at KLMI is not so much about teaching “Laban” as a theory but providing movement concepts that “Laban” methods offer as playful and experimental sources so that a wide range of people can access dance/movement education. By doing so, we hope that these people might change their perception towards dance that dance is not for talented people only.⁵⁸

Chun said,

When some Laban specialists see KLMI classes for the public, they might question whether the classes can be considered *real* “Laban” classes. In our “Laban” classes, we do not focus on teaching theoretical aspects of “Laban.” Although our classes implicitly embrace theoretical aspects of “Laban,” we do not explicitly teach these aspects to our students. Also, we do not always stick to the original Motif symbols or LMA terminologies produced from western Laban knowledge centers. Sometimes, we ask children and seniors to draw or write movement actions in figures or words, and replace Motif symbols with them so that they can create a dance/movement phrase in their own meaningful way.⁵⁹

Both Hyunjoo Kim and Chun emphasize that they have applied and expanded “Laban” methods in order to create a fun, interactive, playful, and learner-centered movement class for children and seniors in South Korea.⁶⁰ Their approach to “Laban” methods in Korean culture does not intend to reproduce theoretical aspects of “Laban” knowledge or “Laban” terminologies that they learned from the western Laban knowledge centers. Rather, they aim to model a strategic way of conceptualizing, articulating and embodying movement elements that “Laban” methods could provide for anyone regardless of their age, gender, and class in order to promote public dance/movement education. It seems

that these professionals incorporate “Laban” methods in their interdisciplinary “Laban” class as long as that helps to increase more people’s access to creative dance/movement education. Getting a wide range of people to have dance experience in their particular and creative ways seems to be more important; maintaining rigorous dance technique training less so.

I have noticed that KLMI’s Laban specialists whom I interviewed were mostly dance students who had been trained in hierarchical and authoritarian learning environments during the 1970s, 80s and 90s. Their experience of empowered students’ ownership in learning when they studied “Laban” methods in western Laban knowledge centers seemed to motivate them to bring a learner-centered approach to KLMI “Laban” classes. Jaelee Kim stated,

I greatly value the way Laban classes at LIMS encouraged students to understand movement concepts through their own bodily experiment. At the beginning of the program, I suspected the level of teachers’ theoretical comprehension of “Laban” methods since they did not give straight answers to questions about movement concepts. Towards the end of the program, I realized that I could not acquire “Laban” knowledge just through memorizing terminologies in my head. I learned that I needed multiple processes of my own bodily exploration, observation, and verbal discussion in order to internalize movement concepts in my own meaningful way.⁶¹

Mihyun Chun similarly expressed that

I had a pedagogical shock when I first took Motif Writing workshop at the Ohio State University during summer of 1996. Teachers did not demonstrate movements that students could follow. Instead, the teachers asked us to experiment with basic movement concepts that they provided, and to share our movement creation with peers and as a whole group. At first, I was embarrassed that I had to show my unpolished movement phrases to the class. However, I soon started to enjoy the process of making itself and valued a learner-centered pedagogy that made me more actively and freely engage with the class.⁶²

Their uncomfortable bodily reaction to “Laban” classes in the US in the beginning stage of study abroad reveals their customary docile bodies naturalized by “teacher-demonstrate and students-follow” or “teacher-talks and students-listen” pedagogical modes in South Korea. I argue that the learning through experimentation that US Laban classes emphasized have empowered these Korean students to liberate their docile bodies by challenging and questioning teacher-leading learning processes.

However, their student-centered approach to “Laban” classes in South Korea has not seemed to apply for the entire class time. I observe that KLMI “Laban” classes have included ballet, popular dance, and Korean dance in a “teacher-demonstrate” format for warm-up exercises. Jaelee Kim told me that decisions to include them in addition to BF for warm-up exercises responded directly to students’ reactions to the classes. While BF was meant to teach learners how to slowly warm up their body on the floor while promoting their self-awareness to their own body, the learners lacked energy at the beginning of the class as a result. Jaelee Kim said,

We saw that children were not able to fully focus on their bodies or got bored when we applied BF for their warm-up exercises in our “Laban” classes. In order to encourage them to more actively engage with the warm-up activities, we tried to incorporate ballet steps, DDR, or other interest-driven physical exercises. That really worked well! Kids especially loved learning ballet steps. Although seniors enjoyed BF-based warm-up exercises, they looked more excited when starting the class with energetic and set warming-up exercises such as ballet, popular dance, and Korean dance, as well. Like little girls, their eyes were sparkling eagerly to learn ballet steps.⁶³

This is ironic in that KLMI’s initial goal intended to provide a creative movement class that challenges a predominant model for presenting technique dance class. The result has been a hybridized “Laban” class, which mixes a large portion of process-oriented,

student-centered movement exploration with a small portion of teacher-led development of technical physicality. I think that both producers and consumers of “Laban” class are negotiating with prevalent patterns of dance class that focus on the acquisition of technical physicality, shaped by previous models for acquisition of physicality in a single style or genre, although they spend more of the class time for movement experiments and creation in their own way.

Bodies Generated from KLMI “Laban” Classes

I have noticed both similarities and differences between my own body that is generated from professional “Laban” training and bodies that are produced from KLMI “Laban” classes in terms of the embodied aesthetic values of “Laban.” I must note that even in western contexts, “Laban” training practices cannot be generalized because multiplicities and differences exist in “Laban” training depending on the teacher, institution, or time period. I also acknowledge that my embodied example or my observation of Korean people’s bodily reception of “Laban” cannot speak for all.⁶⁴ However, based on written archives, oral history, and my own experiences in “Laban” training centers in both London and New York, I found common threads within “Laban” training in that it cultivates observing, analyzing, describing, writing, and embodying human movement in both analytical and experimental ways. “Laban” training prompts reflection about the doing while the dancing is underway. This differs from longstanding pedagogies of, say, classical ballet and modern dance, which focus on how to do a given physicality or pattern and not how to critique it, challenge it, or extend it.⁶⁵

My 2000s western trainings in both Labanotation and Laban Movement Analysis gave me an analytical eye and movement language (terms and symbols) with which to observe and describe, as the system conceived it, “objectively” and “anatomically,” the “quantitative” aspect of moving bodies in time and space and the “qualitative” aspect in the movement process “relationally” and “contextually,” respectively. However, acquisition of an analytical eye is not limited to spectatorship training, nor does it intensify the dichotomy between mind and body. Rather, as Carol-Lynn Moore and Peggy Hackney mentioned elsewhere, movement principles, concepts, and frameworks that these “Laban” methods offer have to be understood through physical exploration, internalization, and experimentation.⁶⁶ In my Labanotation classes, I remember moving along with movement symbols in “reading” sessions until I internalized and embodied the symbols in my body. Even when I notated a dance, I had to physically internalize the dance first before I translated my bodily understanding of it into paper using codified movement symbols.

My LMA classes highlighted the importance of embodiment to understanding movement concepts even more. I remember that teachers at LIMS kept saying to the students, “Don’t just memorize the terminologies and concepts of LMA in your head. You really have to understand them in your body.” For example, in order to understand dynamic concepts (Effort) in the LMA framework, we experimented with various qualities of movement such as grounded, airy, pin-pointed, wandering, abrupt, rushed, controlled and released in order to internalize the four factors of Effort -- weight, space, time, and flow. Sometimes the teacher gave us situations or imagery in order for us to

embody movement qualities related to them. Other times, teacher asked us to create our own situation or imagery that motivated us to internalize those movement qualities in our own way. Once we understood these movement qualities, we were asked to demonstrate, observe, and notate these qualities in pairs, as small groups, or as a whole class, shifting our role between the observer and the observed.

Embodied practice in “Laban” training at LIMS is, however, different from bodily practice in other dance trainings such as classical ballet and Graham technique. That is, classical ballet and Graham trainings present the students with codified, regularized, and conventionalized bodily positions and actions -- vocabulary -- such as “arabesque” in ballet and “contracted torso” in Graham. Bodily practices in these classes endeavor to master the technique as set forth by the rules, whereas Laban training deals with bodily practices that experiment with what it deems basic principles and concepts of movement on bodily, spatial, and dynamical levels in multiple ways. To be sure, “Laban” training articulates a series of “basic principles” and concepts of bodily movement that might well be deemed “rule-theorized” if not rule-governed. One major difference between “Laban” and ballet class pedagogy, I suggest, lies in the emphasis that “Laban” class places on asking students to explore various applications of the principles, rather than emulating or mimicking a teacher’s enactment of bodily position. Sandra Smith, an American Laban specialist who works at the Laban/Bartenieff Institute of Movement Studies, said,

I don’t think of “Laban” as a technique because I feel like techniques tend to be limited to what is trained into your body in a specific style, specific pattern of body movement. LMA might be considered as a new way of looking at a technique because it gives people a way to access lots of different types of movement...It [Learning LMA] is really about having either a palette or an awareness of your preferences so that you can try out

different things...I am still resistant to calling it [LMA] a technique because generally there is an assumption about technique that technique is much more narrow and specific in style.⁶⁷

John Chanik, a teacher at LIMS, expressed,

I think that “Laban” is a way of understanding movement, being able to describe and discuss movement, and also to move. It does teach how to move in certain ways or understand movement so that you can move. I think you can certainly create a technique from it. However, it’s not just about particular dance technique. It’s not just about fitness or Akido or whatever. It’s a way of conceptualizing a basic aspect of movement that we can all do in our own way.⁶⁸

I agree with Smith and Chanik. My training at LIMS was not about mastering a highly stylized technique. Even LMA cannot avoid a certain number of spatial and dynamic patterns that students are expected to repeat over and over.⁶⁹ What is different is a pedagogy that asks students during any movement, any repertory of steps, patterns, and dynamics to interrogate bodies -- whether they are tango bodies or modern dance bodies - - while they are doing. “Laban”-trained bodies ask, self-reflect, and self-question what they are doing while they are doing. Moreover, the mimetic pedagogy of “teacher-demonstrates and students-follow” that is applied in many dance technique classes is hardly seen in “Laban” training.⁷⁰ Rather, pedagogical modes for “Laban” training include hands-on exercises, teacher-coached self-directed bodily experimentation, self-reflexivity, and process-oriented workshopping in pairs, as small groups, or a whole class. These do not necessarily support a linear class structure, that is, one with a single focus and leader.

But still, if “Laban” training involves a kind of physical training, what kind of body does “Laban” training generate or promote? Does “Laban” training endeavor to

cultivate an ideal body? In the West and at KLMI, “Laban” training does not reward a specific physical appearance. “Laban” training is supposed to embrace “any” type of body and “any” type of moving. It does not matter whether students are tall, small, big, thin, old, or young. “Laban” training does not aim at a specific body type, which might be an important criterion for the Rockettes, a precision dance company, or classical ballet companies. For the latter, “identical” bodies in size and height are crucial to present synchronized movements in chorus line or corps de ballet, although soloists and principles do not always fit those models and later twentieth-century ballet companies like Joffrey visibly employ an eclectic mix of performers. “Laban” training never asks for that. Also, although dancers have been predominant among populations that pursue “Laban” training, one does not need to be a dancer to learn “Laban” methods. What “Laban” training endeavors to promote is the empowerment of a body with kinesthetic and visual awareness in exploring movement rather than execution of a codified dance vocabulary. In other words, a “Laban”-trained body cultivates not so much shape or mass but more the ability to move with different dynamics and to access all the parts of the space in which ones wishes to move. “Laban” training generates a body that both intellectually and physically explores, experiments, observes, describes, and writes a great range of body shapes, pathways, and dynamics in three dimensions. One may recognize a “Laban”-trained body by looking at a person’s movement choice and orientation that he/she consciously chooses in terms of the use of body, space, and dynamics.

I argue that “Laban”-trained bodies cultivate the ability to self-govern and embrace multiple demands on the body. That is, through the optic cultivated by “Laban” training, people do not erase their previously trained bodily practices or dance techniques. Rather, they learn strategies to potentially reshape, enhance, enrich or re-pattern the previously regulated techniques in their bodies in a deeper and fuller way by bringing their awareness to movement principles in terms of space, dynamics, and body. Chanik said that his training in LMA/BF made him change the way he practiced ballet previously. He said, “It [Laban training] made me be aware of what kinds of spatial forms I am creating in space rather than mechanically thinking about making a ‘perfect posture or shape in space’.” Mooyong Ka who had been trained in Korean dance before she came to LIMS said, “LMA training made me be more aware of the subtle changes in bodily shaping to space while I practice Korean dance, which I did not give a full attention to previously.”⁷¹ Conversations with these Laban practitioners suggest that “Laban” training is not so much about learning a new corporeality, as it is about intensifying one’s awareness of movement in relation to space, dynamics, and body -- that is, from the vantage of a particular set of concerns.

Nonetheless, in the same way that Brenda Dixon Gottschild and Cynthia Novack⁷² identify Africanist aesthetics and Contact Improvisation aesthetics, respectively, I think that my western “Laban”-trained body embraces value and promotes certain aesthetics. Here I suggest four aspects -- individuality, all-encompassing mobility, bodily connectivity, and the harmonious interplay of contraries along a continuum. I argue that these aspects all together promote the aesthetics of uniqueness rather than the

aesthetic of virtuosity. In other words, “Laban” training promotes the mastery of movement construed as an individual mover’s full access to his/her own rhythms and energy in three-dimensional space. The mastery of movement does not result from a development of a person’s spectacular and physically demanding skills. The aesthetics of uniqueness does not necessarily aim to appeal to the spectators. Rather, it aims for self-awareness, which involves in-depth understanding of what is happening in a person’s body and the way he/she enacts movement in different situations with regard to the use of space and dynamics.

Firstly, a late twentieth- and early twenty-first century “Laban”-trained body embraces the aesthetics of individuality in movement. During class, teachers encourage students to both acknowledge and challenge their personal movement patterns or preferences in the use of space, body parts, and dynamics. For example, when we explored various spatial forms in our “kinesphere,” the personal space, teachers asked us to find our own rhythms and dynamics while understanding our own movement potential to develop “kinesthetic intelligence.”⁷³ Secondly, this Laban-trained body values their full range of physical mobility in space and dynamics. In other words, teachers encourage students to maximize their three-dimensional motor-experience depending on their own anatomical ability. Thirdly, a “Laban”-trained body values the aesthetics of bodily connectedness in movement while mobilizing body in various spatial and dynamic forms. However, the idea of bodily connectedness consists in more than a proper anatomical alignment of the body. It comprises at least two things: first, an integrated enactment of exploration, with integration being realized as felt sense of connection between tensions

threading through the movement; and second, the doer's awareness of endeavoring to explore in such an integrated manner. For example, we practiced consistent awareness and exploration of our whole body integration by consciously checking how one of our body parts connected to other body parts, how our body related to space in and around us, and how our movement dynamics interacted with space around us. Fourthly, a "Laban"-trained body values the harmonious interplay or mutual relationship of any two opposite states or qualities along a continuum, such as upward-downward, growing-shrinking, core-distal, and freeing-controlling, in a yin-yang sense of duality. For example, we were not supposed to execute a forceful movement quality only for a long time. We also had to move in a light way in order to recover from exerting the forceful movement to maintain a harmonious balance between the two in our movement. I think that although "Laban" training does not generate an identifiable physical appearance, overall these aesthetic values of approach and self-checking, especially, with regard to body, space, and dynamics, are physically, verbally, and visually embodied, articulated and synthesized in the body. In other words, instead of an identical body shape, "Laban" training produces a unique mover -- a person with ability to move, making choices as opposed to following directions.

KLMI "Laban" classes similarly promote these aesthetic aspects.⁷⁴ Still further, both the professional Laban training I experienced and KLMI "Laban" classes encourage harmonious relationship between the "self" and "other" individuals in society. Almost every photo in the booklets produced by KLMI showed individuals working cooperatively as a team or group dance to express some image, body actions, and story --

while each individual manifested a different way to embody the image, body actions, and story. For example, a 2009 photo booklet⁷⁵ showed a group of four children showing different body shapes in different levels in a circular formation while contacting each other's body parts in one way or another to create a mobile sculpture with their bodies.

While both the professional western-offered “Laban” training classes and the public Korean-offered “Laban” classes generate bodies that engage with movement experimentation in their particular and fullest ways, they are different in other ways. While KLMI’s public “Laban” classes ask students to learn “Laban” symbols, the classes position them as doers rather than observers. KLMI privileges physical experiments and movement creativity over observation. The KLMI’s public “Laban” classes put their emphasis on generating a body that has the ability to embody movement concepts within the parameters that KLMI selected from Motif Writing and LMA. Although KLMI “Laban” classes do utilize Motif symbols for children and seniors to read and write, they use the symbols only as a visual aid or playful tool for learners to engage with creative movement activities with fun. However, the professional training I received from western “Laban” institutions generates a mover who embodies movement concepts while equally internalizing skills of observing, analyzing, writing, and verbally utilizing symbols and technical terms for these movement concepts that the particular “Laban” method provides. Thus, the KLMI’s public “Laban” classes generate a body that is able to articulate and express movement concepts with whole body engagement, for a particular way of moving, while using Motif symbols as sources for movement creation. The professional western “Laban” training generates a body that has an ability to embody

experimentally, spectate analytically, and articulate verbally with regard to technical “Laban” languages.

KLMI “Laban” classes promote bodily self-awareness as opposed to bodily shape, and creative movement experiments as opposed to anatomically demanding dance steps, for “anyone” regardless of their class, age, gender, bodily shape, and physical/technical capability. The way KLMI “Laban” classes approach “anyone” in playful, experimental, casual, and egalitarian atmospheres can be seen as these specialists’ optimistic goal to make dance/movement education accessible to a wide range of populations in twenty-first century South Korea. However, I argue that their optimistic goal of “dance/movement education for everyone” cannot be separated from social and political realms: KLMI’s promotion of public dance education through “Laban” classes is partly linked with the state’s promotion of culture and the arts for all Koreans. In what follows, I examine how KLMI “Laban” classes, similar to any other public arts and culture education programs that burgeoned during the early twenty-first century, eventually support the Korean state’s demographic management through cultural welfare in the same era.

KLMI “LABAN” CLASSES AND SOUTH KOREA’S TWENTY-FIRST CENTURY BIOPOWER

Korean people’s notion of well-being has shifted from lifespan to quality of living in the contemporary post-industrial, information-focused, and aging South Korean society. Within this context, flourishing arts and culture programs run and funded by state, city, and local organizations have advertised their cultural activities as good ways

to foster physical and psychic well-being, targeting all ages of Korean people. Here, I suggest that these arts and culture programs, in effect, function as the state's apparatus to manage the healthy population as a whole. In order to discuss this issue, I draw upon Michel Foucault's concept of "biopower."

The term "biopower" first appeared in Foucault's work *The History of Sexuality* (1976). However, he explicitly used this term in his lecture courses at the Collège de France from 1978 to 1979 to refer to state regulation of the population's health, reproduction, hygiene, longevity, and well-being.⁷⁶ Foucault mentioned that eighteenth-century state intervention contrasted with the medieval model of social control over the body in that the former was based on the regulation of life -- biopower -- through rational and political mechanisms such as medicine and specialized hospitals while the latter was based on the threat of death from a sovereign. In his other writing about the politics of health in the eighteenth century, Foucault emphasized that the modern nation-state's protection of the population's life was not limited to a particularly fragile and troubled margin of the population. Rather, its political objective was to raise the level of health of the social body as a whole.⁷⁷

I argue that the capitalist post 1950s nation-state of South Korea practiced and continues to practice biopower in Foucaultian vein in order to manage the life of its population. To name a few state practices, the Korean government regulated family planning and circulated slogans of "childbirth control" in the 1960s, 70s, and 80s. Conversely, the state has started to foster childbirth since 2004 after the country experienced the lowest birth rates on record in South Korean history.⁷⁸ Since the 1960s,

the state has mandated vaccination for preventing BCG and Hepatitis B as well as sanitary inspection.⁷⁹

The state regulation of public health has changed in response to South Korea's social situation in different time periods. After the Korean War, South Korea was one of the poorest countries in the world. As a result, the state's primary concern during the 1960s, 70s, and 80s was the nation's economic growth so that all citizens could be freed from poverty.⁸⁰ During this period, the state deemed physical health an important source for economic development in the process of South Korea's industrialization. The state's slogan of "strong body, strong nation" during South Korea's export-oriented industrialization in the 1960s, 70s, and 80s indicated that the state measured well-being of citizens on the basis of their physical health. I remember I had to perform "Korean National Athletic Exercise" during my elementary school period in the 1980s.⁸¹ This "Exercise," which aimed to enhance the physical health of the population, related to the state's project of "New Village Movement." The "Movement" was inaugurated during the Park Jung Hee and Chun Doo Whan governments in the 1970s and 80s, to promote South Korea's urbanization. In the late 1980s, after the so-called "miracle of Han River," South Korea reached its economic peak and the nation's economy attained the surplus stage, for a short period of time, driving South Korea into a consumer society. Since the state's opening to the world economy and reform of its economic structure from manufacturing to information technology in the early 1990s,⁸² South Korea's economy has continued to maintain the "plus" status of economic growth except for 1998, the first year of the International Monetary Fund (IMF) era in South Korea.⁸³ In 2012, South

Korea's national credit rating by *Moody's* shows it ranks 10 among G20 countries⁸⁴ and ranks 22 among countries that participate in the Organization for Economic Cooperation and Development (OECD).

In the early twenty-first century, the Korean governments' concern is no longer limited to the nation's economic growth. While they promote the nation's economic liberalization conforming to the world free market ideology, these democratic governments need to satisfy the citizens' social demand for equal access to quality welfare services, neglected during accelerated industrialization in the last half of the twentieth century.⁸⁵ Besides, the nation has witnessed a significantly increased rate of social problems such as suicide, depression, crime, and high-level stress from the young to the elderly and from the cities to the rural areas. Particularly, as economic polarization has been remarkably present in Korean society after the IMF era, a relative sense of deprivation has become a large issue in the country.⁸⁶ In this connection, it has been common to hear news on Korean TV, radio, and newspapers about bullying and suicide in schools and workplaces and about high-level stress, anxiety, and depression across all ages. In response, the pundits, psychologists, educators, and religious leaders have proposed cultural activities, artistic experiences, sports, meditation, and other activities as a means to recharge physical energy and heal psychic disruption in twenty-first-century industrialized, information-driven, and consumer Korean society.

Using a Foucaultian lens of biopower, I argue that arts and culture activities and various cultural and social welfare centers work as the state's social apparatuses to manage well-rounded health of the social bodies in early twenty-first century South

Korea. The governments' promotion of "Exercise" in the 1970s and 80s tended to focus on citizens' physical health in the context of Korea's industrialization. The governments' support of public arts and culture programs in the early twenty-first century suggests that the state has expanded its concern from citizens' physical, to also include emotional and psychic health as a measurement of well-being in its information-technology-driven consumer culture. "Laban" classes for children and seniors play a role here, I argue; they provide a social apparatus that supports the state's political practice of managing its populations' lives in an effort to secure mentally, emotionally, and physically healthy bodies. Hyunjoo Kim addressed this issue.

We do not aim to cure people through "Laban" classes. We aim to provide people a space to express themselves through movement. When seniors took our "Laban" classes for the first time, they shyly said, "I can't dance in front of people" and "can I dance?" However, after taking a couple of classes, they started opening their minds and expressing their feelings through movement. Quite a few senior students said that their depression was solved after taking classes. They also said that they felt more confident, young, and even retrieved good blood circulation. When I heard this feedback from them, I felt that "artistic expression" -- whether it is in the form of dance, visual arts, music, or other way -- was a useful means to foster a person's healthy being.⁸⁷

Her remarks suggest that even without express intention to do something, "Laban" classes have created a therapeutic place for seniors to address their suppressed feelings, emotions, and thoughts through creative movement activities. This therapeutic function of "Laban" classes was publically broadcast in South Korea. In January 2012, MBC, one of the major television networks in South Korea, shot KLMI "Laban" programs for seniors as an exemplary arts education fostering the elderly's well-rounded health.⁸⁸ I myself observed this aspect during my several visits to KLMI "Laban" classes for seniors

between January and February in 2012. I was surprised that 15 to 17 seniors aged between 60 and 80 who participated in “Laban” classes looked so young and physically fit. They jumped, rolled, and even crawled on the floor. I was able to feel their vibrant energy and laughter radiating into every corner of a room while they were creating a theatrical, expressional, and comedic dance/drama as small groups. Although these are just a few examples, I was able to see how “Laban” classes could play a role as an institutional apparatus to maintain, if not increase, these seniors’ physically, emotionally, and mentally healthy bodies.

It may be helpful to compare Korea’s situation as a consumer society with that of another country with history of mass-production industrialization. Jackson Lears offer just such an example. In “From Salvation to Self-Realization: Advertising and the Therapeutic Roots of the Consumer Culture, 1880-1930” (1983), Lears discusses a shift in moral values at the turn of the twentieth century in America, when the country was turning from a production-oriented culture to a consumption-oriented culture. Values shifted from a Protestant ethos of salvation through self-denial to a therapeutic ethos stressing self-realization. Lears argues that the emerging therapeutic ethos, particularly supported by business elites, reacted against Victorian rationalization that ironically repressed people’s selfhood in the workplace. He focuses on the role of advertising men in disseminating the emerging therapeutic ethos, while shaping and appealing to consumers’ desires for physical and psychic well-being through purchasing “therapeutic” goods. Although Lears discusses the context of late nineteenth- and early twentieth-centuries American industrialization, Korea had already accomplished a similar phase of

rapid industrialization and substantial development of consumer society by the turn of the twenty-first century. His conceptualization of the emerging therapeutic ethos, among elite individuals, offers a helpful parallel to think through the role of KLMI “Laban” classes as a therapeutic space in early twenty-first century South Korean society. KLMI “Laban” classes for the public, like other “therapeutic” activities -- such as yoga, eating organic food, wearing eco clothes, temple stays, and the touring of natural forests all of which have remarkably burgeoned since the late 1990s under the slogan of “well-being”⁸⁹ -- have been expanded in the context of South Korea’s consumer culture. Also, “Laban” classes emphasize self-realization and emotional fulfillment through movement expression in the midst of post-industrial and materialistic Korean society. A major difference is, however, that KLMI “Laban” classes have been largely funded by state and city, and Korean citizens’ therapeutic practices have been supported by both individuals and the state.

At least one outcome of KLMI “Laban” classes -- their design to promote well-rounded healthy beings -- lends support to the state’s management of the population’s well-being through cultural welfare since the late 1990s. KLMI’s specialists did not initially design “Laban” classes to support the state’s cultural policies. Nor did the state purposefully train and dispatch them to regulate the population’s healthy life through artistic and cultural experience. However, they took grant opportunities generated by the state policies; their action certainly did lend support to the state’s policies even while they pursued other goals as well. In the next chapter, I look at these female Korean dance doers’ tactical empowerment in the Korean dance field. I interpret their creation of

“Laban” programs as a challenge to existing dance market structures and education paradigms. They have mounted these challenges by tapping their acquired professional “Laban” knowledge and credentials.

Endnotes

¹ Here I define “Korean Laban specialists” as Korean-born dance doers who acquired their “Laban” training, knowledge, and credentials/qualifications at western Laban knowledge centers. In my dissertation, I distinguish them from “Laban teachers” who completed the Teacher Certification Program and received certification authorized by KLMI.

² See the website of the Korean Society for Dance Documentation, <<http://www.ksdd.org>>, 10 September 2012. The Korean Society for Dance Documentation (KSDD) has held monthly seminars for the members, annual domestic conferences and bi-annual international conferences. It also publishes the *Korean Research Journal of Dance Documentation*, which is listed as a peer-reviewed academic journal.

³ Mihyun Chun, “Some Strategies of Motif Writing for Primary School Education,” *The Korean Research Journal of Dance Documentation* 5 (October, 2003): 167-183.

⁴ Sihyun Yoo, Personal Interview, 11 November 2011.






⁵ Hyunjoo Kim, Personal Interview, 29 December 2011.

⁶ This Confucian idea is an Eastern ethical and philosophical system that is equivalent to Cartesian dualism of mind-body dichotomy. It emphasizes loyal, filial and hierarchical relationships between the old and the young, between the ruler and the ruled, between men and women, between husband and wife, between mind and body in society.

⁷ Yoo, Personal Interview, 11 November 2011.

⁸ On its history, mission, and vision, see the website of Korea Laban Movement Institute, <<http://www.laban.co.kr>>, 10 September 2012.

⁹ The Incheon Metropolitan city is geographically located on the coast of the Gyeonggi province, which has been administered as a provincial-level metropolitan city since 1981. It is part of the Seoul National Capital Area, along with Seoul and Gyeonggi province. In 2003, the city was designated as Korea’s first free economic zone. Also, as a transportation hub in northeast Asia with the world, Incheon has established Incheon International Airport and Incheon Port. Gyeonggi province is a region geographically located in the mid-western side of South Korea. It surrounds Seoul and Incheon, and has a population of over 11,000,000.

¹⁰ These Korean Laban specialists have selected 16 movement concepts and motif symbols such as “turn (),” “jump (),” “contract (),” “extend (),” “fall (),”

“stillness (㉸),” “travel (㉹),” “accent (㉺),” “front (㉻),” “back (㉼),” “right side (㉽),” “left side (㉾),” “up (㉿),” “down (㊀),” “connect (㊁),” and “support (㊂),” drawing from Ann Hutchinson Guest’s development of Motif Description.

¹¹ Hyunjoo Kim, Sihyun Yoo, and Mihyun Chun, “A Case Study on the Application of Motif to the Movement Education for Kindergarteners,” *The Korean Research Journal of Dance Documentation* 7 (2004): 35-54.

¹² Juyoun Lee, “The Effects of Creative Dance Programs on the Enjoyment of the Elderly,” MA thesis, Hansung University, 2008; Jihye Seo, Sangbum Park, and Hyeja Lim, “The Effects of Creative Dance Activity on the Development of Creativity and Motor Ability in Children,” *The Journal of the Korea Dance Education Society* 16.1 (2005): 43-77; and Hyun Park, “A Study on the Development of Creative Dance Programs for Children Creativity,” MA thesis, Seogang University, 2001.

¹³ Mihyun Chun, “A New Alternative Way for Dance Education: Motif Writing,” *The Korean Research Journal of Dance Documentation* 1 (2001): 64-76; Mihyun Chun and Jinkyu Cho, “An Application of Motif Writing in Elementary Education,” *The Journal of the Korean Society of Dance* 37 (2003): 179-195; Hyunjoo Kim, “A Qualitative Study on Creative Movement Education by Art Integration,” *The Korean Research Journal of Dance Documentation* 12 (2007): 45-77 and “Constructive Suggestions for Dance Education through the Integrated Education -- Directions for Teaching-Learning Strategies and the Development of Educational Models,” *The Journal of the Korean Society of Dance* 59 (2009): 75-100.

¹⁴ Bohyun Yang, “A Study on Relationship Between the Theory of Motif and the Theory of MI, EQ, NQ,” *The Korean Research Journal of Dance Documentation* 12 (2007): 127-149; Eunjee Kim, “A Design for Creative Dance Class by Using Motif Writing -- Focus on Young Dancers in Arts Middle Schools,” *The Journal of the Korea Dance Education Society* 20.2 (2009): 57-78; Heejung Uh, “The Influence of Motif Writing on Elementary Students’ Bodily Expression and Affective Characteristics,” MA thesis, Kongju National University, 2007; Eunhee Kim, “The Effects of A Motif Writing Creative Movement Education on the Development of Children’s Creativity,” MA thesis, Ewha Woman’s University, 2008; Jiae Chun, “The Effects of Motif Writing Applied Elementary Dance Class on Children’s Self-Efficacy,” MA thesis, The Gyeongin National University of Education, 2008; Hyemin Choi, “The Effects of Motif Writing Symbols Applied Movement Education on Children’s Multiple Intelligence,” MA thesis, Ewha Woman’s University, 2009; Hyuna Oh, “The Effects of the Motif Writing Movement Creation Program on Creative Abilities of the High School Students Majoring in Dance,” MA thesis, Ewha Woman’s University, 2009; and Jinyoung Hong, “Exploring the Application

of Movement Expression Education Based on Laban Theory,” MA thesis, Sungkyunkwan University, 2010.

¹⁵ These adolescent cultural houses are spaces for adolescents to take a variety of city-funded workshops. Mom school is a luxury private dance studio located in Bundang, Gyeonggi province.

¹⁶ *Creative Arts Education Program for Children: 2011 Play! Move! Think!* (Seoul, South Korea: The Korea Laban Movement Institute, 2011)

¹⁷ Hyunjoo Kim, Personal Interview, 29 December 2011.

¹⁸ While I conducted fieldwork in South Korea during winter 2012, seven dance graduates were taking the Teacher Certification Program. At KLMI, the Program seems to have become a biannual event.

¹⁹ The 1962 Cultural Properties Protection Act and the establishment of large scale-theaters such as Sejong Cultural Center (1978) and Seoul Arts Center (1988) could and did support such directions. Since the 1990s, the state’s cultural policies have emphasized cultural democracy, diversity, autonomy, regional culture, cultural industries, cultural tourism, and the globalization of Korean culture. The Master Plan for Cultural Welfare (1996), the Five-Year Plan for the Development of Cultural Industries (1999), the Arts and Culture Education Supporting Act (2006) all highlighted the policy objectives for fostering cultural industries and improving cultural welfare. See Gapyoung Jung, “Segyewhaeui Euimiwha MunwhaJungchaekui Kibonbanghyang [The Meaning of Globalization and the Primary Directions of Korean Cultural Policy],” *The Journal of Cultural Policy* 6 (1994): 1-24; and Haksoon Yim, “Cultural Identity and Cultural Policy in South Korea,” *The International Journal of Cultural Policy* 8.1 (2002), 40-41.

²⁰ The tuitions for the Teacher Certification Program and a workshop are \$950 and \$350, respectively. Membership fees per month are \$150 for a president, \$120 for a vice-president, \$100 for principal researchers, \$60 for executive researchers, and \$30 for researchers.

²¹ Seoul is located in the heart of Gyeonggi province, but has been separately administrated as a provincial-level special city since 1946.

²² *Creative Arts Education Program for Children: 2011 Play! Move! Think!* and *Senior Art Experience Education Project Program: Welcome to Laban Village* (Seoul, South Korea: The Korea Laban Movement Institute, 2011).

²³ Sookhee Chung, “A Study on the Promotional Plan for Newly Developed Cultural Welfare Facilities Based on Cultural Policy -- Home of the Culture for the Popularization

of Dance as the Cultural Welfare Facilities,” *The Journal of the Korean Society of Dance* 34 (2002), 4. As of 2011, 86 cultural houses have been founded across the nation.

²⁴ The government’s implementation of “cultural vouchers” has contributed to more Korean people’s access to cultural and artistic experiences. However, this does not mean that there has been a dramatic increase in numbers of cultural consumers for dance performances. YounYoung Choi notes that Korean people’s annual average rate of attendance in dance performances remained only 1.4% in 2010, compared to 9.5% in art gallery, 4.8% in classic music concert/opera, and 11.2% in plays in her article, “A Critical Review on Support Policies for Performing Arts,” *The Journal of the Korean Society of Dance* 68 (2011): 217-232.

²⁵ Chung (2002), 3.

²⁶ Chung (2002), 9-10.

²⁷ Neungsik Ha and Doosup Shin note that the number of people aged more than 65 out of all Koreans increased from 3.1% in 1970 to 10.2% in 2008, which drove the country into an aging society in *Demographic Changes and Welfare Finance Projections of Local Governments* (Seoul, South Korea: Korea Research Institute for Local Administration, 2009) 1. According to Korean Statistical Information Service, the number of people aged over 60 constituted 7,606,903 out of the total number of 48,580,293 people living in Korea in 2010; 45,985,289 out of 46,136,101 in 2000; 4,113,437 out of 44,608,726 in 1995; and 3,318,841 out of 43,390,374 in 1990. See the website of Korean Statistical Information Service, <<http://www.kosis.kr>>, 1 March 2013.

²⁸ Chung (2002), 1-19; Seongyong Kim, “Trends in Elderly Suicide Rates and Social Factors in Korea,” *Social Welfare Policy* 19 (2004): 181-205; Sunah Kim, “The Effects of Childhood Stress, Depression, and Social Support on Middle School Adolescent Suicidal Ideation,” *The Korean Journal of Family Welfare* 14.3 (2009): 5-27; Kisoo On, “Socioeconomic Determinants of Suicide Rate in Korea: Since 1997 IMF Era,” *The Korean Journal of Population Studies* 28.2 (2005): 97-129; Okkyung Yoon, “The Causes of Korea’s Burgeoning Crime Rate,” in *Social Change in Korea*, eds. Kyung-dong Kim and *the Korea Herald* (Gyeonggi-do, Korea: Jimoondang, 2008) 272-279; and Neungsik Ha and Doosup Shin, *Demographic Changes and Welfare Finance Projections of Local Governments* (Seoul, South Korea: Korea Research Institute for Local Administration, 2009).

²⁹ Haksoon Yim (2002), 45.

³⁰ Ha and Shin (2009), 1-2.

³¹ Cheolgee Yoon, “Developmental Process of Social Welfare and Conditions and Causes of Political Economy in Korea,” *The Journal of the Korea Social Research Center* 10 (2005), 82.

³² Yoon (2005), 88-89. The author argues that the gap between the rich and the poor in the early twenty-first century is severe, and that the rates of unemployed youth and early retirement lay-off are high. For the history of social security and health security systems in South Korea, see the website of National Health Insurance Corporation, <<http://www.nhic.or.kr/english/about/about03.html>>, 3 December 2012. Also, on its history and activities, see the website of Korea Health and Welfare Information Service, <<http://www.khwis.or.kr/usr/main.do>>, 15 November 2012.

³³ The 2003 enactment of the Social Welfare Service Act aimed to strengthen local municipalities’ autonomy and responsibility to support social welfare centers for improving social support for their residents. Social welfare centers are run through tax money from state, cities, and regions as well as donations from corporations, religious communities, and individuals. Their welfare services are comprehensive including protection services, community care services, and training and education services. See the website of Korean Statistical Information Service, <<http://kosis.kr/wnsearch/totalSearch.jsp>>, 1 March 2013. The number of social welfare centers reached over 430 across the country as of 2012.

³⁴ See the website of the Korea Association of Social Welfare Centers, <<http://www.kaswc.or.kr>>, 30 October 2012. See also, Donggyu Kim, “Jibang Jachiwha Jiyeoksaguibokjiewi Sangghwansunge Gwhanhan Yeongu [The Study on the Relationship between Local Autonomy and Local Social Welfare],” *Gonggong Haengchung Yeongu [Public Administration Studies]* 7.1 (2005), 161.

³⁵ On the Labor Standards Law, see the website of Ministry of Employment and Labor, <http://www.moel.go.kr/english/topic/laborlaw_view.jsp?idx=254&tab=Standards>, 5 March 2013. On the five-day school week, see the website of Ministry of Education, Ministry of Education, <<http://www.mest.go.kr/web/1173/ko/board/view.do?bbsId=205&boardSeq=27023Sukjae>>, 5 March 2013.

³⁶ My generation is based on data I randomly collected from a number of websites of local citizen autonomy centers from Jung-gu in Seoul, Pungdukcheon in Gyeonggi province, Gwangsan-gu in Gwangju metropolitan city, and Yangsan in Gyeongsang province. See <<http://www.dong.junggu.seoul.kr/>>, <<http://www.jumin.sujigu.go.kr/>>, <<http://www.gwangsan.go.kr/>>, and <<http://www.samseong.yangsan.go.kr/>>, 3 March 2013.

³⁷ Policy Development Department, *Activation of Senior Centers for Promoting Seniors Leisure Time* (Bucheon: Buchoen Policy Development Department, 2012).

³⁸ I indicate just a few city- and regional-level arts and culture organizations here: Arts Council Korea (2005 -) and Seoul Foundation of Arts and Culture (2004 -) in Seoul; Jeju Culture and Art Foundation (2000 -) in Jeju province; Incheon Foundation for Arts and Culture (2004 -) in Incheon metropolitan city; Busan Cultural Foundation (2007 -) in Busan metropolitan city; Junnam Art and Culture Foundation (2008 -) in South Jeolla province; Anyang Foundation for Culture and Arts (2009 -) and Seongnam Cultural Foundation (2011-) in Gyeonggi province; and Gwangju Cultural Foundation (2010 -) in Gwangju metropolitan city. These foundations offer funding opportunities for individual artists from the regions to support their creative activities and introduce their work nationally and internationally. They also provide their residents arts activities, events, and education programs in the areas of performing arts, visual arts, literature, and interdisciplinary arts. Through these activities, the foundations aim to reduce inequity among classes and regions with regard to access to cultural and artistic experience. See the websites of the above arts and culture foundations, <<http://www.jcaf.or.kr/>>, <<http://www.jncf.or.kr/>>, <<http://www.bscaf.or.kr/>>, <<http://www.ayac.or.kr/>>, <<http://www.gjcf.or.kr/>>, and <<http://www.ifac.or.kr/>>, 1 February 2013.

³⁹ Executors at these local social welfare centers tend to find arts organizations and artists who come and produce a class with grant support, while offering the arts organizations and artists a teaching space in turn. Jaelee Kim and Hyunjoo Kim told me that it is KLMI's role to contact local social welfare centers and obtain their agreement to offer "Laban" classes to their residents in order to secure a space for offering the classes with government grants.

⁴⁰ See the website of Arts Council Korea, <<http://www.arko.or.kr/>>, 15 November 2012, on its history and mission.

⁴¹ For the funding status at ARKO, see <<http://www.arko.or.kr/english/art/donation.jsp>>, 15 November 2012.

⁴² There are four main funding projects at ARKO. Firstly, ARKO provides grant programs that build a strong platform to support artistic endeavors of diverse disciplines of performing arts, visual arts, literatures, traditional arts, and interdisciplinary arts as well as emerging artists. These grant programs aim to support publications, museums, non-profit exhibition spaces, small scale theaters, multi performing spaces, and studios for young artists to organize arts activities, seminars and education programs for the public. Secondly, it provides "lottery funds" and cultural outreach programs to increase public accessibility to the arts. Under this project, ARKO offers cultural touring in underrepresented regions, culture vouchers for children from low-income families, grants for local community centers, and grants for the promotion of regional arts and culture.

Through these means, ARKO aims to ensure that everyone in South Korean society has access to cultural and artistic enjoyment. Thirdly, ARKO provides grant programs for promoting international arts and cultural exchanges to elevate the status of Korean arts and culture in the world. Under this project, ARKO supports artists for study abroad, trains cultural professionals for international administration, offers exchange programs with international organizations, and sponsors the Korean pavilion of the Venice Biennale. Last but not least, ARKO offers grants for city and regional productions. For example, through supporting National Theater Festival and National Dance Festival as well as regional cultural arts and stage productions, ARKO aims to nurture creative arts and expressive activities all over the country. For more information about the grant programs at ARKO, see <<http://www.arko.or.kr/english/programs/liter.jsp>>, 15 November 2012.

⁴³ On a particular grant program for interdisciplinary arts at ARKO, see <<http://www.arko.or.kr/english/programs/performing.jsp>>, 15 November 2012, This grant aims to facilitate art activities that are experimental and creative utilizing various forms of media, combined arts that integrate different forms of genres as well as non-mainstream or underground arts and non-commercial public arts.

⁴⁴ See the website of Seoul Foundation Arts and Culture, <<http://english.sfac.or.kr>>, 23 September 2012, on its history, mission, goal, main and activities.

⁴⁵ With regard to cultural projects, SFAC operates “Seoulites, Read and Lead,” “Sharing Culture with our Love in Seoul,” “Building Playground with Culture,” “Exploring Cultural Assets of Seoul,” “Seoul Street Artists,” “Seoul Plaza Open Gallery Project,” “Art Village Cultivation,” and “Seoul Spring Festival of Chamber Music.”

“Seoulites, Read and Lead” is a cultural reading campaign, which offers common space for numerous people to read together and exchange ideas, while “Sharing Culture with our Love in Seoul” is a visiting cultural performance service to provide culturally under-privileged classes opportunities for high quality cultural performance and education. “Building Playground with Culture” is a project that promotes cooperative networks among various sectors such as citizens, artists, environmental designers, corporations and public organizations. “Seoul Street Artists” is a project, which allows street artists, selected through auditions, to conduct performance art activities, while increasing dialogues between citizens and artists. Both “Exploring for Cultural Assets of Seoul” and “Seoul Plaza Open Gallery Project” are designed to help citizens explore the historic and cultural landmarks of Seoul while increasing the city’s artistic value to promote tourism. “Art Village Cultivation” is a project to revitalize under-privileged areas with lower-income groups through offering cultural and artistic experiences such as designing walls whereas “Seoul Spring Festival of Chamber Music” aims to offer citizens free concerts all over the city.

With regard to culture and arts education programs, SFAC provides “Arts-Echo Project.” The Project is an aesthetic education program for children, youth, seniors, and socially disadvantaged groups such as lower-income and handicapped people to learn performing arts, visual arts, literature, and interdisciplinary arts. At the same time, SFAC trains teaching artists in interdisciplinary courses in culture and arts education throughout a six-month learning period. SFAC also offers professional development workshops for teachers and social workers so that they can play a mediating role well in the development of creative culture and art. SFAC is in partnership with Lincoln Center Institute for Arts in Education (LCI) in New York City and provides various international education projects for creative culture and arts based on international strategic alliance between SFAC and LCI. By doing so, SFAC aims to become a hub for developing a fundamental environment for culture and arts education in Seoul, elevating Seoul as a cultural city at the international level. Also, SFAC produces arts support programs by providing grants for arts creations in the areas of performing arts, visual arts, literature, interdisciplinary arts; publication and study for arts; art criticism; and arts festivals. It also supports amateur cultural arts club activities, community festivals, and performances venues so that citizens can voluntarily and actively participate in cultural and artistic activities. For SFAC’s culture and arts education programs, see <http://english.sfac.or.kr/#921213>, 23 September 2012.

⁴⁶ SFAC organizes festivals such as “Hi Seoul Festival,” “Cheonggyecheon Festival,” “Seoul Festival of Lights,” and “Royal Palace Musical.” Hosted and held jointly by Seoul Metropolitan Government and SFAC since 2003, “Hi Seoul Festival” has aimed to highlight the distinct culture of Seoul and promoted a bond among Seoulites. Started in 2006, “Cheonggyecheon Festival” has been a leading arts festival for citizens to enjoy the pleasures of “artistic experiences” in the area of Cheonggye stream, located in the middle of the city. “Seoul Festival of Lights” is a Korean winter festival, which highlights the strengths of Korea and Seoul through media art, while “Royal Palace Musical” is a project that attracts both citizens and foreigners through musical performances within ancient palaces of Seoul.

⁴⁷ Hyunjoo Kim, Personal Interview, 20 February 2012.

⁴⁸ Hyunjoo Kim, Personal Interview, 20 February 2012.

⁴⁹ See the website of Seongnam City, <http://www.seongnam.go.kr>, 25 September 2012.

⁵⁰ See the website of Seongnam Cultural Foundation, <http://www.snart.or.kr>, 25 September 2012.

⁵¹ Jaelee Kim, Personal Interview, 15 December 2011.

⁵² KLMI's principal members have particularly incorporated Motif symbols for space (e.g. "high," "middle," "low") and bodily action (e.g. "stillness," "extend," "contract") concepts; LMA for body/body actions (e.g. "stillness," "gesture," and "posture"), space (e.g. "personal space," "shared space"), shape (e.g. "spoke-like shape," "arc-like shape," "triangle-shape"), and dynamic (e.g. "constrained," "freeing," "quick," "sustained") concepts; and BF for warm-up exercises.

⁵³ Hyunjoo Kim et al (2004).

⁵⁴ Sungbum Kang and Jaelee Kim, "The Effects of Laban Movement Expression Program to the Development of Self-expression Ability of the Low-income Group Children -- Focused on Elementary School 1-2 Grades Students," *The Korean Research Journal of Dance Documentation* 13 (2007): 1-24; Jinsun Lee, "Research on Application Examples of Laban Movement -- Focusing on the Korea Laban Movement Institute," MA thesis, Choongang University, 2007.

⁵⁵ Hyunjoo Kim, Personal Interviews, 29 December 2011; Mihyun Chun, Personal Interview, 17 January 2012.

⁵⁶ Sihyun Yoo, Personal Interview, 11 November 2011; Mihyun Chun, Personal Interview, 17 January 2012; Hyunjoo Kim, Personal Interview, 29 December 2011; Jaelee Kim, Personal Interview, 15 December 2011.

⁵⁷ *Yut* game is a traditional Korean game usually played by all of the family members in national holidays. They replace motif symbols with five dots on each line of the big square in the game board.

⁵⁸ Hyunjoo Kim, Personal Interview, 29 December 2011.

⁵⁹ Mihyun Chun, Personal Interview, 17 January 2012.

⁶⁰ DeDe Wohlfarth et al, "Student Perceptions of Learner-Centered Teaching," *InSight: A Journal of Scholarly Teaching* 3 (2008): 67-74. In this article, Wohlfarth et al discusses that the learner-centered classes are more egalitarian while they emphasize learners' critical thinking, active learning, and self-directedness.

⁶¹ Jaelee Kim, Personal Interview, 15 December 2011.

⁶² Mihyun Chun, Personal Interview, 17 January 2012.

⁶³ Jaelee Kim, Personal Interview, 15 December 2011.

⁶⁴ My embodied example and observation of Korean bodies' "Laban" practice propose to offer an account, not "the" sole history, of Laban practitioners and practices.

⁶⁵ My analysis of "Laban" practice can be compared to Susan Foster's analysis of Richard Bull's approach to improvising choreography, a non-canonical dance practice, in later twentieth-century Euro-American western culture, in that both practices defy the opposition between doing and reflecting upon the doing. Foster argues that instead of performers' enacting previously set choreography, Bull's method of improvising choreography encouraged performers to reflect on what they are doing while they are doing it. See Susan Foster, Introduction, *Dances That Describe Themselves: The Improvised Choreography of Richard Bull* (Middletown, Connecticut: Wesleyan University Press, 2002) 3-17.

⁶⁶ Carol-Lynn Moore and Cate Deicher, "Observation as a Creative Process," *Proceedings of the Motus Humanus Advanced Seminar* (2004): 7-17; and Peggy Hackney, *Making Connections: Total Body Integration Through Bartenieff Fundamentals* (New York: Routledge, 2002).

⁶⁷ Sandra Smith (pseudonymous name), Personal Interview, 19 October 2011.

⁶⁸ John Chanik, Personal Interview, 27 October 2011.

⁶⁹ For example, when we learned an "Action Drive," which consists of eight functional actions from the combinations of weight, space, and time Effort factors, such as Float, Punch, Glide, Slash, Dab, Wring, Flick, and Press. We had to feel the movement quality of each action moving along a "Diagonal Scale," which Laban created as a spatial pattern that links from one corner to the counter-corner in a cube, an imagined geometric structure around a person's body. I remember that I had to move along from a forward-high-right spatial pull with a floating quality to a backward-low-left with a punching quality again and again until I could feel these "harmonized relations" or affinities between dynamics and space in my body.

⁷⁰ I am sure that people challenge this pedagogical format in dance technique classes. By and large, however, this has been a predominant pedagogical method.

⁷¹ Mooyong Ka (pseudonymous name), Personal Interview, 2 November 2011.

⁷² In *Digging the Africanist Presence in American Performance: Dance and Other Contexts* (Westport, Connecticut: Praeger Publishers, 1996), Brenda Dixon Gottschild designates five components of Africanist aesthetics, which are "Embracing the Conflict," "Polycentrism/Polyrhythm," "High-Affect Juxtaposition," "Ephebism," and "The Aesthetic of the Cool." These Africanist principles -- not techniques -- can be distinguished from Europeanist aesthetic values seen in classical ballet, which emphasize

vertical alignment of torso, movement emanated from upper torso, symmetrical and curvilinear movement. Cynthia Novack identifies the core movement values of contact improvisation, first developed in the early 1970s in the US in her book *Sharing the Dance: Contact Improvisation and American Culture* (Madison: The University of Wisconsin Press, 1990). According to Novack, the core movement values in this dance form are “generating movement through the changing points of contact between bodies,” “sensing through the skin,” “rolling through the body,” “experiencing movement from the inside,” “using 360-degree space,” “going with the momentum, emphasizing weight and flow” that highlight egalitarianism, communality, and spontaneity.

⁷³ I am following a concept of “multiple intelligences” proposed by Howard Gardner. According to Gardner, a model of intelligence can be ranged into various specific modalities such as “logical-mathematical,” “spatial,” “linguistic,” “bodily-kinesthetic,” “musical,” “interpersonal,” “intrapersonal,” “naturalistic,” and “existential” intelligences. Although they cannot be separated from each other, one can be more dominant than others in a person’s cognitive abilities.

⁷⁴ It might not be thought appropriate to compare my previous *professional* Laban training in western Laban training centers with KLMI “Laban” class for laypeople in South Korea. However, given the “Laban” philosophy about accessibility of movement education for “everyone,” I propose to compare my *professional* “Laban” training and KLMI’s *public* “Laban” classes.

⁷⁵ *Creative Arts Education Program for Children: 2009 Put the Wings on the Movement* (Seoul, South Korea: The Korea Laban Movement Institute, 2009).

⁷⁶ Michel Foucault, *Security, Territory, Population: Lectures at the Collège de France 1977-1978*, trans. Graham Burchell (Hampshire, UK: Palgrave Macmillan, 2007). As a historian and social theorist, Foucault analyzed how social control over the body had been changed from the medieval age to the eighteenth-century European modern nation or capitalist state.

⁷⁷ Michel Foucault, “The Politics of Health in the Eighteenth Century,” *Power/Knowledge: Selected Interviews & Other Writings 1972-1977*, ed. Colin Gordon (New York: Pantheon Books, 1980) 166-182.

⁷⁸ See the website of Planned Population Federation of Korea, <<http://www.ppfk.or.kr>>, 20 October 2012. Slogans of family plan were as follows: “If you give birth without a plan, you will stay in poverty throughout your life” in the 1960s, “Without giving preference of sons to daughters, give birth to only two children per family” in the 1970s, and “The nation is overcrowded even through a family has only one child” in the 1980s.

⁷⁹ Jongu Lee and Wonsuk Choi, “Immunization Policy in Korea,” *Infection & Chemotherapy* 40.1 (2008): 14-23.

⁸⁰ Gwangdong Kim et al, *Hanguk Hyundaesau Ihae [The Study of Modern History of Korea]* (Seoul: Kyungduk Publisher, 2007) 238-246.

⁸¹ In 1977, the South Korean government legislated *The Korea National Athletic Exercise* with the law of “New National Athletic Exercise 12.” With the verbal command sound of eight counts for each step, Korean people practiced this exercise to efficiently and productively mobilize their bodies in schools and working places, and eventually enhance their health. Since the late 1980s, the mandatory practice of this standardized bodily exercise has slowly disappeared. To watch the video of this exercise, see the National Council of Sport for All, <http://www.sportal.or.kr/idance/gym/idance_download.htm>, 10 October 2012

⁸² Changrok Kim, *2006 Techno Report* (Seoul, South Korea: Sinyoung Press, 2006).

⁸³ Due to Korea’s financial crisis, along with other Asian countries’ economic collapse, Korea had to agree with the IMF for financial bailout on December 3, 1997. See Chapter, 1, pp. 50-51.

⁸⁴ G20 refers to the Group of Twenty Ministers and Central Bank Governors from twenty major economies.

⁸⁵ Yoon (2005), 75.

⁸⁶ On (2005), 97-129; Euikyung Park, “Hwanja Daehanminkuk [Sick Korea],” *Hani.co.kr*, The Hankyoreh Newspaper Online, 5 March 2003, Web, 30 March 2013, <<http://www.legacy.h21.hani.co.kr/section021031000/2003/03/p021031000200303050449013.html>>.

⁸⁷ Hyunjoo Kim, Personal Interview, 20 February 2012.

⁸⁸ “Cultural Revolution: The Life is Art,” *MBC Prime*, Seoul, South Korea, 26 January 2012, Television.

⁸⁹ Youngok Jeon, *Issue Paper: Well-being Munwhaeui Deungjangghwa Hyanghu Chunmang [The Appearance of Well-being and Its Future]* (Seoul, South Korea: Samsung Economic Research Institute, 2005).

CHAPTER 3

KOREAN WOMEN, POWER, AND ACQUISITION OF WESTERN BODILY KNOWLEDGE AND CREDENTIALS

This chapter focuses on producers of KLM “Laban” programs, those of Korean Laban specialists who remarkably surged forward during the late 1990s and the early 2000s. It is noteworthy that the Korean Laban specialists are mostly middle-class women with ages ranging from the 20s to the 50s. They are also mostly highly educated dance practitioners and scholars who were privileged to extend their quests for educational opportunities to western “Laban” knowledge centers, and there acquire “new” knowledge and professionalization. I argue that the fruits of their privileged opportunity to acquire western-issued “Laban” credentials and to gain professional power are partially realized both at home and in the West. Their power is partial since they are under-represented in the knowledge production of western “Laban” centers and in the existing Korean mainstream dance structure. Nonetheless, my observation of KLMI’s specialists’ “Laban” practices in Korean contexts reveals that they are not entirely subjugated to larger power structures by which they are already and always bounded. Instead, I will show that these Korean specialists have tactically used their “Laban” professionalization to push the boundary of limited performing arts-oriented dance professions and technique-oriented dance education paradigms in early twenty-first century Korea. I also interpret KLMI’s creation of their own certification versions and translation practice in Korea as alternative authorship of “Laban” knowledge -- as re-production or a second production.

MIDDLE-CLASS WOMEN'S STATUS SHIFT IN SOUTH KOREA SINCE THE 1990S

I argue that social changes for women in South Korea since the 1990s have partly contributed to a sudden upsurge in these middle-class Korean women's efforts to gain "Laban" knowledge and credentials in western countries. Since the 1990s, women have gained significantly increased opportunities to participate in politics, education, and professionalized workforces. A number of Korean scholars argue that dissemination of several Korean governments' democratic ideology in the process of South Korea's globalization since the 1990s has fueled dramatic changes in women's social status from domestic caretakers to social and political actors. Suengsook Moon discusses in "Overcome by Globalization: The Rise of a Women's Policy in South Korea" (2000) that South Korea's drive to economic globalization influenced its political democratization in various sectors in the 1990s.¹ Political democratization caused the enactment of new women's policies such as the Infant and Childcare Act (1991), the Special Law on Sexual Violence (1993), and the Domestic Violence Prevention Act (1997). These policies aimed to eliminate discrimination against women in family/kinship networks as well as social life in general. Although women's associations voiced persistent demands for women's policy even under the military regimes in the 1970s and 80s, they were repressed and ignored in South Korea's male-dominated social structure. Even the government's policy mediations for women, such as the Equal Employment Law (1988) for gender equality in employment, remained rhetorical, without substance. It was almost at the late 1990s that the Korean government started to see women as a potential political force in the context of electoral democracy, and the relationship between the state and

women changed, at least symbolically. To an extent, the rise of women's voting power and the use of mass media that stressed the elevation of women's status and policies to a global standard have empowered all Korean women as a social group and as political actors since the 1990s.² The state could no longer treat women as passive recipients of state dominance to be used to sustain a policy of patriarchal control such as "family planning."

Korean women's access to college-level education has increased since the 1990s as well. Whereas women's access to college-level education was 3.2% of all women in 1965 and 7.3% in 1980, their ratios increased to 27.7% in 1991 and 82.4% in 2009. This shows a huge change in their educational opportunity since the 1990s.³ Also, compared to 81.6% of all males' enrollment rate for higher education in 2009,⁴ women's higher education has narrowed gender inequality. Women's achievement in major state-level civil service examinations has grown from 17.5% to 37.7% of the entire number of people who passed the bar exam between 2001 and 2006; from 25.3% to 44.6% of the whole number of people who passed the general administration exam between 2001 and 2006; from 36.7% to 52.6% of the entire number of people who passed the foreign service exam between 2001 and 2005; and from 18.1% to 37.2% of the whole number of people who passed the medical exam between 1997 and 2006.⁵ I speculate that women's increased ratios in higher education and qualification exams in the early twenty-first century show their desire to fight against gender inequality in the existing male-dominated Korean social structures. At the same time, I follow Onjook Lee's view that women's high achievements on college-level or graduate-level education have resulted

from Korean parents' aspirations for their children's education, regardless of gender, particularly since the 1990s.⁶

Social changes in South Korean women's education and politics have contributed to a shift in middle-class women's family values since the 1990s. In "Family Values Changing – But Still Conservative" (2008), Kiso Eun argues that middle-class women's perception of marriage, sex, love, dating, and motherhood has shifted towards "progressive" and "democratic" attitudes that emphasize an individual's personal fulfillment. At the same time, their changed perception towards family values has helped propel their expansion into professional workforces and increased their self-esteem while gaining economic independence from their fathers and husbands.⁷ Eun's discussion suggests that a strict gender role division between husbands and wives wherein men work outside the home as the head of family and women are in charge of household work and childcare does not actually exist in twenty-first century South Korea.

In "Women's Status in South Korea: Tradition and Change" (1990), Marian Lief Palley provides useful data on periodic changes in middle-class women's workforce participation throughout the 1960s to the late 1990s. While working class women were mostly employed in low-wage garment/textile, toy, and electronics factories, middle-class women's labor force participation was hardly seen during South Korea's export-oriented industrialization periods of the 1960s, 70s, and 80s. Even college-educated middle-class women learned housekeeping skills after completing school and waited for "Mr. Right" during those times.⁸ Since the 1990s, however, an increased number of college-educated middle-class women have stepped out the workplace from their Confucian gender role

within marriage, kinship, and household. Drawing several Korean scholars' discussions (Kim 1992; Mijeong Lee 2008; and Jaekyung Lee 2008), I have identified three primary socio-economic factors that have contributed to women's increased workforce participation. Firstly, South Korea's changed economic structure since the 1990s from manufacturing to "postindustrial" information and service industry, with introduction of more amenities in work places, has contributed to changing educated middle-class women's attitude to paid labor. Secondly, increasing high-quality child-care services, labor-saving devices such as home appliances, and ready-made foods in supermarkets have also provided a family-friendly social environment for middle-class married women to participate in the workforce. Thirdly, with South Korea's reform of economic structures to accommodate "flexible" work systems since the late 1990s, even men are no longer guaranteed full-time employment. These unstable employment structures also have contributed to changed men's attitude toward middle-class women working outside the home. In the early twenty-first century, more men think favorably of married women taking jobs since dual-earner couples can afford better education for children, better houses, and more costly leisure activities.⁹ All in all, social changes in South Korea during the processes of economic globalization and political democratization since the 1990s have dramatically altered middle-class women's status. However, women's increased access to higher education, workforce participation, and other social and political factors has overcome neither unequal gender patterns in professional fields nor a schism between middle-upper-class women and working class women in South Korea.

Realities of Gender and Class Inequality in Twenty-First Century South Korea

According to Jisun Chung, although women's access to higher education has dramatically increased since the 1990s, uneven development between males and females exists in terms of fields of study. While women's enrollment in higher education is dominant in the field of home economics, followed by education, the arts, medical science, and health-related fields, males dominate in the fields of engineering, law, natural science, social sciences, and agriculture.¹⁰ Unequal patterns between males and females occur in job markets as well. Various high-ranking posts such as managers/administrators, national assembly members, university presidents, legal professionals, physicians, dentists, and medical doctors have opened to educated women since the 1990s. This has been a significant change, compared to the past when only a few professions such as teaching and arts were available for women.¹¹

Such gender patterns in higher educational fields and job markets show that South Korea's long lasting patriarchal structures based on Confucianism still linger in its "democratic" society of the early twenty-first century. Korean people's continuing negative attitude towards women's delayed marriage, cohabitation, divorce, or single-parent families remains conservatively rooted in Confucianism.¹² Women's representation rates in the national assembly are still low, for example, although women's policies, social welfare, and institutions supported by the government have increased since the 1990s.¹³ In 2008, the employment rates of men with college degrees at big companies in the Seoul national capital area was approximately twice that of women with four-year college degrees. In the same year, the average monthly income at the big

companies revealed inequality between males and females, although females held the same four-year college degrees as did men.¹⁴ In “Women in Management in South Korea: Advancement or Retrenchment?” (2005), Hyeryun Kang and Chris Rowley discuss that women’s participation in managerial and professional posts in South Korea typically lagged those of men, although female participation rates in labor markets had increased in the previous twenty years. Whereas men commonly managed and developed professional skills, women worked mostly in clerical or supporting positions with less pay and less professional experience. All of these examples demonstrate that patriarchal structures persist in Korean culture.

Further, a gap exists between well-off women and poor women in South Korea. A severe class polarization occurred particularly following the government’s conformity to global economic norms in the 1990s. A number of scholars have pointed out increased gaps between the rich and the poor as one of the problems caused by globalization.¹⁵ They argue that although globalization might offer a great deal of opportunity for more people under the motto of free trade and free capital flows, it creates a problem of inequity and unfairness to the poor and poor countries in terms of political, social, and economic opportunities, rights, and power. Such a phenomenon has occurred in South Korea. The Korean government has promoted equal opportunity for all citizens including men and women to receive elementary, middle, and high schooling since the inception of the High School Equalization Policy in 1974. However, in reality, the government’s liberalization of various domestic sectors in the process of globalization has dramatically resulted in educational polarization between females from well-off families and those

from poor families. Females from well-off families have greater access to private tutoring, which advantages them in the competition for admission to the prestigious universities in Seoul.¹⁶ Also, since the 1990s, some of them have gained opportunities in advanced western educational markets for the sake of their own educational and professional development or the sake of their children's education. A shift in the pattern of female transmigrators to advanced western nations from the 1960s and 70s to the 1990s and the early twenty-first century is noteworthy. Female transmigrators to advanced western nations such as Germany and the US during South Korea's export-industrialization of the 1960s and 70s were mostly working class women. They mostly worked as nurses to send foreign currency home to their families, and which also contributed to the national economy. However, since the 1990s, when with economic-liberalization South Korea's GNP has reached \$20,000, the majority of female transmigrators to advanced western nations have been middle- and upper-class women seeking self-development and qualification investment. The educational polarization of females from high- and low-income families has in turn affected economic and employment polarization between the two. Thus, although woman's economic, educational, social, political, and global mobility rates have increased since the 1990s, disparity in access and mobility continues to exist between different groups of women.

I argue that most Korean Laban specialists fall into the category of highly educated and economically privileged middle-class women with ages ranging from the 20s to the 50s. Especially, I notice that the specialists at KLMI are transmigrators who earned their undergraduate degrees in Dance in Seoul, South Korea; further pursued their

graduate degrees, and/or “Laban” training in advanced western countries during the 1990s or the early 2000s; and came back home with western-developed “Laban” knowledge and credentials. All of them acquired the title of PhD, a terminal degree in dance and dance-related areas, from top-ranked universities in Seoul or in major cities in the US and Germany.¹⁷ Also, they all come from economically stable families whose fathers or husbands could pay for their tuitions and living expenses while studying abroad. Mihyun Chun said,

I am really thankful to my parents who financially supported me in the late 1990s when I was pursuing graduate studies in the US. It was during an IMF era in Korea, and a lot of Korean students who studied abroad had to come back to Korea.¹⁸

Like Chun, other specialists expressed gratitude for their family’s help which allowed them to concentrate on studying both in Korea and abroad for an extended period of time. In my view, their shared experience of studying abroad seems to demonstrate increases in middle-class women’s higher education opportunities since the 1990s.

Middle-Class Women’s Dominance in the Dance Field in South Korea Since the Mid-Twentieth Century

Absence of almost any male Korean students exists in both western and Korean “Laban” markets.¹⁹ This suggests that South Korea’s democratic attitude towards gender equality in education and professions in the twenty-first century has not dramatically changed a traditional notion of dance-related practices as women’s domain. The traditional notion of a dance-woman tie can be traced back to *Joseon* Dynasty (1392-1910).²⁰ During Joseon Dynasty, dance practices were attached to *gisaeng*, low caste

women who were good at arts -- singing, dancing, painting, and writing. Despite their low social status, and unlike other low class groups, gisaeng were treated as intellectuals and paid well for their artistic skills. They belonged to royal courts and noble patrons, and mostly performed to entertain males. Further, the patriarchal Confucian ideology predominant during Joseon Dynasty prevented men from involvement in dance practices and constructed the traditional notion of dance as women's domain. Although a few male dancers from low castes belonged to professional dancing groups linked to the court and itinerant entertainment troupes, they were not respected as "men." Thus, Joseon Dynasty's caste system and Confucian ideology contributed to feminizing the dance field while consolidating dance's low status in Korean society.

During Japanese occupation of Korea (1910-1945), the 1926 dance performance of Japanese choreographer Ishii Baku at *Kyung Sung* public basilicas shifted middle-class intellectuals' perception towards (western) dance as an artistic form. Baku's performance also stimulated (mostly female) middle-class intellectuals to join the dance field and initiate "New Dance" practices in Korea. Distinguishing itself from regularized traditional Korean dance forms mostly practiced in the yard of the court or a patron's house, New Dance was practiced in three modes: as a traditional dance performed on the proscenium stage; as a mixture of western techniques (ballet) with Korean contents; and as creation of an individual artist's own dance.²¹ While middle-class women's involvement in New Dance challenged previous perceptions of dance as attached to low class gisaeng, it did not break conventional views that dance was women's domain. Although male dancers continued to exist during the early twentieth-century, they

continued to be marginalized. As well, low social status attributed to Korean traditional dance remained the same.

After the Korean War (1950-1953), South Korean higher education in dance underwent institutionalization and professionalization. In 1963 at Ewha Woman's University, a dance department was established independently from physical education -- a first in South Korean history. Wansoon Yuk, the first dance department chair at Ewha, played a crucial role in developing university dance curricula.²² At Ewha, Yuk with other female dance professors constructed dance majors in the three areas of Korean dance, ballet, and modern dance. They then designed dance curricula including (traditional and creative) Korean dance technique, ballet technique, (American) modern dance technique, dance composition, creative dance, dance aesthetics, Korean dance history, and Western dance history. Ewha's dance major system and curriculum design became a model for other university dance department structures.

The institutionalized and professionalized university-centered dance field that emerged in South Korea during the mid to late twentieth century focused on authorizing dance as (high) artistic discipline while offering middle-class women greater involvement in the dance field. Female college dance graduates gained employment, and led most dance professions, such as vocational dance in professional dance companies, dance teaching at various local dance studios and arts high schools, and dance research and teaching at universities. Following dance's establishment at Ewha in 1963, the number of universities that include dance departments or dance major in South Korea increased to 11 in the late 1970s, 13 in the 1980s, and more than 50 in the late 1990s, graduating

approximately 1,500 (mostly female) dance graduates per year.²³ This growth in numbers did not however change, but rather intensified, the notion of dance as women's domain. In *Dancing Class: Gender, Ethnicity, and Social Divides in American Dance, 1890-1920* (1999), western dance scholar Linda Tomko theorized a body-woman-dance linkage based on her analysis of dance practices from middle-class dance artists such as Ruth St. Denis and working class school girls' folk dance at public parks in the early twentieth-century US.²⁴ Borrowing her model, I argue that a specific scope of South Korean institutional practices in dance during the mid to late twentieth century constituted a linkage of a body, middle-class woman, and high cultural dance.

Even reform of the dance field since the 1990s towards diversification, popularization and vocationalization and as stirred up by South Korea's globalization and democratization processes has not entirely deconstructed this linkage between dance and women. This is due in part, to lingering social expectation about gender roles based on Confucian ideology. It may also be because dance work is low-paid work, and men who support their families, also working-class women whose wages are solely need for survival, cannot afford to take low-paid work.

The predominance of middle-class women has secured a professional field for females in male-dominated Korean society. At the same time, competition is stiff among women in dance. In the past fifteen years, the level of competition among middle-class women in limited Korean dance markets has risen even higher. I argue that the high-level competition has resulted partly from the fact that the supply of dance graduates with increased levels of educational attainment and professional qualifications earned from

both domestic and international universities has far exceeded the demand for the limited dance job markets in South Korea. At the same time, it has raised qualification expectations for potential job candidates. I argue that Korean Laban specialists share the situation of other highly educated and qualified middle-class dance graduates, who have been struggling with competitive Korean job markets since the 1990s.

MIDDLE-CLASS FEMALE DANCE DOERS' GAINS FROM GLOBAL ACCESS

Since the 1990s and as a result of Korea's globalization plus their family wealth status, Korean middle-class women gained increased mobility and journey to western countries for personal fulfillment. At the same time, I argue, their transnational mobility is inseparable from their educational and professional investments in competitive Korean education and job markets that require high qualifications in each field. I make my case, using as one example of this phenomenon some Korean dance people who since the 1990s accessed western "Laban" knowledge centers to gain professional "Laban" credentials. I discuss how their "choice" to acquire "Laban" knowledge and credentials relates to their genuine desire to learn "new" knowledge, on the one hand, and to pressures exerted by credential-promoting South Korean society, on the other hand.

Acquisition of "New" Knowledge in Dance/Movement Studies

In interviews I conducted from 2011 to 2012, a number of Korean Laban specialists told me that their primary motivation to study abroad was their desire to expand their theoretical tools and knowledge in dance studies. Until the 1990s, South

Korea's university dance education system gave more emphasis to dance technique competence than theoretical inquiry. It also aimed to enhance dance's status as an art.²⁵ Also, until the 1990s, most dance professions, from vocational dance to private dance studio instruction, focused on developing dance technique to a professional level in three areas -- ballet, modern dance, and Korean dance. Based on my own experience too, dance students were encouraged to cultivate their dance technical skills to become and take jobs as well-trained professional dancers in concert performing arts-oriented Korean dance culture. Although dance aesthetics, appreciation, history, education theory, and kinesiology/anatomy were generally taught as part of dance theory classes, their portions of university dance departments' curricula were far smaller than dance technique and repertoire classes.

Some Korean Laban specialists have expressed that their first encounter with the name of "Laban" and the terms of "Labanotation" and "Effort/Shape" occurred in dance classes during their undergraduate years in the 1990s. Although some of them felt interested in Laban's work and wanted to learn more about it, they were discouraged from exploring that work at a profound level. Jaelee Kim said,

I was introduced to "Laban" in a lecture course during my undergraduate years in the late 1990s. However, the mastery of dance techniques was more emphasized than the acquisition of dance theory and research methodologies at that time, and I did not think that learning "Laban" would be useful in the Korean dance field. It was much later that I became interested in studying "Laban" at LIMS, after I had taken a Laban Movement Analysis/Bartenieff Fundamentals workshop taught by a Korean CMA [Certified Movement Analyst] at the Korea Society of Dance Documentation conference in 2003.²⁶

Similarly Mira Kim, who now works at the Dance Notation Bureau as notator states,

My primary motivation to go to the Ohio State University was to learn Labanotation that I was briefly introduced to in a lecture course at Ewha. Although I wanted to learn more about Labanotation, I couldn't find any professional Laban institute or Laban specialists in South Korea during the mid-1990s to guide me to that field. I decided to learn Labanotation in the US, hoping to find other career possibilities in the field of dance rather than becoming a professional dancer or a choreographer.²⁷

Kim's and Kim's experiences in higher education in dance confirm that both a hierarchy privileging the mastery of dance techniques over theoretical and methodological inquiry in dance studies and a separation between the two prevailed until the late 1990s. I think that such constraints in the Korean university dance education system might have provoked thirsty dance students, who wished to widen their outlook on other possibilities in dance studies, to go to western universities and "Laban" training institutions.

Those who chose to learn "Laban" knowledge in western "Laban" knowledge centers in the 1990s and 2000s had a similar motivation in that they wanted to explore theoretical and methodological tools that "Laban" methods could offer for dance studies. They wanted to investigate a new and different possibility that "Laban" knowledge could provide. Through this "new" possibility, they hoped to provide various methods of transmitting dance to Korean dance culture wherein bodily transmission of dance techniques and repertoires from the teacher to the students, or from the choreographer to the dancers, had been predominant. They also hoped to gain a "new" mode to understand and analyze dance in "systematic" ways, while expanding and diversifying the field of dance studies in South Korea. Sihyun Yoo illuminates these aspects. She said,

While I was studying dance in Korea in the 1970s and 80s, dance was mostly transmitted and generated from body to body, which made me strongly feel the necessity for documenting dance. When we had to reconstruct a dance that had been previously created, we were frustrated by the limitations of our bodily memory. Unfortunately, we did not have developed technological devices to record dance at that time as we do now. After I was introduced to Labanotation as a western invention of dance notation in a lecture course during my undergraduate years in the late 1980s and early 1990s, I was immediately attracted by the idea that dance can be recorded systematically. Since then, I longed for studying abroad where I could learn it to a professional level after my college graduation.²⁸

By and large, I think that Yoo and other Korean Laban specialists' shared motivation to study "Laban" methods partially resulted from the condition of undervalued theoretical inquiry in dance studies in the Korean university dance education system. Within the situation where the primary focus of dance in higher education until the mid-1990s was on fostering and producing professional dancers, those who did not want to follow a conventional path seemed to think of "Laban" as a "new" and "different" possibility.

Buttressed by South Korea's globalization process and their economically privileged family situation, these middle-class female dance students were able to gain a "new" western "Laban" knowledge while mobilizing their bodies transnationally. They increased their knowledge power by embodying a newly acquired "Laban" knowledge in their own body and circulating it as a "new" and "different" form of information to the preexisting Korean dance scholarship. Their impact on instigating a "new" and "different" mode for dance/movement research in the Korean dance scholarship since the late 1990s has been visible. Since the late 1990s, "Laban"-related theses and dissertations have surged and a great number of articles have been published in several major Korean dance journals.²⁹

Professionalization Through Acquisition of Laban Credentials

A sudden boom in Korean middle-class women's accessing western "Laban" knowledge centers might have resulted from more than their own desire to acquire "new" knowledge. It might also relate to their pursuit of credential investment in credential-promoting South Korean society by gaining internationally authorized "Laban" certifications.

My personal experience in significant western "Laban" knowledge centers in the UK and the US has made me aware of Korean dance students' remarkable geographic transmigration pattern to US "Laban" training centers since the early twenty-first century. During my study at the Laban Centre (now named the Laban Dance Centre) in south-east London between 2000 and 2003, fewer than ten students out of over two hundred were Koreans who took BA, MA, Diploma, and Professional Dancer/Choreographer programs. Even since I graduated from the Laban Centre, I have not heard about a dramatic increase of Korean students coming to the Centre to study. In contrast, during my study at LIMS in New York between 2003 and 2004, five out of fifteen students were Koreans in the year-long certification program. I have heard about a constant enrollment of Korean students in the year-long certification program at LIMS since the mid-1990s. In 1994 to 1995, one out of fifteen students was Korean (6%). Over the next seventeen years, the lowest percentage of Korean students among other enrollees was 10 % and the highest was 42%.³⁰ Also, three Koreans have been present since LIMS' biennial modular certification program was established in 2006 in New York City.³¹ The number of Korean students registered at LIMS from 1994 to 2012 has increased from one to approximately

thirty. Other “Laban” certification institutions in the US such as Integrated Movement Studies in Utah, The Dance/Movement Therapy & Counseling Department at Columbia College Chicago, and Dance Notation Bureau-extension in Ohio State University have also recruited Korean students during the early twenty-first century.

I contend that Korean people’s choice to go to the US instead of the UK results from the fact that US training centers offer internationally authorized “Laban” credentials upon the completion of extended-period certification programs. Although during my study at the Laban Centre I took Labanotation classes from the elementary to the advanced levels -- equivalent to DNB’s tasks required for certifiers at elementary, intermediate, and advanced levels -- I was not certified at any level. In order to gain a qualified Labanotation certification internationally, I had to complete all the additional assignments and tests provided by DNB, following coursework. In contrast, I was able to earn the internationally qualified credential of a CMA after I completed a yearlong certification program at LIMS in the US between 2003 and 2004. Hyunjoo Kim who acquired knowledge of Kinetography (European version of Labanotation) at Germany has expressed that she feels disadvantaged when she cannot “prove” her qualification in Kinetography with any tangible certification.³²

Kim’s comments confirm the importance attached by credential-promoting Korean social structure where a person’s “elite” educational credentials have a great market value. In “Elite Education and Social Capital: The Case of South Korea” (1996), Sunhwa Lee and Mary C. Brinton discuss the importance of educational credentials at prestigious universities for individuals’ labor market success in large firms in South

Korea. In “The Encroachment of Globalization into Intimate Life: The Flexible Korean Family in ‘Economic Crisis’” (2005), Uhn Cho shares a similar view. Cho argues that Korean people have pursued attainment of educational credentials at elite universities in the United States and other advanced western nations in the twenty-first century. She particularly links the boom in studying abroad by South Korean sons and daughters from well-off families to unstable Korean economic structures since the late 1990s. She notes that the economic burden imposed by the International Monetary Fund (IMF) bailout (1997-2001) in the process of South Korea’s globalization has ironically catalyzed the increase of *gireogi* families. *Gireogi* are the separated families in which the husband works in South Korea to support his wife and children who are living abroad, particularly in the US and Canada, for the sake of the children’s English language training and educational investment, to enable them to gain respectable jobs in South Korea and abroad. A Korean’s choice to gain educational credentials cannot be entirely separated from considerations linked to competitive Korean market structures in a global era.

The boom in Korean dance students at US “Laban” training centers after the turn of the century parallels the trend of South Koreans’ studying abroad to seek better job positions. However, gain of US-issued “Laban” credentials does not provide them a “master” key to obtain jobs in a higher rank of professional dance markets in South Korea. Except for a few Laban specialists who are hired for recently opened “Laban”-related courses in a few universities in South Korea, in 2012 most of the people who earned western-“Laban” credentials have not found a place to work.³³ In reality, possession of a PhD in dance rather than a “Laban” certification seems to be a primary

requirement to gain employment to teach “Laban”-related courses at dance departments and programs in Korean universities. My interviewees told me that in some cases, people who do not hold “Laban” credentials could teach “Laban”-related courses at universities as long as they earn a terminal degree in dance. These accounts show that holding “Laban” credentials alone does not offer any guarantee of obtaining a (university) job. Compared to Yoga or Pilates certifications in the fitness field and TESOL (Teachers of English to Speakers of Other Languages) certification in the foreign language field, which greatly help certificate holders to obtain a job in South Korea, “Laban” credentials do not offer holders great economic benefits. In my view, “Laban” credentials in South Korea do not seem to have a strong market value in the 2010s.

Nonetheless, a steady presence of Korean students at US “Laban” training centers for the first decade of the twenty-first century suggests that Korean students value professional “Laban” knowledge and credentials. My interviews with several Korean Laban specialists suggest that although “Laban” credentials do not directly lead a person to a “Laban” profession, they give Korean students a sense of professionalization.³⁴ With regard to the value of “Laban” credentials, I think that it is important to distinguish professionalization from profession. Based on the *Oxford English Dictionary* (2007), the term profession refers to a paid occupation, especially one that involves prolonged training and a formal qualification, while professionalization means giving (an occupation, activity, or group) professional qualities, typically by increasing training or raising required qualification.³⁵ In other words, while the former has a tight association with economic benefits and labor-markets, the latter is about one’s state of qualification

and expertise that demarcates him/her from amateurs. In “Professionalisation and Professional Identities of Environmental Experts: The Case of Switzerland” (2008), Harald Mieg provides a useful reference for the definition of profession and professionalization. From the sociological perspective, he defines that “professions are privileged, autonomous occupational groups; they have gained control of specific, socially relevant sections of work.”³⁶ He argues that a profession can define professional education and controls the entry to occupations such as doctors, lawyers, accountants, and engineers. He lists phenomena of professionalization as “(i) the specific work or tasks (e.g. “sewage specialist”), (ii) the underlying value (“nature conservationist”), (iii) the specific education (“biologist”), or (iv) the professional profile which professional associations propagated (“environmental professional”).”³⁷ From the psychological perspective, Mieg follows Hausser’s consideration of professional identity as dependent on work and work satisfaction. A person’s satisfaction with professional performance can be based on his/her development of excellence in a specific domain. Drawing upon Mieg’s definitions, I argue that “Laban” professionalization can manifest in a specific field of education in South Korea. It might have not yet led to a strong profession since a “Laban” market has not been widely established in South Korea.

My own interviews indicate that Korean people’s acquisition of western “Laban” credentials aligns with a sense of fulfillment, pride, confidence, and self-esteem gained by legitimizing their qualification (or professional competitiveness) in “Laban” knowledge, rather than with economic or social mobility. Chun told me that publication of her “Laban” credentials on the pamphlet for her “Laban” workshops for children

seemed to convince teachers and parents to perceive her as more authoritative. Chun noted,

I do not think that having western “Laban” credentials will give me great economic benefits... However, it helps me teach “Laban” class with more authoritative power. Although many people in Korea do not know about the “Laban” field, they tend to respect me as a better and more qualified Laban teacher than those who do not hold “Laban” certifications.³⁸

Chun’s statement suggests that in South Korea holding a certification itself matters more than how much one understands the study field. This too seems to support Lee’s and Brinton’s and Cho’s findings that Korean social structure places high value on educational and professional “credentials” in every field of study.

Hyolim Ahn’s column in *The Korean Herald* sheds light on problems that have emerged in South Korea’s so-called “credential society.” She argues that although South Korea’s enthusiasm for education has underpinned the nation’s economic development since the mid-twentieth century, it has fostered subjective judgments based on educational credentials in every realm of Korean society, from public awareness, to social practices, to personal evaluation system.³⁹ I think that Korean people’s obsession with getting a certification for certification’s sake has not only resulted from South Korea’s educational fever. South Korea’s more specialized and professionalized economic structures in its information and technology society have also contributed to the demand for professionalized workers in the entire Korean market structure.

Overall, I interpret Korean Laban specialists’ acquisition of western “Laban” knowledge and internationally authorized US “Laban” credentials as the result of desire for personal fulfillment and also investment in qualification in credential-requiring

Korean society. However, credentials do not directly help people obtain a job if a market is not strongly and widely established for that profession. I argue that “Laban” professionalization demonstrates precisely that since no strong “Laban” markets have been constructed in South Korea. Rather, I speculate that the acquisition of “Laban” credentials functions as an indicator of Laban-acquirers privileged economic status and ability to access western “Laban” markets or professional empowerment to elevate their self-esteem.

PARTIAL EMPOWERMENT AT HOME AND IN THE WORLD

Korean people’s involvement in western “Laban” knowledge centers has expanded the field of “Laban” studies from Euro-American cultures to non-western cultures in the twenty-first century. However, their involvement has not radically subverted the western-dominated “Laban” field with regard to the production of authoritative knowledge and credentials.

Although KLMI’s Laban specialists have produced their own Teacher Certification Program in South Korea, Korean Laban teachers whom KLMI authorized do not enjoy the same degree of qualification or title as that of western authorized “Laban” certification-holders. Also, Korean people who complete several stages of KLMI-provided LMA and Labanotation workshops do not acquire the same level of qualified “Laban” certifications as western counterparts. They are only qualified to take either beginning- or intermediate-level of Labanotation certification tests authorized by DNB, or to be exempt from LIMS’s mandatory pre-requisite course before taking

certification programs.⁴⁰ These examples suggest an unequal power relation in terms of authoritative “Laban” knowledge and credential production. Such an unequal power relation can be also seen when KLMI’s Korean Laban specialists play a role in training and consulting with Korean Laban teachers. The hierarchical power dynamics between western trained Korean Laban specialists and Korean Laban teachers at KLMI and between western “Laban” credentials and KLMI’s own versions suggest that predominant authoritative power attaches to the West in terms of knowledge and credential production.

Under-represented Positionality in Western-Dominated “Laban” Knowledge Production

Western-held authoritative power for “Laban” knowledge and credentials is not surprising since “Laban” methods historically originated and developed in the West. Western “Laban” scholars, teachers, and specialists have played a significant role in producing “Laban” books and pedagogical materials and holding “Laban” conferences. For example, Ann Hutchinson Guest wrote a handbook that provided a framework for Labanotation and Motif Writing. Irmgard Bartenieff and Peggy Hackney structured principles of Laban Movement Analysis and Bartenieff Fundamentals. Warren Lamb and Cecily Dell wrote a conceptual development of Effort/Shape for movement description.⁴¹ Most of the renowned “Laban” conferences, such as International Council of Kinetography Laban/Labanotation and Motus Humanus, have been held in the US and Europe. Besides, US “Laban” training centers have positioned themselves as

headquarters in training, researching, and application of “Laban” methods since the mid-twentieth century.

However, I claim that these Korean Laban specialists’ consumption, circulation, and re-production of western “Laban” knowledge have accented western “Laban” knowledge centers and western “Laban” scholars as “authentic” and “authoritative” ones in global capitalism. Particularly, I think that Korean people have assigned “authentic” and “authoritative” power to US “Laban” training centers that offer certification programs. Dance scholarship debates on the complex dynamics of power, economy and culture within the global economic structure provide useful insights. In “Gambling Femininity: Wallflowers and Femme Fatales,” (2003) Marta Savigliano asserts that foreign dancers’ participation in milongas in Buenos Aires has contributed to the milongas’ reputation as “authentic” places of tango while supporting the authority of professional milongueros in global capitalism. Savigliano argues that foreign female dancers present at Buenos Aires milongas are not necessarily wealthy but can spend cash for tango training over a short span of time. According to her, wealthy visitors to the contemporary milongas are rare. The foreign female dancers who join milongas usually enjoy nocturnal pleasure and adventures while acquiring the flair of the milonga world. In contrast, Korean female dance doers at US “Laban” training centers are mostly from well-off families who can pay tuition and living expenses at least for a year. Most who come to US “Laban” training centers are highly educated and seriously endeavor to acquire both intellectual and physical movement studies, while gaining a higher level of professional “Laban” credentials.

The two knowledge centers differ in terms of knowledge producers' gendered and educational status as well. While older and experienced Argentine male milongueros are recognized as figures of authority for the milonga, mostly older and experienced Euro-American female Laban teachers hold the authority at US "Laban" training centers. Also, while the male milongueros have attained a lower level of education despite their dancing skills, most of the female western Laban teachers at US "Laban" training centers have a higher level of education in dance. Milongas located in the global South position themselves as places for both domestic and foreign people to taste nocturnal popular culture for a short period of time. Whereas "Laban" training centers located in the global North position themselves as centers for both domestic and foreign people to gain qualification in movement studies for an extended period of time.

Nonetheless, the two cases share a similar aspect in that foreign students can acquire a certain benefit for their own purposes from their "authentic" experience at cultural knowledge centers in "other" culture. Savigliano states that the foreign female dancers or tango teachers can add prestige to their credentials and hence increase their enrollment back home by attending "authentic" milongas in Buenos Aires. This is similar to Korean students' participation in "authentic" US "Laban" training centers and their investment in professional credentials for conducting "Laban" classes back home.

Korean Laban specialists actively accent and circulate the authoritative power of western "Laban" knowledge and credentials. In *Neoliberalism as Exception: Mutations in Citizenship and Sovereignty* (2006), Aihwa Ong delves into the status of American higher learning in the multicultural and international context of universities in the United States.

She argues that Asian elites contribute to the global role of American universities as they consume American educational products and circulate American values to credential markets around the globe. Put in Ong's terms, these Korean Laban specialists contribute greatly to circulating and elevating the market value and authoritative power of Western educational products in the process of globalization.

However, Ong reveals, Asian elites ironically remain in the role of knowledge consumers and circulators but not knowledge producers at American universities. Ong's insight applies to Korea Laban specialists since they are knowledge consumers but not knowledge producers in western "Laban" knowledge centers. As far as I have been able to detect, only two Korean people have gained work since the 1990s in US "Laban" institutions; they are part-time CMA instructor and Labanotator at LIMS and DNB, respectively.⁴² Most Korean Laban specialists act as cultural consumers and deliverers of western-developed "Laban" knowledge in non-western "Laban" markets. Even though they are economically and educationally privileged players in terms of accessing western "Laban" credential markets, they remain outsiders in terms of "Laban" knowledge production *within* the western "Laban" markets.

Underprivileged Positionality in Korean Dance Structure

Not only do Korean Laban specialists find themselves positioned in the periphery in the knowledge production of western "Laban" knowledge centers, but they are positioned in the margin of the Korean mainstream university structure as well. To be sure, the number of western-trained Korean "Laban" specialists and their scholarly work

have rapidly increased in the South Korean dance field since the 2000s. However, they have lacked power in the Korean university power structure in terms of positions held and ability to shape curriculum.⁴³ Among them, only a few specialists have opportunity to teach “Laban”-related course at a few universities as full-time professors and part-time lecturers for a semester or two. Further, unless these specialists work in university settings, it is hard to gauge what each Korean Laban specialist does with acquired western “Laban” knowledge upon coming back home. Nayoung Kim, said,

I feel the necessity for networking among Korean CMAs in order to strengthen the “Laban” field in South Korea. After returning home, a number of Korean Laban specialists seem to apply “Laban” knowledge in their own interested areas. I think that is wonderful. However, I think that if we build a Korean Laban network that facilitates sharing and collecting what individuals of us are doing, and if we work together as a team, we might efficiently inform and develop our field as a possible profession in Korean society.⁴⁴

Kim’s comment echoes the specialists’ passive attitude towards making personal connections with other specialists. In “Personal Ties Still Important, but Patterns Changing” (2008), Yonghak Kim discusses the ways in which personal networks are structured in South Korea. He points to the most important connections -- regional, school, and kinship ties (*yonjul* in Korean) in South Korea. Whether it is a business, politics, or everyday life situation, Korean people tend to make personal connections via such relationships. According to Kim, if you were a member of, for instance, a certain high school and a region, you could easily move up in politics. Kim argues that *yonjul* played a decisive role during Confucian-based, state-led industrialization during the 1960s, 70s, and 80s. According to him, half of the higher civil servants in the Korean government were mostly graduates of a single university (Seoul National University)

during that time. Also, their alumni mostly took positions as business elites.⁴⁵ Kim argues that although yonjul helped to develop the nation's economy efficiently, it also was the prime source of economic inefficiency due to cronyism in management styles. Yonjul-based personal networks and collectivism has weakened due to recent transnational social, political, and economic networks that emphasize individuation. Younghak Kim's discussion supports why Nayoung Kim stressed the importance of networks among CMAs for the collective power of the "Laban" community in South Korea. At the same time, I think the absence of network among CMAs reveals a sign of change in Korean society in the global era; young Korean people tend to move away from collectivism and cronyism or favoritism, and enjoy individuation. Nor has KLMI, surviving as a non-profit "Laban" organization in South Korea thus far, played a role in networking among Korean Laban specialists. Nayoung Kim's statement and my own observation of weak networks among Korean Laban specialists in South Korea suggest that the "Laban" community in South Korea has not followed a traditional mode of establishing networks. I speculate that this might have contributed to the marginalized status of "Laban" experts as an entire group in South Korea.

Another contributing factor, however, might be an existing Korean university dance structure that still gives most power to a theatrical performing arts-oriented, dance technique-oriented paradigm in the "three areas." This paradigm seems to downplay the newly emergent Korean "Laban" studies field. I argue that the university dance education system, the most privileged power in the Korean dance field, has played a significant role in institutionalizing and intensifying the paradigm since the 1960s in South Korea.

Kyungae Kim et al mention that the initial goal of university dance departments in South Korea constituted the institutionalization and professionalization of dance as an art. They aimed to distinguish dance from physical education in order to strengthen the public perception of dance as an art, like other disciplines such as music and fine arts.⁴⁶ In so doing, dance professors not only stressed the development of students' dance technique in university dance departments to a professional level, but they took active roles in staging professional dance performances as well. Hyunjung Kim discusses that dance professors played dual roles as both teachers/educators and professional artists, particularly until the 1990s.⁴⁷ A growing number of dance companies affiliated with universities or professors in the 1980s and 90s across the nation supported such dual roles for professors, while consolidating theatrical dance performance and technique-promoting dance education tradition in South Korea.

For the first thirty years, the Korean university dance education system offered approaches both similar to and different from those in American higher education in dance. In "Reformers and Visionaries: The Americanization of the Art of Dance" (1970), Nancy Lee Ruyter historicizes new modern educational dance courses in higher education conceived and produced by Gertrude Colby and Margaret H'Doubler in the 1920s.⁴⁸ Ruyter argues that these two innovators in college-level educational dance emphasized creative dance activity, which as opposed to the pretty posing of aesthetic dance or gymnastic dancing of the day. They both aimed to encourage college women to express themselves through "natural" movements and created a modern educational dance drawing upon ideas from Dalcroze, Delsarte, and Duncan. The difference between

the two was while Colby placed very little emphasis on technique, H'Doubler considered technique absolutely necessary as a preliminary to dance creation. Yet, H'Doubler's concept of technique was "fundamental exercises designed to provide an understanding of how the body functions and what movements are possible to it and healthful for it."⁴⁹ Despite the difference in terms of their treatment of technique, Ruyter notes that these innovators designed their educational dance as a form of theatrical dancing, albeit on an amateur level. Ruyter points to a strong tie between the modern dance movement profile advanced by new American theatrical dance and the new American educational dance initiated in universities from the early twentieth century. I think that South Korea had a similar pattern to America in that the tie between theatrical dance performance development and the development of dance in higher education was strong from the beginning. However, while the emphasis of a modern educational dance was on a creative dance activity and experimentation rather than technique in America, in Korea the focus of higher education of dance was on the development of professional-level dance technique rather than each individual's creation. I argue that the emphasis of "technique competence" in Korean university dance education during the early years connected with the urgent quest for a certain level of professionalism to justify dance as a professional and independent discipline in the Korean higher education field.

A great number of dance graduates produced during the 1970s, 80s, and even 90s generated and continue to generate the same dance technique-oriented approach in their dance professions -- whether they were are professors, dance teachers, or professional artists. According to Byungho Jung, the Korean university dance education system since

the late 1990s seems to pay more attention to the diversification of Korean dance studies by expanding classes for theoretical and methodological inquiry in dance research and for creative experiments in dance practice. He points out, however, that in the early twenty-first century, a great number of dance professors still maintain dance technique-oriented university curricula.⁵⁰ Several Korean Laban specialists hesitantly responded during my interviews that the groups of people most resistant to introduction of “Laban” methods had been (dance technique) professors and their students. I interpret their hesitation to talk about this issue as an indication of their relative lack of power in university contexts. Based on Jung’s argument and my own finding, I argue that Korean Laban specialists are positioned as outsiders, if not marginalized, in the Korean mainstream university structure.

Nonetheless, I have noticed that some of Korean Laban specialists have tried to use their “Laban” professionalization to tactically gain some power. I view KLMI’s specialists’ establishment of their own institution outside the mainstream universities as a tactical choice because they approach the public while sidestepping competition with the mainstream universities. In *The Practice of Everyday Life* (1984), Michel de Certeau distinguishes “tactics,” urban individual practices, from “strategies,” which he conceptualizes as the instruments of institutions and structures of power. De Certeau uses a metaphor of walking in the urban city and suggests that a walker moves in ways that are tactical (i.e. taking shortcuts) in spite of the strategic grid presented by the urban landscape. He emphasizes individual agents’ practice in everyday life, which cannot be wholly determined by existent structures and rules (strategies) that are already operating

in culture. Korean Laban specialists at KLMI seem to exemplify this picture. Through creating and strengthening their own “Laban” institution in South Korea, these Korean Laban specialists have tactically created a legitimate space in which to claim their authority and tap their “Laban” credentials. Through their newly created “Laban” market, which promotes student-centered movement/dance creation and experiments for the public, they tactically challenge the persisting focuses on theatrical performing arts in dance professions and on technique-oriented dance training in universities that endeavor to train professional dancers in South Korea.

TACTICAL MANEUVERING BY KLMI LABAN SPECIALISTS

While Korean Laban specialists in general lack power in both the western-dominated “Laban” field and the Korean university dance structure, it would not be accurate to say that these individuals’ agency are entirely constrained by the power structures. Wearing de Certeautian glasses, I assert that their repurposed “Laban” practices tactically complicate the western-conferred singular authority of “Laban,” while enabling them to maneuver around the existing dance structures in South Korea oriented to dance technique training and performing arts career options.

Producing Local Alterity to Tactically Maneuver around Western Authorship

Earlier, I argued that Korean Laban specialists act as deliverers who transport “Laban” knowledge from western “Laban” knowledge centers to South Korea. Korean people’s consumption and circulation of western “Laban” knowledge and credentials

have maintained and accented the authoritative power of western “Laban” knowledge centers. However, the ways in which they adapt western “Laban” knowledge in Korean culture do not maintain the same meanings for and forms of it that were presented in the western “Laban” knowledge centers.

Korean Laban specialists at KLMI pragmatically have selected some movement concepts from Motif Writing and adapted them for public creative dance/movement education in the early twenty-first century in South Korea. In their adapting process, they have translated English terms for movement concepts in Motif Writing into Korean. They have not been strict with word-to-word translation into Korean; they flexibly allow students’ own interpretations to expand the meaning of each movement concept. For example, the traditional meaning Guest gave to the movement concept “turn” was a revolution around one’s own vertical, sagittal, and horizontal axis. KLMI’s Laban specialists have translated “turn” into “dol-gi” in Korean, which could be interpreted not only as “revolution” or “making a round,” but also as “circulating,” “spreading,” “being dizzy,” and “going crazy.” Yoo told me that in one of her “Laban” classes, a student acted like a “crazy” person to express the movement of “dol-gi.” She said,

With a strict meaning of “turn” in Motif Writing, we should have corrected him. However, we let him express “dol-gi,” the literal Korean translation of the English word ‘turn,’ which, however, contains more meanings than simple body turns in Korean, based on how he interpreted it. At KLMI, we want to expand the meanings of movement concepts from what the original Motif concepts provide. We want to use Motif concepts as stimulating sources for our students to imaginatively and creatively express their feelings and thoughts through movement.⁵¹

As suggested here that KLMI’s Laban specialists’ translation practice allows modification, displacement, and dismantling of “original” movement concepts provided

by western-authored “Laban” texts. In “Polyglot Voices, Hybrid Selves and Foreign Identities: Translation as a Paradigm of Thought for Modernism” (2008), Teresa Caneda Cabrera discusses a notion of incommunicability in the process of translation. She emphasizes that a linguistic construction manifests its ambiguity through open forms. There is no authorized meaning, but a meaning is always displaced and transformed. Cabrera argues that translation should move beyond the obsession with transmission, but must be approached as a transversal and transgressive form of epistemology. Practices of translation used by the twenty-first century transmigrating Korean Laban specialists seems to actualize Cabrera’s notion of translation since they are not limited to fixing or transporting the “original” meaning of western-developed “Laban” languages. In Cabrera’s terms, their translation goes beyond the reproduction of meaning. For them, I argue, translation is a re-production or expansion of meaning to tactically claim alternative authorship in the western-dominated “Laban” field. I hypothesize that some Korean Laban specialists have gained credence as authors of “Laban” literatures written in the Korean language by publishing translated English and German versions of “Laban” texts and their own recreated versions of “Laban” books.⁵²

In *The Cultural Life of Intellectual Properties: Authorship, Appropriation, and the Law* (1998), Rosemary Coombe offers a helpful perspective on a discrepancy in the modernist logic of intellectual properties, which tries to fix the legitimate authorship of individual authors and artists. Unlike a (European) bourgeois public sphere in the eighteenth century that presupposes universality, Coombe argues that contemporary consumer culture governed by cultural politics of difference contains multiple

hegemonies and diverse agendas occupied by differentially empowered social agents. For Coombe, a complex and dynamic relationship among multiple and different meanings and identities causes the endless struggle of authority and alterity in postmodern or commercial culture. Following Coombe's perspective, I think that Korean Laban specialists' translation practice promotes heterogeneity in the meanings, forms, and terms of "Laban." Their practice can be seen as alterity that tactically challenges the singular authorship of western-dominated "Laban" knowledge in the postmodern condition.

KLMI's creation of its own certification program for Laban teachers in South Korea comprises another tactical maneuver around the singular authorship of western-conferred "Laban" knowledge and around the certifications awarded by the system within the structure of global capitalism.⁵³ I think that by creating their own version, Korean Laban specialists intend to claim their own alternative authority in the "Laban" studies field. Hyunjoo Kim stated,

I think that there might be beneficial aspects to affiliate KLMI with US "Laban" training centers to bestow American-issued "Laban" certifications. However, affiliating with them shouldn't be our subordination to them. We want to have our autonomous authority. We don't want to be controlled by western "Laban" knowledge centers regarding what we teach. What is more, some materials of the "Laban" methods that we learned in western cultures do not necessarily appeal to Korean people. We want to adapt western "Laban" methods in a way that is applicable in Korean culture and to our targeted populations.⁵⁴

Kim's remark suggests that western authority for "Laban" knowledge and credentials *do* exist in the world. At the same time, Korean Laban specialists' creation of their own certification program reveals that they do not solely support the singular authority of "Laban" knowledge and credentials attached to the West. Through their KLMI

certification process, they tactically gain power, maneuvering around the current western-dominated authorship of “Laban” knowledge and authority to bestow credentials. This suggests that although these Korean Laban specialists are already and always constrained by global capitalism, in offering their own Laban Certification Program, they challenge the totalizing force of globalization.

Creation of Laban Market as Tactical Maneuvering around the Existing Korean Dance Career and Education Structures

In Korea, available dance job markets were and continue to be mostly limited to the concert performing arts field in the “three areas.” From the 1960s to the late 1990s, the number of national and city-sponsored professional dance companies included the National Dance Company of Korea (1962-), Korean National Ballet Company (1962-), National Gugak Center - Dance Company (1962-), and eight dance companies in Seoul, Daejeon, Busan, Daegu, Gwangju, Changwon, Mokpo, and Incheon Metropolitan cities. Also, Universal Ballet Company, a private professional dance company founded in 1984, provided another job option for dance graduates who had majored in ballet.⁵⁵ Teaching positions in university dance departments and performing arts high and middle schools were available for those who earned graduate degrees in dance. Another dance job possibility was work as a dance instructor in private dance studios. Dance instructors mostly taught ballet, modern dance, or Korean dance techniques to elementary, middle, and high school students who were preparing to enter arts middle and high schools or dance departments at elite universities in Seoul. Dance jobs in public schools hardly existed because dance, unlike its sister disciplines, such as music and painting, was

absent from school curricula. In very rare cases, dance was taught as part of physical education or via extra-curricula programs in public and private schools.⁵⁶

Since the late 1990s, South Korea's globalization and democratization drives as well as American postmodern aesthetic influence have stimulated dance communities to approach a wider range of the public, embrace diverse dance forms and styles, and diversify dance career choices. The effort to offer free or low-cost dance performances to the public and embrace popular dance forms in "high-culture" dance concerts have stood out more during the late 1990s and the early twenty-first century.⁵⁷ However, career choices are still limited to employment as professional dancers in big and small-scale dance companies in three areas⁵⁸; dance teachers in arts schools; dance instructors in private studios, cultural centers, and local community centers⁵⁹; and dance professors and lecturers in universities.⁶⁰ Still in the 2010s, dance people I have met express that many other areas in the dance field are run by voluntary or even self-funded middle- and upper-class groups who work for the sake of field-development, if not for their desire to belong to a particular school, organization, or community. Thus, although the dance field has expanded since the 1960s in terms of the "number" of dance programs and graduates produced, it has neither diversified career choices nor countered structures oriented to concert performing arts and technique-oriented training models.

Instead of emulating existing Korean career and education patterns, KLMI specialists have activated their "Laban" professionalization to expand their target population to amateurs for creative dance/movement education.⁶¹ Yoo pinpointed just how prevalent an emphasis on training for performing careers remains in South Korea.

I feel while we were too much focusing on the concert side of performing arts and mastering dance techniques, we were losing our other possible job portions to other people... For example, creative dance at public schools... In many cases, creative dance is still taught as part of physical education by physical education teachers or classroom teachers but in a form of folk dance if the class is not simply skipped or replaced with playtime. While we were digging into the performing arts areas, we missed opportunities to expand our field and were even pushed to the corner of our own by the low employment rate in the dance field. I feel pity that even people who earned a higher degree could not find any other place than the limited number of professor positions for receiving stable salaries in the dance field. When we founded KLMI, we were hoping to provide future dance graduates other dance career possibilities with some economic benefits.⁶²

Yoo's lengthy statement reveals a vicious cycle of limited career possibilities in dance markets that continue a long-standing orientation to professional performing arts. Her worries about poor treatment for creative dance at public schools also hint at her advocacy for hiring qualified "dance" teachers even for afterschool or extra-curricular dance programs, which might open more jobs for dance graduates.

To a degree, KLMI's operation of Laban Teacher Certification Program and its state- and city-funded "Laban" classes have aimed to offer Korean dance graduates jobs while professionalizing them as specialized Laban teachers. Chun mentioned that KLMI has successfully offered its specialized Korean Laban teachers teaching jobs with relatively high payment. Misook Yang, A Korean Laban teacher also referred to economic and qualification benefits that she gained as a Korean Laban teacher:

By gaining a Laban teacher certification produced by KLMI, I have benefited to earn qualification and confidence to teach creative dance classes with the title of a specialized Laban teacher. Also, it has enabled me to work with KLMI's government funded projects since 2008, and I gained economic benefits as a professional Laban teacher.⁶³

Chun and Yang assert that KLMI has offered dance graduates a positive alternative by altering a pattern for dance career and education. At the same time, KLMI has promoted the link of “Laban” professionalization with “Laban” profession by offering dance graduates teaching opportunities and thus, economic benefit. However, KLMI’s specialists did not necessarily design their “Laban” programs to support the government’s management of the public’s healthy and happy life through arts and culture education. Their inauguration of “Laban” programs seemed rather to relate to a desire for increased agency.

KLMI has not affiliated with any dance professor or university dance department, the privileged positions and power sources in Korean dance culture. Although most Korean Laban specialists at KLMI are members of the universities-based Korea Society of Dance Documentation, they have kept KLMI as an autonomous organization without negotiating favors from a particular university or professor. In South Korea, small scale-dance organizations have been mostly university-based or university-affiliated while inviting significant (senior) dance professors to be presidents of their organizations. Challenging this tradition, these Korean Laban specialists, like emergent young Korean dance choreographers, have maintained KLMI at a distance from mainstream power structures in the dance field. However, while those choreographers continue to follow a performing arts-oriented dance career path, these specialists approach amateurs and promote creative dance/movement education. Also, they have extended networking to decision-makers at state and city levels of arts and cultural organizations, social workers at welfare centers, and public school teachers. In my opinion, such approaches can be

seen as KLMI's Laban specialists' tactical maneuver to avoid direct competition with the mainstream universities.

It is certain that founders at KLMI have deployed their acquired western "Laban" knowledge and credentials to tactically maneuver around existing professional performing arts-oriented job structure and the dance technique-oriented mainstream dance education paradigm in South Korea. By creating KLMI as a hub for the "Laban" market in Korea, they have sold "Laban" knowledge and credentials through "Laban" workshops and Teacher Certification Program to Korean people. Over the past eight to nine years, KLMI has certified more than twenty students as Korean Laban teachers; they have either worked as active Laban teachers at KLMI, teaching artists at the Korea Arts & Culture Education Service (ARTE)⁶⁴, or dance teachers at other private studios. Through KLMI's Motif-applied creative dance/movement education for children and seniors, Korean Laban specialists have contributed to making dance more accessible to a larger group of people outside "dance" communities, while providing an alternative paradigm for dance education.

However, South Korea's enormous social transition is still in process; so is KLMI. KLMI's Motif-applied creative dance/movement education has been taught in Seoul and Gyeonggi province. As a non-profit organization, KLMI's "Laban" classes have greatly relied on government funds. KLMI still does not provide full-time jobs for Korean Laban teachers. Moreover, KLMI's lack of power in the mainstream dance field likely has affected its ability to consistently attract a great number of students.

Through tactical maneuvering, KLMI's Korean Laban specialists have gained their own professional authority -- although that might be minimal -- within the larger structures of power. At the same time, these middle-class women's tactical maneuvering has not broken the convention of dance in Korea as female domain. KLMI's main knowledge producers (Korean Laban specialists), circulators (Korean Laban teachers), and consumers (Korean young and senior students) for "Laban" classes are still predominantly females. Although their use of western acquired "Laban" professionalization aims to push the boundary of dance professions and education paradigms and open up new paths, their labor still remains within the parameter of feminized dance markets. It further elevates the level of competition and confirms the importance of obtaining qualification in the dance field.

This chapter and the previous chapter have focused on the relationship between Korean Laban specialists' "Laban" practices and regimes of power -- the Korean government's cultural policy, western-dominated "Laban" knowledge production, and existing Korean dance structures. The next chapter looks at how Korean Laban specialists have negotiated the meanings, forms, and values of deterritorialized "Laban" methods in early twenty-first century Korean contexts.

Endnotes

¹ A number of popular movements, called “*Minjung* movements,” by students, intellectuals, and workers emerged to challenge authoritarian state power in the 1970s and 80s. Moon mentions that such movements as internal factors along with economic globalization, as the external factor, led South Korea into political democratization in the 1990s.

² Seungsook Moon, “Overcome by Globalization: The Rise of a Women’s Policy in South Korea,” *Korea’s Globalization*, ed. Samuel S. Kim (Cambridge, United Kingdom: Cambridge University Press, 2000) 132-144.

³ See Jisun Chung, “Women’s Unequal Access to Education in South Korea,” *Comparative Education Review* 38.4 (1994), 500; The Ministry of Gender Equality & Family Republic of Korea, *Dynamic Women Korea 2015* (Seoul, South Korea: The Ministry of Gender Equality & Family Republic of Korea, 2010) 33. For the comparison between men and women with regard to their access to college-level education, men’s ratios have increased from 9.0% of all men in 1965, 21.9% in 1980, 52.1% in 1991, and 81.6% in 2009.

⁴ The Ministry of Gender Equality & Family Republic of Korea (2010), 33.

⁵ Onjook Lee, “More Gender Equality, but Women Still Held Back,” *Social Change in Korea*, eds. Kyongdong Kim and *the Korea Herald* (Gyeonggi-do, South Korea: Jimoondang, 2008) 169.

⁶ Onjook Lee (2008), 170.

⁷ Kisoo Eun, “Family Values Changing – But Still Conservative,” *Social Change in Korea*, eds. Kyongdong Kim and *the Korea Herald* (Gyeonggi-do, South Korea: Jimoondang, 2008) 146-156.

⁸ Marian Lief Palley, “Women’s Status in South Korea: Tradition and Change,” *Asian Survey* 30.12 (1990): 1141-1144.

⁹ Mijeong Lee, “Dual Earners Call for Family-Friendly Society,” *Social Change in Korea*, eds. Kyongdong Kim and *the Korea Herald* (Gyeonggi-do, Korea: Jimoondang, 2008) 175-181. Jaekyung Lee, “Changing Family and Women in the Ubiquitous Age,” *Social Change in Korea*, eds. Kyongdong Kim and *the Korea Herald* (Gyeonggi-do, Korea: Jimoondang, 2008) 157-161. Myunghye Kim, “Late Industrialization and Women’s Work in Urban South Korea: An Ethnographic Study of Upper-Middle-Class Families,” *City & Society* 6.2 (1992): 156-173.

¹⁰ Chung (1994), 499-505.

¹¹ Onjook Lee (2008), 169. According to Lee's data from National Statistics Office for social indicators, the proportion of females have increased from 3.3% of the total national assembly members in 1981 to 13% in 2006; from 8.1% of the total university presidents in 1991 to 10.2% in 2007; from 12.7% of the total physicians in 1990 to 19.7% in 2007; from 10.7% of the total dentists in 1990 to 23% in 2007; and from 0.9% of the total local assembly members in 1992 to 14.5% in 2006.

¹² Eun (2008), 153-156.

¹³ As of 2012, women occupied 47 out of 300 national assembly seats in South Korea; they took only 15.7% of overall seats. Korean women's rates in the national assembly ranked the nation 87st in the Inter-Parliamentary Union (IPU). The women's policy budget represented less than 0.5 percent of the total government budget in 2008. In 2012, the Ministry of Health and Welfare's total budget of \$ 92 billion made no allocation for women's welfare particularly. See the website of Statistics Korea, <http://www.index.go.kr/egams/stts/jsp/potal/stts/PO_STTS_IdxMain.jsp?idx_cd=1588>, March 1 2013. Also see, Sookjin Lee, "No Budget for Women's Budget for Next Year Again," *WomenNews.co.kr*, The Yeosung [Women] Shinmun [Newspaper], 30 September 2011, Web, 10 August 2012, <<http://www.womennews.co.kr/news/view.asp?num=50892>>.

¹⁴ Jaehyuk Jung, "Employment Rate for Big Companies," *KHAN.co.kr*, The Kyunghyang Shinmun [Newspaper] Online, 26 May 2008, Web, 10 August 2012, <http://news.khan.co.kr/kh_news/khan_art_view.html?artid=200805261814165&code=940100>.

¹⁵ Robert O. Keohane and Joseph S. Nye, Jr. "Globalization: What's New? What's Not? (And So What?)," *Foreign Policy* 118 (2000): 104 -119; Amartya Sen, "How to Judge Globalism," *The American Prospect* 13.1 (2002): 28-36; Dani Rodrik, "Globalization for Whom? Time to Change the Rules and Focus on Poor Workers," *Harvard Magazine* (July-August, 2002): 29-31; Masao Miyoshi, "A Borderless World?: From Colonialism to Transnationalism and the Decline of the Nation-State," *Global/Local: Cultural Production and the Transnational Imaginary*, eds. Rob Wilson and Wimal Dissanayake (Durham: Duke University Press, 1996).

¹⁶ Chonsun Ihm, "The Political Economy of Educational Reform," *Social Change in Korea*, eds. Kyongdong Kim and *the Korea Herald* (Gyeonggi-do, South Korea: Jimoondang, 2008) 243-253.

¹⁷ Gathered in 2012 from the KLMI's brochure.

¹⁸ Mihyun Chun, Personal Interview, 17 January 2012.

¹⁹ As of 2012, only one male student was present at the Laban/Bartenieff Institute of Movement Studies, in which most Korean Laban specialists have taken their certification programs since the mid 1990s. As of 2012, only a couple of male students took “Laban” workshops that KLMI provides. No male Korean Laban teacher was certified by KLMI. Data collected in 2012 during my interviews with Hyunjoon Kim, Jaelee Kim, and Mihyun Chun.

²⁰ During Joseon Dynasty, Korea had a caste system that divided between privileged *yangban* (royal family and upper-class nobles) and underprivileged *chunmin* (farmers, merchandisers, servants, *gisaeng*).

²¹ Kyungae Kim, Chaehyon Kim, and Chongho Lee, *Uri Muyong Paeknyun [Our Dance for 100 years]* (Seoul, South Korea: Hyunamsa, 2001) and Youngran Lee, *Korean Dance History* (Seoul, South Korea: Sportsbooks, 2011).

²² As a middle-class woman, Yuk studied at Martha Graham Dance School and took graduate-level modern dance classes at University of Illinois in the early 1960s, a very rare opportunity at that time. Although Yuk was the first person to establish a dance department and developed a university dance curriculum, her teacher Wuisun Park had taught modern dance, Korean folk dance, Korean traditional dance, and Korean dance history as part of physical education curricula at Ewha Woman’s University since 1953.

²³ Kyungae Kim et al (2001), 153.

²⁴ Linda Tomko, *Dancing Class: Gender, Ethnicity, and Social Divides in American Dance, 1890-1920* (Bloomington, IN: Indiana University Press, 1999).

²⁵ Youngjae Roh, “Choreographing Local and Global Discourse: Ballet, Women, and National Identity,” *Diss*, University of California, Riverside, 2007, 89.

²⁶ Jaelee Kim, Personal Interview, 15 December 2011.

²⁷ Mira Kim, Personal Interview, 20 October 2011.

²⁸ Sihyun Yoo, Personal Interview, 11 November 2011.

²⁹ For a list of Laban-related articles, theses, and dissertations written since the late 1990s, see Chapter, 1, pp. 73-74.

³⁰ In 1996 to 1997, two out of fifteen students were Koreans (13%); in 1998-1999, one out of ten students was Korean (10%); in 2002-2003, two out of ten students were Koreans (20%); in 2003-2004, five out of fifteen students were Koreans (33%); in 2004-2005, two out of eight students were Koreans (25%); in 2005-2006, one out of seven

students was Korean (14%); in 2006-2007, two out of eight students were Koreans (25%); in 2007-2008, three out of nine students were Koreans (33%); in 2008-2009, three out of seven students were Koreans (42%); in 2011-2012, two out of five students were Koreans (40%), and in 2012-2013, two out of ten students were from Koreans (20%).

³¹ Gathered in 2011 from LIMS at the author's request.

³² Hyunjoo Kim, Personal Interview, 29 December 2011.

³³ A few universities that have newly added "Laban"-related undergraduate and graduate-level courses in the early twenty-first century include Ewha Woman's University, Sungkyunkwan University, Sejong University, Seoul Women's University, Dongduk Women's University in Seoul as well as Busan University in Busan.

³⁴ Mihyun Chun, Personal Interview, 17 January 2012; Hyunjoo Kim, Personal Interview, 29 December 2011; Sihyun Yoo, Personal Interview, 11 November 2011; Jaelee Kim, Personal Interview, 15 December 2011; and Nayoung Kim, Personal Interview, 13 February 2012.

³⁵ William R. Trumble, *Shorter Oxford English Dictionary: Sixth Edition* (Oxford: Oxford University Press, 2007).

³⁶ Harald Mieg, "Professionalisation and Professional Identities of Environmental Experts: The Case of Switzerland," *Environmental Sciences* 5.1 (2008), 42.

³⁷ Mieg (2008), 43.

³⁸ Mihyun Chun, Personal Interview, 17 January 2012.

³⁹ Hyolim Ahn, "Flaws of Korea's Credential-Fixated Society," *KoreaHerald.com*, The Korea Herald Online, 20 September 2007, Web, 20 August 2012, <<http://www.blog.naver.com/koalabebe/90022462721>>.

⁴⁰ *The Korea Laban Movement Institute Program* (Seoul, South Korea: The Korea Laban Movement Institute, 2004).

⁴¹ Ann Hutchinson Guest, *Your Move: A New Approach to the Study of Movement and Dance* (New York: Gordon and Breach Science Publishers, 1983); Irmgard Bartenieff and Dori Lewis, *Body Movement: Coping with the Environment* (New York: Gordon and Breach Science Publishers, 1980); Peggy Hackney, *Making Connections: Total Body Integration Through Bartenieff Fundamentals* (New York: Routledge, 2002); Warren Lamb, *Body Code: The Meaning in Movement* (London: Routledge & Kegan Paul, 1979); Cecily Dell, *A Primer for Movement Description: Using Effort-Shape and Supplementary Concepts* (New York: Dance Notation Bureau Press, 1977).

⁴² Sook Kim and Mira Kim are the two who worked and continue to work at western Laban knowledge centers.

⁴³ According to Jongwon Lee in “Marketing Strategy for Popularization in Dance Performing Arts,” *The Journal of the Korean Society of Dance* 51 (2007), 243, the number of dance artists including choreographers, dancers, and dance-related specialists in 2005 reached 3063. However, these numbers only counted those who were members of the Dance Association of Korea (2963 people) and dance councils of the Korean People Artist Federation (100 people). The numbers did not necessarily include all dance graduates and dance students under 20.

⁴⁴ Nayoung Kim, Personal Interview, 13 February 2012.

⁴⁵ Yonghak Kim, “Personal Ties Still Important, but Patterns Changing,” *Social Change in Korea*, eds. Kyongdong Kim and *the Korea Herald* (Gyeonggi-do, Korea: Jimoondang, 2008) 138-139.

⁴⁶ Kyungae Kim et al (2001), 150-154.

⁴⁷ Hyunjung Kim, “Choreographies of Gender and Nationalism in Contemporary South Korean Dance,” Diss, University of California, Riverside, 2004, 82.

⁴⁸ Nancy Lee Ruyter, “Reformers and Visionaries: The Americanization of the Art of Dance,” Diss, Claremont Graduate School and University Center, Michigan, 1970, Ann Arbor: UMI, 1981, 213-236. Gertrude Colby and Margaret H’Doubler developed the basic framework for the modern educational dance at Teachers College, Columbia University and at the University of Wisconsin, respectively.

⁴⁹ Ruyter (1970), 229.

⁵⁰ Taewon Kim (2011), 240-250. Byungho Jung, during his interview with Kim, discusses chronic problems in dance culture that is heavily oriented towards dance technique classes.

⁵¹ Sihyun Yoo, Personal Interview, 11 November 2011.

⁵² Examples of translated English and German versions of “Laban” texts in Korean include Mary Ann Kinkead, *Elementary Labanotation*, trans. Youngsook Lee (Seoul, South Korea: 21 publishers, 1992); Rudolf Laban and Lisa Ullmann, *Mastery of Movement*, trans. Sangmi Shin (Seoul, South Korea: S&D, 1993); Christine Eckerle, *Kinetographie Laban*, trans. Hyunjoo Kim (Seoul, Korea: Neulbom, 2003); Muriel Topaz and Odette Blum, *Elementary Labanotation: A Study Guide*, trans. Sangmi Shin and

Haeree Choi (Seoul, Korea: Daehan Media, 2001). A “Laban” text, written in Korean language, is Sangmi Shin and Jaelee Kim, *Momgwaha Umjikim Ilki [The Understanding of Body and Movement]* (Seoul, South Korea: Ewha Woman’s University Press, 2010).

⁵³ See Chapter, 2, p, 94, KLMI’s Laban Teacher Certification Program is composed of a series of selected theoretical and practical exercises from western-developed Motif Writing, LMA, and BF; educational theories such as Howard Gardner’s “multiple intelligences”; fieldwork; and lesson plans design.

⁵⁴ Hyunjoo Kim, Personal Interview, 20 February 2012.

⁵⁵ Hyeja Lim, Jihea An, and Seongno Lee, “The Conditions of and A Development Plan for the Professional Dance Troupes of Korea,” *The Journal of the Korea Dance Education Society* 15.1 (2004), 196.

⁵⁶ Mihyun Chun, “A New Alternative Way for Dance Education: Motif Writing,” *The Korean Research Journal of Dance Documentation* 1 (2001): 72-73; and Taewon Kim (2011), 551.

⁵⁷ See Chapter,1, pp. 57-59.

⁵⁸ More professional big and small-scale dance companies have been founded since the 1990s. They include Cheongju City Dance Company (1995-), a city-sponsored professional dance company and Samsung Dance Company (1994-) and Seoul Ballet Theatre (1995-), private dance companies located in Seoul. Dance companies affiliated with universities or professors such as Changmu Art Center (1976-), Sapo Contemporary Dance Company (1985-), Korean Contemporary Dance Company (1975-), and Tam Dance Company (1980-) have been structured as more vocational dance companies. See Taewon Kim, 73.

⁵⁹ In the early twenty-first century, a number of local community centers and cultural centers have offered ballet classes for (mostly female) kindergarteners, children, adults, and seniors for maintaining and improving a balanced body posture and flexibility or for the purpose of weight loss. As with piano and violin in the music field, ballet, which was once perceived as a high cultural and professional dance form, has become one of the contemporary options for the public’s artistic/leisure activity for improving their cultural life and fitness in Korea. Although these increased numbers of public ballet classes have decentralized professional dancers-oriented dance training, they have not changed the existing technique-oriented dance education paradigm. Eunsun Lee and Kyungwha Pak, “Jikum Gajang Hothan Yecheneung Gyoyukkgiwhan [The Hottest Arts Institutions],” *Design.co.kr*, Culture & Lifestyle Designer Magazine Online, May 2010, Web, 16 February 2013,

http://www.design.co.kr/section/news_detail.html?at=&category=000000040001&info_id=51719&pageno=2&page.

⁶⁰ Youngok Kim, “A Study of the Curriculum and the Employment of the Dance Department of Universities,” *The Journal of the Korean Society of Dance* 53 (2007), 23-37; and Myungju Kim, “The Study on Career Consciousness and Career Decision-Making of University Students Majoring in Dancing,” *The Journal of the Korean Society of Dance* 58 (2009), 19-39.

⁶¹ It does not mean that they are the only people who promote public dance education. Some dance professors and scholars have also advocated that developing and expanding systematic public dance education at public schools is one of dance specialists’ responsibility. Yet, their promotion has been rather rhetorical without practically implementing job structures for public dance education.

⁶² Sihyun Yoo, Personal Interview, 11 November 2012.

⁶³ Misook Yang, Personal Interview, 27 January 2012.

⁶⁴ Established in 2005, ARTE was the first statutory governmental agency, dedicated to the advancement and promotion of arts and culture education in schools and communities in South Korea. Similar to ARKO, ARTE aims to provide equal access to arts and culture education and aspires to improve the quality of life of every citizen by ensuring the efficient and systematic implementation of government-funded projects and public arts and cultural education. Although ARTE’s targeted populations are similar to those of ARKO, ARTE achieves its vision through providing classes that emphasize technical and professional aspects in five genres of traditional Korean music, drama, dance, film-making and animation. Although ARTE hires Korean Laban teachers based on their qualification and teaching experience, it is uncertain whether it supports them to teach creative dance/movement that KLMI promotes. On its history, mission, and main activities, see the website of Korea Arts & Culture Education Service, http://www.eng.arte.or.kr/arte_eng/index.jsp, 15 November 2012.

CHAPTER 4

NEGOTIATED MEANINGS OF “LABAN” METHODS IN SOUTH KOREA’S TWENTY-FIRST CENTURY MODERNITY

The dim light slowly reveals performers on stage. Two b-boys in black tank tops with baggy jeans are sitting in the center of the stage, facing each other as if they are casually talking. Two other men stand upstage. A DJ in a black suit stands behind a table on which disc devices are located. Next to him is a man who wears baggy clothes and a “New York”-embroidered baseball cap; he holds a microphone in his hand -- a beat box player. A gold medallion hanging from the beat box player’s neck shines in stage light. From there, three female *Gayageum* -- Korean traditional string instrument -- players are diagonally spread out from upstage to downstage on stage right and stage left. They are neatly sitting on the chairs behind *Gayageums* looking at the instrument. The *Gayageum* players pluck the instrument’s string and the show starts. The orchestra plays western classical music, Pachelbel’s *Canon*. Soon after, the DJ and the beat box players infuse their beats into the *Gayageum* sound. The b-boys also start to communicate with the music players by feeling the beat in their body. One b-boy gets up and walks around for several beats to get in step with the music. He takes his place with rapid footwork, transits to do some side tumbling, and makes a pose. He feels the sound of the music and gets down to the floor to do acrobatic hand spins and hand walking at a slow speed. He finally shows off his stylized “freeze” bending his angled legs in the air. He approaches another b-boy, who has been sitting outside of the invisible circle, and invites him to dance. The two start to do the footwork together in unison for several beats and switch

roles. Now the second b-boy takes the stage and shows even more powerful floor work with rapid hand spins, shoulder spins, a flip of the weight from hands to feet, and he ends with his own stylized “freeze.” Again, the two b-boys dance together side by side in unison, and end with their individual “freezes.” They seem to continuously dialogue with each other through dance, and then make a connection with the Gayageum players and breaking music players by matching their steps with the music sound and beat.

Suddenly, the breaking beat stops, and the soft melody of *Canon* with the Gayageum sound fills the stage. The two b-boys embody the sound and dramatically slide down to the floor one after another and continue to do the same floor steps one after another at a much slower speed, as if they exaggerate the title of music, *Canon*, through their body. The breaking beat joins the Gayageum sound again, and the two dancers come back to their own speed and dance together side by side in unison. The show reaches its climax, joining all parts together -- dancing, music, and beat box. The camera shifts its focus several times from the b-boys to the Gayageum players, from the Gayageum players to the beat box player and the DJ, from one b-boy to another, from the full stage to the parts of performers’ bodies. The b-boys accelerate the speed of their footsteps on the floor with various head spins, shoulder spins, back spins and several stylized “freezes” in between. They finally spring back to standing and give a hi-five to each other to end the show. Blackout. The stage lights come on in a second, and I see all the performers standing together downstage, smiling to the camera. Projected above their heads, written in Korean, are these words: “Newness plus newness becomes a surprise (*Saeroeumeh Saeroeumeul Duhamyun Nolraumi Dhepnida*).”¹

This multi-genre performance was launched in an advertisement for “E-comfortable life (*e-pyunhan saesang*)” made in 2006, by *Daelim*, a Korean company. It swiftly drew public attention in South Korea. Korean local newspapers and broadcasts praised the “unusual” theatrical advertisement with which the company experimented to bring distinctively different genres into harmony, such as Korean traditional music, western classical music, breaking beat box, and hip-hop dance.² The first time I watched it, I was deeply touched by the Gayageum sound of *Canon*. I was also impressed by a well-harmonized work that transcended a gap between popular culture and classic art, and between disciplines, between cultures, and between “tradition” and the “modern.” As a dance artist myself, I also felt empathy with the performers’ passion for their field. I learned later that the b-boys in this advertisement were members of Last For One, a famous Korean b-boy crew, which won first place in the 2005 Battle of the Year and second place in the 2006 Battle of the Year. In 2013, they are internationally recognized and contribute to the popularity of the “Korean wave” with fans across the world.

When I watched the video of the show again recently, I could not help but think about complex issues intermingled with transnational circulation of cultural practice in global capitalism. In the case of this advertisement, hip-hop dance was commercialized as a means of branding an image of “newness,” “experimental spirit,” and “professional” to boost the Korean *Daelim* company’s identity. How should the advertisement’s changes, modifications, and appropriations of hip-hop be perceived? Should these Korean hip-hop practitioners be blamed for obliterating that practice’s historical and social specificity?³ Should these Korean practitioners be lauded for playing a role in continuously spreading

and circulating the value of the dance form beyond the national boundary of its country of origin? Should the way in which these Korean practitioners particularize hip-hop for their own purposes be celebrated or criticized for challenging cultural homogenization? Should these hip-hop practices be resisted to protect Korea's own cultural and dance practices? Have these Korean b-boys actually particularized the hip-hop dance form, or have they reproduced a "standardized" and "objectified" black hip-hop dance form? Have the individual performers gained power by participating in this advertisement or become commodified as part of the advertisement? What benefits did they gain or lose by engaging with this advertisement? Further, has the producers' decision to combine hip-hop dance and music with a Gayageum version of *Canon* successfully promoted the company's image of "newness"? What is "new" about this performance and to whom is this performance "new"? What branding concept does the company try to convey through this advertisement?

The Daelim's hip-hop advertisement brings forward some issues and questions that could be asked about the transnational circulation of "Laban" methods and practices in globalization. The questions I raised above are not easy to answer in one way or another, and I do not aim to pursue "the" right answer. What is crucial in order to engage with each issue and question is contextual understanding. The first part of this chapter examines "Laban" methods in western contexts in terms of its heyday and diminished value in western dance scholarship. It then moves geographic focus from the West to South Korea and presents some Korean dance scholars' and students' resistant reactions to the use of "Laban" methods in order to show that not all Korean dance scholars and

students welcome the use of “Laban” methods in contemporary Korean culture. The second part of the chapter sheds light on KLMI’s Korean Laban specialists who engage with the (re)valuation of “Laban” methods in the context of South Korea’s early twenty-first century modernity. By looking at newly negotiated meanings and values of adapted western “Laban” methods in South Korea from the perspective of global modernity, I aim to discuss how “Laban” methods as a western modernist production play out differently in Korean contexts. The last part of the chapter further investigates how these Korean people’s adaptation and repurposings of western “Laban” methods complexly and simultaneously engage with cultural homogenization, particularization, and commodification. It also considers individual Laban practitioners’ empowerment within the structures of global capitalism. The chapter emphasizes that the body matters in globalization because it troubles and complicates a totalizing view of globalization, one bereft of human agency.

HEYDAY OF “LABAN” METHODS AND THEIR CRITIQUES IN THE WEST

When exactly “Laban” methods can be said to have gained and lost their popularity and value in western contexts is hard to define because individual Laban practitioners continue to claim their value for the practitioners’ own purposes. I also observe that many US dance departments still incorporate Laban Movement Analysis and or Labanotation as elective courses in their curricula.⁴ At the same time, I notice that critical western dance studies and performance studies have challenged the value of “Laban” methods in the West, by and large, since the 1990s. I suggest that shifts in

theoretical paradigms used by western dance scholars in western dance studies might have sparked the theoretical and methodological devaluation of “Laban” methods in the field.

Heyday of “Laban” Methods in the West

“Laban” methods, which offer embodied movement principles as well as documentary and analytical tools, enjoyed a heyday in Germany, England, and the US, from the early twentieth century until the 1980s, by and large. Promoting the spatial and dynamic dimensions of movement as dance’s essential forms, Laban’s movement principles influenced and inspired internationally-famous western “modern dance” choreographers and teachers such as Mary Wigman, Kurt Jooss, Hanya Holm, and Alwin Nikolais, who searched for a new mode of human expression from the early to mid twentieth century. Their work valued the challenge that Laban’s movement principles presented to nineteenth-century ballet and its use of narrative and characterization.⁵ Several western modern and modern-ballet choreographers in the US during the mid-twentieth century valued Labanotation as a documentary tool. For example, Doris Humphrey, José Limón, George Balanchine, Holm, Jooss, and Nikolais preserved and copyrighted their choreographic work through Labanotated scores. The Labanotated score helped them represent “ephemeral dance forms” in the tangible format required by the United States Copyright Office.⁶

Laban’s movement principles were widely applied in western modern dance education during the mid-twentieth century. According to John Foster, not only dance

teachers but also physical educationists pursued and began to apply Laban's movement idea to the mainstream English physical education system exclusively during the mid-twentieth century.⁷ They valued Laban's movement principles that fostered the flow of movement and individual expression, as opposed to focusing on the mastery of external steps. They emphasized his principles as a means to develop a well-rounded person. In *Rudolf Laban: An Introduction to His Work and Influence* (1990), John Hodgson and Valerie Preston-Dunlop argue that a trend of "progressive" education in England at that time contributed to adapting Laban's movement ideas in English public schools. They note,

In England during and after the Second World War, the atmosphere was quite different. The educational concepts of John Dewey and others had already begun to capture the imaginations of a number of leading figures in the educational field, and the war gave people a determination that a new and more ideal approach must be found... Laban's whole concept seemed right to British educators. Here was a basic philosophy together with a new approach to the physical side of school work with a vocabulary, basic principles and a holistic view of the individual. The news spread slowly at first but the first pioneers had shown its worth, more and more interest grew until local advisers and national inspectors of education took it on with enthusiasm.⁸

Their statement confirms that the application of Laban's movement principles in English public schools partly derived from England's postwar adaption of an educational approach that emphasized individual uniqueness. At the same time, their claim offers additional evidence that "Laban" methods enjoyed its heyday at mid-century in the UK.

In the US, at the 92nd Street Y in New York City, a community center that disseminated diverse aesthetics within the parameters of modern dance between 1930s

and 1950s, dancers who emigrated from Europe introduced Laban's movement ideas in modern dance classes.⁹ These included Irma Otte-Betz, Erica Stolzberg, and Gertrude Ulmann.¹⁰ Also, dance departments in US colleges and universities demanded Labanotation teachers during the mid-twentieth century (and somewhat later, sought Laban Movement Analysis teachers). Carry White, an American Labanotator and Motif Writing specialist, told me that she was even asked to teach Labanotation by a college to which she had never applied for employment. She says,

Credentials that you got would help certainly to get a university job in those days [1950s, 60s, and 70s]... I was asked (to teach Labanotation at college). In those days, Labanotation was taught in universities... it was a required course. It [Labanotation] is not anymore required in schools. When I went to school, Julliard, I had to take two years of Labanotation -- two full years. I mean it was rigorous. Even though students didn't love it, they had to take it.¹¹

White's statement reveals that institutionalization of Labanotation as a core course of dance curricula in US colleges and universities occurred during the mid-twentieth century.

Western anthropologists widely used "Laban" methods as notating and analytical tools for research on "ethnic" dance from the 1960s to the 1980s. To name a few, ethnologist Alan Lomax in the 1960s developed Choreometrics, a dance-work rating system derived from Effort/Shape, in order to identify cross-culturally differentiated patterns based on the analysis of body movement style.¹² Adrienne Kaeppler in the 1960s and 1970s used Labanotation for a structural analysis of Tongan dance and examine the basic units and motifs of the dance as a microcosm of Tonga's social structures and values.¹³ Irmgard Bartenieff, Peggy Hackney, Betty True Jones, Judy Van Zile and Carl

Wolz in the 1980s used Labanotation and Laban Movement Analysis for research on the mohiniyattam dance genre of south-west India.¹⁴ These anthropologists contributed to establishing the ethnographic study of dance as a formal part of the discipline of anthropology during that period and situated movement as a communicative medium that could represent social values and cultural meaning. At the same time, they promoted the specialty of “Laban” methods as analytical and notating tools to materialize, observe, and describe the body moving in time and space for the study of “ethnic” dance in the West.

Since the 1990s, however, several critical dance studies and performance studies scholars have directly and indirectly criticized “Laban” methods. They thereby somewhat devalued them in the western dance field, marking “Laban” methods as a western modernist and colonizing product and procedure.

Critiques of “Laban” Methods in Late Twentieth- and Early Twenty-First Centuries Western Dance Scholarship

Performance studies theorist Peggy Phelan promotes the ontology of performance as disappearance. She stated in 1996,

Performance’s only life is in the present. Performance cannot be saved, recorded, documented, or otherwise participate in the circulation of representations of representations: once it does so, it becomes something other than performance. To the degree that performance attempts to enter the economy of reproduction it betrays and lessens the promise of its own ontology. Performance’s being, like the ontology of subjectivity proposed here, becomes itself through disappearance.¹⁵

Although Phelan particularly focuses on performance, she raises an issue that troubles dance as well. The issue is a Western perception of dance’s ephemerality as a lack that needs the supplementation of documentation.

Other scholars problematize the documenting act as a political apparatus of Western colonial expansion. In “Inscribing Dance” (2004) André Lepecki traces the documenting tradition of dance back to the Baroque era when Raoul-Auger Feuillet’s notation method was invented for writing French court dance in the 1690s. Lepecki points out that the drive behind the development of dance notation during that time was a political project since “writing not only allowed centralization of power with the Royal Academy of Dance ‘replacing the privilege of the guilds’; it also allowed for ‘imposing French influence [...] on foreign nations’ by the means of the dance manual.”¹⁶ In *Choreographing Empathy: Kinesthesia in Performance* (2011), Susan Foster similarly notes that “[l]ike the implementation of paper money, the notating of dances could even assist in the colonial expansion from Europe and England into the rest of the world. The fact that dance’s ephemerality had been conquered by notation intimated success in all kinds of colonizing projects...”¹⁷ Lepecki and Foster do not use Labanotation as an example for their argument. However, I think that their intention to expose colonial logics hidden behind dance notations does not exclude Labanotation, one dance notation system.

In related vein, some performance studies scholars, who valorize embodied culture or bodily memory as transmission of social knowledge, reject ideas and practices that give greater power and legitimacy to written texts than to bodily memory. In *Cities of the Dead: Circum-Atlantic Performance* (1996), Joseph Roach addresses genealogies of performance that are remembered by bodies. Roach draws upon Paul Connerton’s concept of “incorporating practice,” which emphasize kinesthetic memory, such as a

gesture or spoken word, as a means to transmit social knowledge from the past to the present. Connerton compares incorporating practice with “inscribing practice,” which preserves memory of the past through documentary information such as printing or photography. Instead of searching for a linear origin for circum-Atlantic culture, Roach emphasizes the notion of *bodies* as a source of kinesthetic memories for those who directly and indirectly experience circum-Atlantic history. In *The Archive and the Repertoire: Performing Cultural Memory in the Americas* (2003), Diana Taylor challenges the Western epistemological view that memory is preserved only through writing. Similar to Roach, Taylor valorizes bodies’ kinesthetic knowledge and memory that transmit social values from the past to present in multiple ways. She demystifies the notion that a written archive is unmediated and resistant to change, corruptibility, and political manipulation while arguing that embodied memory -- performances, gestures, orality, movement, dance, and singing -- is not perpetually disappearing knowledge. Both Roach and Taylor ultimately reject a binary relationship between literary text and embodied practice; they propose to suture the schism between literary and oral traditions and between verbal and nonverbal embodied cultural practices for transmitting social knowledge. They do not deny the usefulness of written archive for restoring living memory, but they reject the elevation of writing over other mnemonic systems. In addition, they are concerned that a written document’s power can erase multiplicities of indigenous embodied practices and collective memories.

With regard to legitimating power wielded by Labanotation, critical dance studies scholar Anthea Kraut discusses political and racial power dynamics that intermingled

with the use of Labanotation in relation to copyrighting a choreographic work in the US.¹⁸ In “Race-ing Choreographic Copyright” (2009), Kraut conducts a comparative case study of Alberta Hunter’s *Black Bottom* and Hanya Holm’s *Kiss Me, Kate* in relation to copyright. She argues that despite struggling, Hunter failed to get credit for the *Black Bottom* due to the period debate on individual [white] authorship versus collective African American authorship. In contrast, white dance artist Holm gained choreographic authorship through the provision of a Labanotated score of the musical composition for *Kiss Me, Kate*. Here Kraut shows two things at work with regard to gaining choreographic authorship: Holm’s racial power to hide her dancers’ contributions to the choreography; also her ability to secure a score.

Several articles published after the late 1980s by western dance scholars mildly point out the limitation of “Laban” methods’ supposedly universal application to “any” movement study. These articles emphasize that “Laban” methods are cultural inventions that were developed in twentieth-century Euro-American contexts and that inevitably shaped Western ways of seeing (or not seeing) human movement. A Labanotation workshop for Southeast Asian dancers, organized by the Council of the Southeast Asian Ministers of Education Organization in Singapore in 1991, revealed limitations in the use of Labanotation for recording non-Western dance forms. Rhonda Ryman reports the workshop consensus that:

Published manuals (DNB study guides) and reading materials which follow an order based on the needs of Western dance and movement forms do not adequately meet the needs of Southeast Asian dance forms... It is envisioned that, in time, current trainees will gain sufficient knowledge of Labanotation to enable them to prioritize modules of theory and develop curricula and teaching materials suitable to their respective dance forms.¹⁹

Ryman indicates that Labanotation cannot be applied universally since its framework of movement elements and actions was based on western dance forms such as ballet and modern dance.

Similarly, in “Contact Improvisation: A Photo Essay and Summary Movement Analysis” (1988), Cynthia Novack claims that any analytical system has the intrinsic cultural bias of its classification and organization. She acknowledges that Laban Movement Analysis is not a universally applicable method, even though she uses concepts drawing from Laban Movement Analysis in order to articulate the characteristics of contact improvisation’s movement form and style. She justifies using LMA to analyze contact improvisation by linking contact improvisation to elements drawn from techniques of modern dance composition and performance.²⁰ In “Embodying Difference: Issues in Dance and Cultural Studies” (1993-1994), Jane Desmond also notes that the Effort/Shape system is shaped by twentieth-century European movement patterns, and thus is not sufficient for cross-cultural and intracultural research. All of these authors comment that “Laban” methods are not a context-free theory/method. It follows for them that searches through “Laban” lenses for universal and objective consistency in human movement are problematic. Though mildly, these people challenge western dance anthropologists in and from the 1960s, the 70s, and the early 80s who used and promoted “Laban” methods as universally applicable tools to understand cultural and racial “others” through movement.

In the late twentieth and early twenty-first centuries, trends in western critical dance studies and performances studies that emphasize bodily reality or corporealities as

a substantial category of cultural experience have driven “Laban” methods into a corner. They have treated them as a “residue of modernist production,” in the sense that Raymond William articulates, although without crediting the methods’ effectiveness: “residual” as meanings, values, and practices has been formed in the past but are still active as an effective element of present, and “emergent” as new meanings, values, and practices that are created.²¹ Susan Foster, Lena Hammergren, Marta Savigliano, Peggy Phelan, Mark Franko, Priya Srinivasan, and many more refuse the study of bodies as vehicles or instruments for the expression of something that blurs their specificity. They bring the scholarly investigation of moving bodies into discourse on politics, gender, race, sexuality, aesthetics, psychoanalysis, and postcoloniality.²² They also problematize research techniques in dance studies in relation to writing about dance. Instead of hiding an author’s, viewer’s, or analyst’s body in the scene of writing about moving-body-object, these scholars urge writing bodies to actively voice their positionality and reflexive bodiedness while grappling with the moving-body-object in the course of writing “with” dance. Their new moves towards interdisciplinary, contextual, and reflexive inquiry into body in critical dance studies and performance studies then seem to weaken the methodological and theoretical value of “Laban” methods in contemporary dance studies, since the “Laban” system’s very language and framework for analyzing and documenting bodily motion tends to neutralize the moving body’s racial, ethnic, economic, and gender specificity.²³

As a Korean Laban practitioner, I accept points made by the critiques of “Laban” methods in the contemporary western dance field. I argue that western-developed

“Laban” methods should not be credited as universal tools for analyzing and documenting dance. I also argue that a dance documented through Labanotation should not be treated as a more legitimate source than a dance generated and enacted by bodily memories. However, I reject the idea that “Laban” methods should not be used at all in non-western cultures, since particular contexts require particular analytical frameworks. KLMI’s situation in early twenty-first century Korea provides a case in point. They *can* and *do* use “Laban” methods without being trapped by the belief that “Laban” methods are context-free tools for the study of dance and human movement. Further, living in the early twenty-first century, where the transnational circulation of cultural practices and forms have broadened and speeded up within the structure of global capitalism, non-westerners’ use of “Laban” methods should not be seen as evidence that they lag intellectually, or are stuck in the past. I hypothesize that reasons why individual practitioners engage with “Laban” methods might vary depending on their own purposes in given contexts. I argue that individual agents’ engagement with “Laban” practice itself requires contextual understanding. In what follows, I discuss how KLMI’s specialists negotiate values of “Laban” methods -- a residual western modernist production -- in the context of South Korea’s twenty-first century modernity.

RESISTANCE AND REVALORIZATION OF “LABAN” METHODS IN SOUTH KOREA

In South Korea since the late 1990s, the use of “Laban” methods has surged as have the number of Korean Laban specialists in the dance field. The use of “Laban” methods in contemporary Korean contexts reveals that although “Laban” methods have

been devalued in some contexts, they may be re-valued in other contexts. However, I want to note that selected Korean people's re-valorization of "Laban" methods does not mean that all Koreans accept that methods positively. Some Korean dance people value "Laban" methods as "new" and "different" theoretical, methodological, pedagogical, and embodied tools in twenty-first century Korean dance studies; other Korean dance scholars and professors resist the use of "Laban" methods.

Resistance to the Use of "Laban" Methods in Korea

Some Korean dance scholars and professors argue that the use of "Laban" methods in the contemporary Korean dance field is old-fashioned. They, like other western dance scholars, mark "Laban" methods as a residual western modernist production. I uncovered this aspect during my interviews with several Korean Laban specialists and scholars. In 2012, Sooyeon Kim stated,

I have met groups of Korean dance and physical education scholars who think that Laban's theory is outdated since it was developed in the early twentieth-century. They seem to criticize "Laban" methods based on the fact that the methods are [a production of western modernism], and thus using "Laban" methods is inappropriate in the postmodern era where we live now.²⁴

Jaelee Kim echoed what Sooyeon Kim stated. In 2012, Jaelee Kim said,

I have encountered some Korean dance scholars' resistance against "Laban" methods entirely. They think that using "Laban" methods in the contemporary era is not adequate... I understand that current trends in professional dance performance do not solely emphasize human movement's physicality in three-dimensional space. I see that some dance performances deal with the absence of physical bodies on stage. With the innovation of new digital technology, some dance productions also show telematical exploration. I agree that LMA might not be adequate to analyze these kinds of dance performances available in our time [the

twenty-first century]. I think, however, criticizing “Laban” methods as a whole just because of their association with western modernism is problematic.²⁵

Their statements indicate that a certain group of Korean dance scholars have an unfavorable view of “Laban” methods simply based on their connection with western modernism and thus deem it old-fashioned. However, Korean people’s resistance to using “Laban” methods seems to be more than their perception of “Laban” methods as obsolete products in the technology-driven South Korean society.

Other Korean dance people -- scholars, professors, artists, and students -- tend to reject learning “Laban” methods because they perceive those methods to be time-consuming and difficult theoretical knowledge which produces no gainful outcomes. Nayoung Kim mentions that her college dance students complain to her about difficulty in learning technical terminologies and mathematical forms and symbols that LMA and Labanotation offer. In 2012, she expressed,

Learning LMA is not solely about acquiring a set of theoretical rules and terminologies. We cannot learn LMA by reading a text. It is an embodied knowledge that we need to understand through exploring the movement concepts that LMA provides in and through your body. Unfortunately, I notice that many Korean people tend to perceive “Laban” methods as difficult theoretical knowledge, and consider a Laban specialist as a person, who sits, analyzes, and notates movement by solely looking. That is unfair... Yet, I also think that we, Laban specialists, need to self-question about the use of technical “Laban” terminologies. The use of the technical terminologies seem to make most Korean dance students continue to regard “Laban” as a highly specialized, difficult, and metaphysical knowledge.²⁶

Her point indicates that specialized and technical “Laban” language has a tendency to create a boundary between insiders and outsiders of the “Laban” community. During interviews I conducted with American and also Korean Laban specialists, all of the

interviewees told me that they might identify whether a person is a Laban specialist or not through his/her use of “Laban” terminologies, and not so much through his/her physical appearance. I think that some Korean people’s resistance to “Laban” methods might be based on a perception of elite professionalism attached to the use of specialized “Laban” terminologies.

The resistance of some Korean dance professors and their students to “Laban” methods seems to relate to their protection of a technique-oriented university dance education paradigm, which has existed and constituted the mainstream since the 1960s. Some Korean Laban specialists whom I interviewed talked hesitantly and uncomfortably about tensions and conflicts with some senior dance professors and “their” students when they taught “Laban”-related university courses in South Korea. Nayoung Kim noted,

I think that people seem to feel secure when they are doing something familiar, but feel resistant when doing unfamiliar things. In other words, some (dance) professors and students want to maintain a sense of secure by continuing what they have been doing instead of challenging themselves to learn something new and different... I do not think that people resist “Laban” methods just because they are difficult to learn. People might resist it since they do not want to step out of their comfort zone to try something they do not know well.²⁷

Kim’s speculation about the relationship between some Korean dance people’s negative reaction to “Laban” methods and mainstream university power structures is buttressed by Chun. Chun commented about a strong tie between (dance) professors and their students and the professors’ influence in students’ decision-making process for their course selections. She said,

When I taught a “Laban”-related course in one of the Korean local universities, I noticed a certain group of students and professors showed an adverse attitude to “Laban.” I think that students should be exposed to a

wide range of scopes in dance studies before they decide a specific inquiry that they want to focus on their own research in the future. Without being open-minded to new and different things, I do not think that they can have a wider perspective not only in dance studies but life in general.²⁸

Kim's and Chun's struggles with some Korean dance professors and students reveal power struggles between existing and emergent paradigms and groups. With raised qualification expectations in the twenty-first century Korean competitive dance job markets, I hypothesize that some Korean dance people feel intimidated by a newly emerged "Laban" group, not just because of their acquisition of western "Laban" credentials, but also because of their acquisition of higher degrees in dance, such as MA and PhD, from high-ranking dance departments of western universities. These people who become marked as "western-trained or western-educated" dance folks might become rivals to those who were or are highly educated in Korean universities.

Other Korean dance practitioners, particularly those who are specialized in traditional and creative Korean dance, resist the use of "Laban" methods in the Korean dance field. Yoo expressed that she experienced strong resistance while she was personally involved in documenting Korean traditional dance through Labanotation. She says, "[s]ome people severely object to the idea of using a western-developed notation system to document Korean traditional dance, which is believed to contain the intrinsic aspect, such as spirit or soul, of our own culture." This statement powerfully reveals a methodological limitation of Labanotation in that it cannot codify dancers' individual feeling, emotions, and expressiveness as well as movement's spiritual qualities and graph them onto a score. At the same time, the statement suggests that these people reject Labanotation as a universally applicable method that can "historicize" Korean people's

own collective memories and identities shaped in Korean dance forms. In other words, they object to Labanotation as a western product that is inadequate to document non-western dance forms. I think that, on the one hand, these Korean people seem to be wary about Western imperialism that might operate in the course of using Labanotation for documenting Korean dance. On the other hand, however, criticizing Labanotation because of its western origin can be also dangerous since that argument tends to promote a dichotomy between the West and the East. It also intensifies the image of East as naturalistic, spiritual, and ephemeral that was once constructed based on Western colonial ideology.²⁹ Further, I argue that dismissing Labanotation because it is a western invention ignores Korean Laban specialists who chose to learn Labanotation and experiment with its methodological usefulness and limitations in the Korean dance field. I think that they might catch subtle movement nuances of Korean dance based on their embodied knowledge of Korean dance, which western counterparts miss unless they have been trained in Korean dance for many years. At the same time, they might speak to and intervene in western-dominated “Laban” knowledge production by revealing limitations and problems of Labanotation in notating Korean dance with specific examples.

Re-valorization of “Laban” Methods by Korean Laban Specialists at KLMI

While some Korean dance people “hate,” “resist,” and “reject,” the use of “Laban” methods, some Korean dance scholars/Laban specialists at KLMI have tactically adapted them to promote public movement/dance education. I argue that their valorization of “Laban” methods is not solely based on the methods’ methodological and

theoretical capabilities for notating and analyzing human movement in the field of dance. Rather, proponents emphasize its novelty and its capacity for subject formation. The brand forwarded by KLMI's Laban specialists has been negotiated as a "new" movement education method that promotes creative and democratic learning experience for well-rounded individuals in early twenty-first century Korean contexts.

Archival and electronic data such as brochures, advertisement booklets, and the website produced by KLMI help to illuminate how it brands "Laban" methods for Korean people. I found that KLMI's promotional pamphlets particularly emphasize the value of Motif Writing. Pamphlets define it as (1) a theory that is derived from German movement educator Rudolf von Laban or a movement theory that is developed by dance scholars in the UK and the US; (2) a movement language/alphabet as a source for movement creativity; (3) an education method that promotes the brain-body connection to process/embody movement; and (4) an education method that is widely applied in public schools in advanced countries such as the UK and the US. Also, in order to justify the importance of movement-centered creative education, KLMI's promotional pamphlets draw upon neuroscientist Eric Jensen's idea of "brain-movement connectivity in learning process." Plus, by citing Howard Gardner's theory of "multiple intelligences," they advertise how KLMI's Motif-based "Laban" class can stimulate all aspects of linguistic, musical, logical-mathematical, bodily-kinesthetic, spatial-visual, intrapersonal, interpersonal, and naturalist intelligences for learners.³⁰

KLMI justifies the value of Motif Writing based on the fact that it has been used in advanced western countries and developed by western theorists. Also, analogizing

Motif Writing to the English alphabet, KLMI seems to value Motif Writing as basic elements/sources of movement language that “any” movers -- whether they are professional dancers or amateurs -- can learn and use to create their own movement sequence. What is at stake in KLMI’s revalorization is the link to advanced western countries, well-rounded movement education, and accessibility of “Laban’s” movement language, rather than methods’ specificity in western modernism. In other words, the value of “Laban” methods is negotiated in relation to what “Laban” methods *stand for* rather than what they *are* in this particular context.

I draw upon concepts of symbolic capital coined by sociologist Pierre Bourdieu in order to discuss the relationship between symbolic value and power. Borrowing from Marx and extending the economic dimension of capital, Bourdieu categorizes several types of capital that operate in everyday life -- economic capital, cultural capital, social capital, and symbolic capital. Bourdieu maintains that although these capitals have their own position in the field of power, they are complexly interrelated. Thus, the field of cultural capital is only *relatively* autonomous from economic markets, and economic markets are only *relatively* autonomous from, say, symbolic or social capitals. They are only relatively autonomous because individual agents engage with these capitals multi-dimensionally in their everyday practice while reproducing a certain *habitus*, or a set of durable, transposable dispositions.³¹

Bourdieu maintains that symbolic capital accumulates invisible value, unlike economic capital, which visibly accumulates economic profits and properties. Symbolic capital serves as a source of political power for its holder, compared to an agent who

holds less within the shared social context. That is, symbolic capital such as prestige and honor can be legitimized and empowered when a symbolic value of prestige and honor is identified, exercised, and accumulated by individuals and groups within the historical and cultural frame. Bourdieu's notion of cultural capital refers to non-financial social assets, assets which serve power and accrue value beyond physical level of economic means such as social mobility. An example of social mobility can be an individual's rise to a higher level of educational attainment.

Drawing on Bourdieu, I speculate that the symbolic value of KLMI-branded Motif Writing seems to echo values in the contemporary Korean social climate, in which Korea's government promotes creative and healthy Korean citizens in twenty-first century post-industrial, information-advanced, and democratic South Korean society. I argue that although the social recognition of "Laban" methods in South Korea is not yet widespread, Motif Writing's branded image as a new education mode that links to advanced western countries and to well-rounded, creative and democratic individuals confers power upon KLMI's Laban specialists and teachers as quality educators in state- and city-funded public arts and cultural education programs.³²

Several other Korean practices and commodities demonstrate a similar renegotiation of meaning or substitution of symbolic capital/value. In "The Semiotics of Cars: We Are What We Drive" (2008), Setbyol Choi discusses that cars in South Korea not only provide a mode of transportation but also serve as a semiotic symbol of an owner's wealth, taste, and status. Choi notes that compared to the 1980s, when most cars in South Korea were limited to one or two models produced by Hyundai, a domestic

Korean automobile company, the diversity of car models in contemporary Korean society is striking. With an explosive increase in the total number of cars in South Korea from 527,729 in 1980 to 15,895,234 in 2006, consumers have gained more choices -- size, color, and options -- in automobile markets. Also, with the easing of government policy in global capitalism, the automobile markets whose share of imported cars were less than 1% until 2001 exceeded 5% out of the total number of cars in South Korea in 2007. Choi argues that while owning a car -- any car -- established an owner's status symbol in the 1980s, the size and the model a person owns projects his/her social status and wealth in contemporary Korean society. She asserts that many Koreans attempt to stand out by pursuing and purchasing bigger or imported cars.³³ Cars there represent more than physical objects or functionality.

Along the same lines, Sojin Park and Nancy Abelmann consider the practical and symbolic value of English in contemporary Korea society in "Class and Cosmopolitan Striving: Mothers' Management of English Education in South Korea" (2004). Park and Abelmann point out that English has become a powerful foreign language in South Korea today where Korean people believe that English is a "global language," that is, "a language used by more people than any other language and one with a special role that is recognized in every country."³⁴ Their example of the size of the English education market in South Korea estimated over 4 trillion *won* per year (about \$3,333 million) and the expenditures on English study abroad added an additional trillion *won* (about \$833 million) since the mid-1990s shows only one aspect of Korean people's enthusiasm for English education. Presenting an ethnographic case of three mothers from distinct class

positions with regard to management of their children's English-language private after-school education, Park and Abelmann argue that English serves as a symbol of Koreans' cosmopolitan striving in the global order, as well as their own class marker. Three differently classed women's engagement with private after-school education proceeds from their cosmopolitan striving in their own right and for different reasons: a lower-class mother's desire for her child's social and class mobility, and middle- and upper-middle class mothers' desire for and self-satisfaction with for their children's class maintenance. Despite differences, these three examples reveal that English acts as a symbol signaling children's expected successful future: securing a good job, and embracing a "wider world" in South Korean society. Park and Abelmann assert that with the increased call for globalization, Koreans project engagement with English as an index of being "citizens capable of living at home in the world." Such engagement is sought quite independent of its functional or instrumental character.³⁵

Choi and Park and Abelmann explain how car ownership or English competence serves as an "ideological vehicle" because both of these possess value that exceeds their practical use in contemporary South Korean society. The symbolic value KLMI has projected for Motif Writing -- its associations with "advanced western nation," "well-rounded education," and "intelligent and creative movers" -- tend to exceed its methodological substance. What is common to all of these examples is their complex intermingling with the field of power.

During my interviews with Korean Laban specialists and my observations of KLMI's "Laban" classes in person and through video, I noticed that the images that local

“receivers” perceived paralleled the branded images of “Laban” methods that the Korean Laban specialists created in their promotional texts. Children and seniors in KLMI “Laban” classes have taken “Laban class” as creative movement class, self-directed or self-expressive interdisciplinary arts class, fun movement class, a class taught by “Laban” teachers, or what KLMI does. According to Hyunjoo Kim, a female senior member filmed by Seoul Foundation of Arts and Culture in 2010, “Laban class is based on movement theory that a German movement educator Laban created. I love this class so much. It’s because this class does not tell me what to do, but creates a room for me to express my energy and creativity or to find something unique from me.”³⁶ This interview was shot and edited by SFAC during the second production of KLMI’s seniors’ “Laban” program, performed at the theater of Namsan Arts Center, a cultural building located in Seoul.³⁷ Misook Yang, a Laban teacher at KLMI, informed me that senior students in KLMI “Laban” class perceive Laban as a German dance theorist who created movement symbols. She noted that some senior students expressed after the class that they were pleased to learn a movement language that is globally communicable, and that they felt special to know a “new” language, like English, that other Korean seniors might not know. During her 2012 interview with me, Chun said, “[s]enior students seemed to perceive Laban class as movement-centered interdisciplinary or integrated arts class in which they could express themselves in various and playful ways.”³⁸ From the questionnaire that KLMI administered to children enrolled in 2004 “Laban” classes, Chun learned that a number of children perceived “Laban” class to be a fun and enjoyable class in which they could create and express something unique and new with

their peers.³⁹ I acknowledge that these Korean people's comments about their students' perception of "Laban" class are relayed to me second-hand. However, duplications in responses made by these people indicate that children and seniors in KLMI "Laban" classes do not seem to know in depth about the historical and theoretical development of "Laban" methods in western contexts. Yet, certain learners do associate Rudolf Laban with his identity as a western dance/movement theorist, and Motif Writing with dance/movement language and creativity.

Overall, KLMI valorizes "Laban" methods not for reviving and maintaining the "original" theoretical and methodological meaning of "Laban" methods constructed in Euro-American contexts. Rather, its valorization of "Laban" methods intersects with Korean people's own purposes to promote student-centered creative and experimental dance/movement education for the public in the contemporary Korean contexts. The meaning, value, or image of "Laban" methods that specialists and students negotiate in this particular Korean context impels me to suggest the need for geopolitical analysis of "Laban" practices in transnational contexts. Moving away from the perspective of Western modernity as a singular model, I analyze how the meaning or value assigned to a deterritorialized cultural knowledge like "Laban" methods has been negotiated within the context of South Korea's twenty-first century modernity.

RECASTING OF "LABAN" METHODS: PROMOTING INDIVIDUALISM IN SOUTH KOREA'S TWENTY-FIRST CENTURY MODERNITY

In his article "Global Modernity?: Modernity in an Age of Global Capitalism" (2003), Arif Dirlik conceptualizes global modernity as a period concept that refers to

transformed global relations since the 1970s, compared to a previous period of modernity dominated by Euro/America.⁴⁰ Global modernity rejects the idea of single modernity based on Eurocentric teleology and reveals a condition of multiple and alternative modernities. Following Bjorn Wittrock who shifts the conceptual locus of modernity from nations, regions, and civilizations to institutions and ways of thinking, Dirlik suggests,

[T]here is no such thing as a Western, European, or American modernity, as these all represent different mixtures of modern, pre-modern or non-modern elements; there are simply modern discourses that co-exist with pre- or non-modern discourses that themselves represent all kinds of local varieties. As modernity is deterritorialized from its spatial associations, moreover, it may also be globalized for, whatever the origins, the discourse is transportable across geographical or cultural boundaries.⁴¹

Here, Dirlik comments that modernity is a global discourse and not limited to being a colonial outcome of Euro/American projects. He conceptualizes global modernity to understand the contemporary world overcoming Eurocentrism and to speak of differences, conflicts, multiplicities, and contradictions in its practices across and within nations. Dirlik's notion of global modernity helps me debunk framings of "Laban" methods as limited to early to mid-twentieth century Euro/America. Instead of simply devaluing "Laban" methods as a residue of western modernist production, I want to present contradictions and multiplicities in the use of "Laban" methods in transnational contexts where some Korean people negotiate them for promoting a new dance/movement education mode in the context of South Korea's modernity.

In *Flexible Citizenship: The Cultural Logics of Transnationality* (1999), Aihwa Ong similarly uses the term alternative modernities, which rejects a model of Western

modernity as singular and universal. Ong's notion of alternative modernities aims to go beyond the study of postcoloniality that emerged as a new theory of relations between the West and the Rest. According to Ong, postcolonial approaches broadly aim to recover the voices of subjects oppressed, subjugated, and silenced by patriarchy and colonial rule. She notes, however, that the term postcolonial has been used to describe analyses of racial, class, ethnic, gender, and cultural oppressions stemming from the colonial era in non-Western countries, without articulating differences among the actual historical experiences of colonialism. Ong is also wary of the postcolonial notion that creates an analytical opposition between universal modernity and non-Western culture. She wants readers to acknowledge the presence of non-Western elites in the West as well as the narrative of capitalism that non-European capitalist societies now also claim. She aims to analyze transformed domination modes in excolonial countries and their transformed positioning in relation to the global political-economy.

Focusing on "tiger" Asian countries in the 1990s, such as China, South Korea, Taiwan, Malaysia and Singapore, Ong examines how they construct alternative modernities that move beyond colonialism and postcolonialism. Her definition of "alternative" refers to the kinds of modernity that are "(1) constituted by different *sets of relations* between the developmental or postdevelopmental state, its population, and global capital; and (2) constructed by political and social elites who appropriate "Western" knowledges and *re-present* them as truth claims about their own countries."⁴² First, Ong argues that several Asian countries seek to claim emergent power, equality, and mutual respect on the global stage rather than engage with global capitalism from a

postcolonial position. She asserts that examining new modes of biopolitical regimes that regulate and “civilize” people in varied contemporary contexts can be more fruitful for understanding strategies of economic and ideological domination. Second, Ong notes that Asian elites represent their nations as “modern” by recasting, representing, and appropriating Western knowledge and terms. Ong emphasizes that alternative modernities should not be treated as reactive formations to Western capitalism. Rather, she suggests that distinctive modernities need to be examined for the ways in which the national and the local negotiate new relations to capital, and for how the East-West divide plays out within nations.

My work contributes to Ong’s conceptualization of “alternative modernities.” I argue that some Korean Laban specialists’ engagement with western-developed “Laban” methods results not from colonial force, but from choices they made, from the 1990s to the 2010s, as South Korea’s modernity emerges within the frame of global economy. That is, these educationally, economically, and culturally “elite” Korean female dance scholars and students chose to participate in education and credential markets that are located beyond the national boundary as a way to gain a wider view on dance studies. Although their choice to enter a wider educational market is bounded by larger global economic structures, I counter the idea that these Korean people’s engagement with western “Laban” markets or western “Laban” methods means that Western colonialism subjugates them completely. For the Korean specialists whom I have studied, engagement with western “Laban” methods is more complicated than that. They embrace “Western” elements as a tactic to counter South Korea’s past -- hierarchical

authoritarianism and social collectivism -- in the context of early twenty-first century South Korea's modernity responding to globalization. Further, Korea does not fit into Western or Indian postcolonial discourses. Euro/America did not colonize Korea; Japan did.

Emphasis on Individualism: KLMI's "Laban" Classes in Relation to South Korea's Modernity

Several Korean authors suggest that changes of social, cultural, and political values and ideologies rooted in Confucianism, known as "Eastern" philosophy, have dramatically occurred in Korean society since the 1990s (Kim et al 2008). In Korea, Confucianism has operated as an official political ideology and social value system since the Joseon Dynasty. Its ethical principles -- cultivating oneself and making others comfortable, reverence, moral imperatives, loyalty and filial piety, faithfulness and righteousness -- have strongly permeated every aspect of Korean private and public life.⁴³ After Korea's exposure to foreign influence from American missionaries in the last years of the Joseon dynasty and from 1910 to 1945, the years of Japanese colonialization, the Confucian system began to shatter. Also, after the Korean War, the establishment of South Korea as an independent modern nation that subscribed to liberal ideology (as opposed to North Korea which aligned with communist ideology) continued to put pressure on traditional Confucian values. However, during the 1960s, 70s, and 80s, South Korean political institutions restored the Confucian value system. The military governments needed to justify their authoritarian dictatorship and hierarchical bureaucracy, introduced to rapidly develop South Korea's national economy, and they

legitimized patriarchal Confucian ideology. That is, the governments repressed individual freedom of association, speech, and political ideas, ostensibly to facilitate South Korea's economic and social development. However, I argue that the Confucian ideology did not encompass, erase or substitute for all values in modern South Korea. Some Korean political and social elites attacked the Confucian tradition as a barrier to constructing modern South Korea and they tried to banish it from official political arenas. Also, as Korean society adopted Western capitalism, institutions and cultural values during that era, conflicts arose in Korean people's everyday lives between Eastern Confucianism and various "Western" influenced values, such as Christianity.

The dominance of Confucian values in South Korea's political and social institutions has been radically challenged since the 1993 civilian government institutionalized democracy and free-market enterprise as leading political and economic ideologies. Many Korean sociologists have pointed out that these changed political and economic paradigms have affected Korean society and prompted it to become more and more individualistic, while de-emphasizing chastity and distinctions based on hierarchy. In "Collectivism vs. Individualism" (2008), Eunyoung Na argues that Koreans used to put greater emphasis on the interests of the group than those of themselves as individuals, and that defining their identity was almost impossible without reference to one's in-group, such as "I'm so-and-so's son" or "I hold such-and-such a position in such-and-such a department." She argues that family-centered filial piety, the most basic precept of Confucianism, became the prototype of Korean collectivism in groups tied by regional and school background. From an empirical study measuring values changes between

1979 and 1998, Na concludes that the younger groups, those with high levels of education, and women were consistently more disposed toward the values of individualism, anti-authoritarianism, and self-assertiveness. She argues that South Korea's higher rate of nuclear family structure and celibacy, raised living standards, hyper-consuming society, elevated women's social and educational status, and expanded use of new media such as cell phones and personal computers were some of the factors that contributed to the increase of individualism and the advance of an egalitarian perspective concerning women.

In "Changing Values Cause Ideological Confusion" (2008), Jonghoe Yang similarly argues that for the last twenty years, Korean society has witnessed an even faster demise of the Confucian value system, which began to be challenged by modern institutions and values imported largely from the West in the last decade of the nineteenth century. Yang notes that South Korea's changed economic, social, and political structures since the early 1990s, such as flexible employment, wireless social networking, and participatory democracy movements, have brought greater emphasis on values of individualism and egalitarianism and weakened hierarchical authoritarianism and collectivism based on networks supported by Confucianism. Both Na and Yang reveal that in contemporary South Korean society, democracy and self-assertive individualism, which are regarded as "Western" values, have challenged and conflicted with lingering traditional Confucian values not only in relations between the generations, the genders, and political, social, and cultural parties, but also within the self.

I have shown how KLMI's specialists have repurposed western "Laban" methods to promote a new dance education paradigm in South Korea. This paradigm recasts the West not only through the branded/symbolic images of "Laban" methods linked to "advanced western nations" and "western dance theorist and scholars." It also recasts the West through exercising the value of individualism in class. KLMI's borrowing of western "Laban" methods, however, should not be understood as a total subjugation to the West. Rather, KLMI "Laban" classes aim to provide Korean people a more egalitarian because more accessible to all, self-assertive, unique, and playful way of engaging in movement activities by tactically adapting non-technical movement principles that western "Laban" methods offer to anyone. That is, KLMI "Laban" classes offer individual ways of moving to people regardless of region or family, wealth status or physical shape, gender or age. By doing so, KLMI has aimed to challenge, intervene, or redirect the existing authoritative, elite, hierarchical, and professional mode of teaching dance in the Korean context.

Through my in-person or video observation of KLMI "Laban" classes for seniors and children, I have noticed that Korean Laban teachers do not push their students to execute movement tasks "correctly" and "perfectly." The teachers also do not require their students to follow technically difficult movement steps, but offer them movement concepts to enact, involving space, action, and dynamics, through both verbal and visual instruction and bodily demonstration. In the process of embodying movement concepts, the teachers encourage individual students to identify themselves as a self by exploring their own dynamic and spatial patterns in movement. The students experiment with these

concepts using different body parts in various spatial levels and directions, in a mode of “moving” for self-awareness and self-assertiveness. Also, when students create their individual movement phrases, teachers encourage them to make the movement phrase meaningful to themselves, instead of pushing them to complete a well-polished work. I also notice that the students and the teachers talk, move, and brainstorm mostly in a circle so that everyone can see and listen to each other at the same time. The teachers do not show an authoritarian attitude towards their students, but facilitate in such a way that students can engage with class tasks playfully, while respecting other class members. At times, the classes look chaotic as students “talk,” “laugh,” and “move” here and there while they brainstorm, create, and practice movement phrases in pairs or as small groups. Also, the classes are a little bit “noisier” than other traditional dance technique classes since they combine various activities of acting, drawing, writing, and dancing together. However, the students do not seem to slack off tasks that are given to them; students engage tasks with a sense of fun. This promotes an atmosphere of equality and a lack of hierarchy within the classroom.

Further, teachers have asked seniors to devise nicknames in KLMI “Laban” classes. I observed in 2012 seniors’ “Laban” classes that the students used their alternative names, such as “Smile,” “Lily,” “Happiness,” and “Pine Tree.” It seems to offer these seniors a way to constitute an individual self with a different kind of subjectivity, rather than identifying themselves as a family member, as when called “so-and so’s mother” or “so-and so’s grandfather.” These seniors grew up in generations that underwent under Japanese colonialization, the Korean War, and/or South Korea’s rapid

industrialization. In these eras, it was common to identify oneself in terms of region, school, kinship linkage or role. Thus, through KLMI “Laban” classes, I think that they negotiate the values of individualism through and with their bodies, which by and large used to accept authoritarian, hierarchical, and collectivist social values supported by Confucianism.

I think that these examples signal how KLMI “Laban” classes exercise “Western” values of individualism through creative movement activities in the context of twenty-first century South Korea’s modernity. Paradoxically, Laban’s movement ideas that fostered a “self” through expressing a person’s own movement flow in the early to mid-twentieth century western contexts seems to work well in the Korean contexts, where the governments tend to promote a self’s individual uniqueness as a way to advocate for equal treatment regardless of the group that they belong to.⁴⁴ From the perspective of global modernity, deterritorialized “Laban” methods are played out as one of the useful and valuable education modes for some Koreans to counter South Korea’s traditional socio-political and cultural ideologies of hierarchical authoritarianism and collectivism. The newly negotiated value and meaning of “Laban” methods in global frameworks then show that meanings and values of “Laban” methods should be contextually understood based on individuals and groups of Laban practitioners’ cultural negotiation of them in specific situations and conditions. At the same time, I assert that these Korean people’s recasting of western “Laban” methods tends to challenge Confucian-based authoritarianism and collectivism for South Korea’s twenty-first century modernity. Their

recasting process reveals that South Korea's distinctive modernity is neither a reactive formation to Western capitalism, nor an erasure of the West within Korea.

ISSUES OF CIRCULATION: "LABAN" METHODS AS BODILY KNOWLEDGE IN GLOBALIZATION

The circulation of "Laban" methods from western contexts to South Korea by Korean people not only shows that their meanings and values are capable of re-articulation or re-attachment. It also engages with complex issues regarding cultural homogenization, particularization, commodification, and agents' empowerment within the structure of global capitalism. I argue that since "Laban" methods require knowledge to be internalized and transmitted in and through individual Laban practitioner bodies, the effects of globalization on the form and meaning of "Laban" practice vary depending on who exercises them and how they are exercised in a given context.

Cultural Homogenization and Particularization

In *Choreographing Empathy: Kinesthesia in Performance* (2011), Susan Foster conducts a historical analysis of concepts of choreography, kinesthesia, and empathy, and of changes in these concepts across time. With regard to choreography, Foster argues that western modern dance practice has institutionalized and categorized choreography as a universal concept for making a dance. Foster provides an example: the American Dance Festival was invited to Guang Dong, China, in 1987 after ADF had initiated an international project that sent US teachers and artists to teach technique and dance-making worldwide. According to Foster, the 1987 ADF helped China establish a modern

dance curriculum, consisting of technique and repertory courses; the Chinese curriculum also stressed individual creative process and artistic freedom. She notes that students and artists sent to ADF from different countries were stimulated to inaugurate new intercultural exchanges in which dancers trained in diverse and distinctive cultural dance traditions might combine, juxtapose, or fuse styles and vocabularies. Foster argues that although multiple meanings and valences were exchanged in choreography, the nuance and value of specific dance forms and practices were erased in favor of the notion of western modern dance choreography. She extrapolates from ADF's intercultural exchanges to theorize that in some cases choreography functions to homogenize dancing for acceptable global circulation. In other cases, it is envisioned as a mode to potentially transcend the histories of oppression and colonialization and celebrate a common humanity as part of the corporeal legacies of dance collaborators worldwide. In both cases, Foster argues, the umbrella concept of choreography has depleted all kinds of cultural differences in dance-making.⁴⁵

Similarly, in "Ethereal Expression: Paradoxes of Ballet as a Global Physical Culture" (2008), Helena Wulff examines the robust existence of ballet as a unitary form of physical culture on global stages. She draws upon ethnographic work she conducted in the 1990s on three national ballet companies in Stockholm, London and New York, and a contemporary company in Frankfurt-am-Main, and stresses that the prestigious position of classical ballet as high culture in society has taken root. She also notes in some cases how the "same" choreography, music, costume, and even steps in the "same" classical ballet productions, such as *Swan Lake* and *Giselle*, are executed across the world. She

observed how this “sameness” in classical ballet culture was not disturbed when an American woman principal from New York and a Hungarian male principal with the Royal Ballet in London were invited to perform *Swan Lake* with the Royal Swedish Ballet at the Stockholm Opera a couple of days before the date of a 1998 premiere, for example. For Wulff, although different meanings, styles, and stories of classical ballets are practiced in a given situation, the role of the gender assignments, decorum, discipline, and steps practiced in and through ballet dancers’ bodies have standardized and normalized certain rules and conventions in classical ballet culture across the time and space.⁴⁶

Neither Foster nor Wulff denies that cultural differences, diversities, variations, and meanings exist within the parameter of modern dance choreography and ballet. However, their arguments invite the reader to think about an imperializing tendency that implements western conventions, rules, norms, and values as global cultural standards for dance-making and ballet. Further, they suggest that these rules and norms practiced in and through dancers’ bodies from generation to generation, and from one location to another location might intensify Western imperialism in global cultural politics.⁴⁷ In my research, I also see a Western imperial operation that western “Laban” methods tend to exert with regard to “movement language” and “movement principles or frameworks.” In *Your Move: A New Approach to the Study of Movement and Dance* (1983), Ann Hutchinson Guest promotes a circulation of Motif Description (or Motif Writing) as a Language of Dance, which provides a basic movement “alphabet,” and which can be universally applied to all movement study. She notes,

The Language of Dance, like all languages, has the purpose of communication, communication through a common terminology and vocabulary supported by the written form. Full communication in dance should occur at all levels, at all stages and at all locations. Communication across the oceans of the world requires a common language, the use of symbols to represent the many ‘building blocks’ of movement on which all dance cultures are based.⁴⁸

Guest’s statement seems to emphasize a universal approach to movement vocabulary, one that could be abetted by utilizing the Language of Dance. I speculate that her advocacy of building the movement “alphabet” for dance’s own language might result from the low status attached to dance’s ephemeral nature during the time when she wrote this textbook. However, I think that her stress on the movement alphabet’s universal application might be interpreted as if the Language of Dance might operate as an apparatus of Western imperialism.

From a postcolonial perspective, I see the danger of Western imperialism keep operating through the dissemination of movement “vocabulary” and “symbols” that Labanotation, Motif Writing, and Laban Movement Analysis tend to offer as a common movement language. I think that the emphasis on using “Laban” terminologies and symbols for universal communication might help normalize, standardize, expand, and disperse Euro-centric cultural perspectives and power while veiling “other” cultural views and particularities. Korean Laban specialists’ use of Motif Writing symbols selected from Guest’s textbook for KLMI’s local “Laban” classes seems to contribute to normalization and standardization of “Laban” language as a common movement language at the global level. At the same time, their teaching approach to movement embodiment in KLMI “Laban” classes, emphasizing a self’s individualism cultivated

through bodily movement quality in three-dimensional space, seems to normalize a notion of a (western) modern dance body for Korean children and seniors -- amateur dancers. That is, although Korean “Laban” teachers encourage their students to create a movement “freely,” they have foregrounded certain movement concepts of body, space, dynamics, and shape as sources for students’ movement creation.

It is important to note that these movement concepts fall within the parameters of “Laban” methods developed and framed in western modern dance contexts. Just as Foster and Wulff noticed in the case of modern dance choreography and ballet, I acknowledge that to some extent Western power has been exercised and legitimized while Korean people participate in reproducing the “same” movement symbols and frameworks of western-developed “Laban” methods in Korea as if they are “global standards and norms” in movement study. Further, Korean specialists’ repurposing of “Laban” methods, which offer basic movement concepts for a new dance/movement education paradigm, needs to be carefully analyzed. I argue that their emphasis on the usefulness of “Laban” methods as approachable for anyone is based on their optimistic goal to make dance education more accessible to the public in Korean contexts for the sake of cultural democracy. Nonetheless, their circulation of movement concepts that “Laban” methods offer in Korean context might be inescapably trapped in the normalizing process of “Laban” methods for movement education across nations and cultures. Plus, their promotion of public dance education incorporating Euro-American originated “Laban” methods, instead of, say, African-originated movement forms, seem to echo that Korean people perceive the West as more advanced in the global order. I acknowledge that these

people's use of "Laban" methods for public dance/movement education might activate Western imperialism in Korean education markets.

However, I do not conclude that these Korean people's engagement with western "Laban" methods solely supports cultural standardization and normalization with Western imperialism. Their tactical modification, translation, and adaptation of western "Laban" methods in KLMI "Laban" classes reveal that, as Appadurai points out, all-encompassing cultural homogenization does not necessarily occur, nor in every case, in the course of cultural transmission in the era of globalization.

As translated into Korean by KLMI specialists, Motif Writing symbols open up to the user's own interpretation of the movement concepts in a Korean sense. The translated Motif Writing symbols also show how English meanings of a movement concept may or have diverged in Korean contexts. KLMI's Korean Laban specialists told me, they do not want to focus on reproducing or delivering to Korean people the "original" or "authentic" form and meaning of "Laban" methods developed in western cultures.⁴⁹ Although they have used the same graphic form of Motif symbols, they have translated the terms of these Motif symbols into Korean so that they make sense to Korean people. They have made room for the users' own interpretation and expansion of the translated movement concepts in a given context.⁵⁰ Moreover, they have encouraged their students to use Korean words, drawing, and any customized symbols to replace, or to add to, the selected Motif Writing symbols, all of which function as visual and creative sources for movement activities. Interdisciplinary movement classes that Korean specialists produced under the name of "Laban" classes have diluted, complicated, and hybridized the

“original” meaning and form of western-developed “Laban” methods for Korean consumers. In these interdisciplinary “Laban” classes, I have observed that Korean Laban teachers do not simply prompt Korean learners to internalize and normalize their bodies into modern dance bodies by incorporating movement concepts drawn from frameworks of western “Laban” methods. They also embrace other cultural movement frameworks such as traditional Korean dance, Korean pop dance, Korean martial arts, and western ballet movement vocabularies. Furthermore, although the teachers use “Laban”-based movement language and frameworks to systematically deliver and describe movement concepts to their students, they include Korean folktales, historical accounts, and cultural materials as movement themes to accustom their students to such western techniques. Thus, a Korean body is not simply normalized into a western modern dance body; it is treated as a site to negotiate a multiplicity of dance techniques and aesthetics in these “Laban” classes.

The production of modified and hybridized forms of “Laban” classes in Korean contexts contributes parallel examples and lends support to the endeavor by other dance scholars who focus on ballet to challenge the notion of western homogenization across national boundaries. In “Embodying Difference: Issues in Dance and Cultural Studies” (1997), Jane Desmond investigates ballet in China as one example that complicates then-current notions of Western cultural imperialism. According to her, ballet in China does not maintain the singular movement vocabulary imported from the West. Some Chinese ballet productions show a mixed lexicon of movement wherein half the body looks “Chinese” and the other half looks “European.” She describes, “the legs poised *en pointe*

in arabesque, while the upper torso, arms, and head are molded into a dramatic pose drawn from the Chinese tradition, especially the Chinese opera, where dramatic pantomime played a large role.”⁵¹ She argues that creolized forms and narratives produced in Chinese ballet are distinct from the traditional movement vocabulary in European or American ballets, and as such they challenge all-encompassing cultural homogenization. Youngjae Roh similarly discusses “Koreanized” ballet forms and narratives in her dissertation *Choreographing Local and Global Discourses: Ballet, Women, and National Identity* (2007). Roh shows that some Korean ballet choreographies such as *ShimChung*, *Hodong Wangja*, and *Bari* have challenged the singular form and meaning of Western ballet by employing Korean folktales and history based on Confucian teachings and by mixing codified western ballet techniques with traditional Korean dance movement vocabulary.⁵² Both Desmond and Roh show that cultural circulation of Western ballet across the globe induces heterogeneous and particular forms of culture and that they complicate standardizing, normalizing, homogenizing tendencies of Western cultural power (imperialism). The authors also show the complexity of dancing bodies as sites for blurring any clear division between West and East.⁵³ Further, they stress how changed movement forms created in and through bodies manifest as markers of social and national identities in specific contexts. My research takes a similar view in that Korean people’s practice of modified and hybridized “Laban” classes challenges singular cultural homogenization or Western cultural imperialism, and highlights complex dimensions of cultural practices in globalization. Also, within a particular Korean context, these Korean bodies constitute

socio-political markers of a new, early twenty-first century Korean subjectivity that embrace both West and East and challenge authoritarian, hierarchical, and collective ideologies that ruled in South Korea's past.

Cultural Commodification and Empowerment of Individuals

KLMI's branding of "Laban" methods raises questions and important points of intersection with dance scholarship debates on the complex dynamics of cultural commodification, cultural authenticity, and empowerment of agents in globalization. Among the debates, Hip-hop has inspired disagreement with regard to commoditization. In "Who Copped My Hip-Hop?" (2003), Eric Prideaux discusses how Japanese youth in Japan have consumed and commoditized hip-hop culture as a form of fashion, such as baggy jeans and unlaced sneakers, devoid of its historical, political, and social meanings rooted in the Afro-Caribbean youth community in the Bronx. Prideaux, as an African-American man, expresses his frustration to watch the "misused," commercialized, and misrepresented hip-hop practices among Japanese youth. Prideaux criticizes commoditized hip-hop as a threat to the cultural "authenticity" of hip-hop and stresses that cultural authorship of hip-hop is the exclusive province of inner-city black youth in America. Halifu Osumare looks at the global practice of hip-hop culture from a different perspective. In "Global Breakdancing and the Intercultural Body" (2002), Osumare shows how the b-boy circle in Hawaii fuses stereotyped breakdancing skills with indigenous bodily practices and social identity.⁵⁴ Whereas Prideaux seems to argue for an originary hip-hop practice that practitioners should not repurpose, Osumare argues that

intercultural practice of hip-hop culture in an era of globalization is a positive act that can subvert the notion of the objectified “black” bodies and dance forms and give individual practitioners power.

Other dance scholars have provided a similar view to Osumare’s. They discuss individual practitioners’ affection, desire, and passion for dance practices as empowering the agents, even though such dance practices are eventually trapped into the larger global economic structure in some way. In “The Salsa Class: A Complexity of Globalization, Cosmopolitans, and Emotions” (2007), Jonathan Skinner focuses on the particular cities of Belfast, Hamburg, and Sacramento, where he observed that salsa practitioners in these cities could not escape from participation in the commercialization of salsa dance and music as they bought and used instructional DVDs of salsa dance and music. However, he also notices that the globalization of salsa classes or salsa communities has provided these salsa cosmopolitans an empowering place wherein individuals can express their physical desire and explore sexual freedom without shame. Similarly, in “Racialization, Gender, and the Negotiation of Power in Stockholm’s African Dance Courses” (2006), Lena Sawyer examines the commoditized African dance classes taught by African male dancers in a gender and racially segregated employment market in Stockholm in the late 1990s. Sawyer argues that, as primary consumers of commodified “African dance,” white Swedish working class women cannot be freed from the force of the global economic structure. Yet, they are also individuals who appropriate these commodified African dance courses as a way to experience the embodied qualities of sensuality and sexuality that are rejected by Swedish society. Skinner’s and Sawyer’s discussions suggest that

individual practitioners' engagement with commoditized salsa and African dance is not a bad thing on all levels. They reveal that individuals could gain power to express their feelings, emotions, and desires through practicing those dance forms, even though such gains might be temporary within the larger structure of global economy.

With respect to my research on "Laban" practice in South Korea, I argue that Korean specialists cannot escape entirely from participation in commodification of western "Laban" methods. Within the global economic structure, I argue, they have consumed face-to-face and on-line formats of "Laban" certification programs, packaged by western "Laban" knowledge centers engaging in monetary transactions across national boundaries. Also, while acquiring western "Laban" knowledge, they have participated in consuming commoditized books, DVDs, and institutional curriculum materials, notated scores, and other tangible materials. They, too, have participated in circulating western "Laban" knowledge as a commodity by branding it to sell "Laban" classes to their local consumers -- mostly parents and culture makers -- in Korean educational and funding markets. The actual students in KLMI "Laban" classes are not directly involved in the monetary transaction because they do not need to "pay" to take government-funded "Laban" classes. Still, their participation in commodification of "Laban" methods is inevitable since these individual students consume KLMI "Laban" classes that are circulated within the larger power structures.

I do not want to say that KLMI's Korean Laban specialists' engagement with the commodification of western "Laban" methods is entirely a negative thing. Similar to the arguments that Osumare, Skinner, and Sawyer advance, I too see that Korean Laban

specialists inevitably participate in the commodification of western “Laban” methods in order to acquire western issued-“Laban” certification. However, these Korean women can and do use such a strategy as a way to gain professional power and knowledge with which to push the traditional limits of dance scholarship and professions in the Korean dance field. Additionally, with regard to Korean children and seniors, I think that their consumption of KLMI “Laban” classes helps empower them within the global capital system. In the pamphlets that KLMI published on seniors’ “Laban” classes in 2011, a female senior noted,⁵⁵

As a person, who had to serve the elders in the past, and serve my children in the present, I feel so empty and sad inside. KLMI “Laban” classes have given me opportunities to talk with new friends, visit galleries with them, and express myself through creative dance. The classes have made me feel happy.

Another female said,

KLMI “Laban” classes have not only stimulated me to change myself as a more active person, but also made my dream come true. The classes have provoked a cheerful atmosphere, which helps me create my own dance with confidence and show it in front of people.

A male senior wrote,

This has been my third year of participating in KLMI “Laban” classes. I have realized that we all have creative potentials in some ways. I am happy that I have been able to find my talent in [dance/movement] creation, and that we have performed our own dance creation on stage.

These seniors’ comments indicate that their feeling of empowerment is not about economic or social mobility, but about an enhancement of physical, mental, and emotional well-being. Similar to Skinner’s and Sawyer’s discussions, I argue that these mostly female Korean children and seniors tend to maximize their own potentials to take

part in movement experiments, through the consumption of KLMI “Laban” classes that offer them a therapeutic and creative space. Also, it is very important to note that these Korean bodies make a *choice* to take KLMI’s government-funded “Laban” classes for their purposes. At the same time, their choices have lent support to state-articulated goals.

Overall, I argue that context is key to understand meanings and values of “Laban” methods and complex issues engaged in the course of transnational “Laban” practice in the structure of global capitalism. In the 2010s, the use of “Laban” methods is no longer limited to western contexts since, as explored in this project, non-western Korean people are involved in the “Laban” field at a site other than Europe and America. It might be the case that “Laban” methods became residual modernist products in contemporary western dance contexts. However, I contend that “Laban” methods are also negotiated as commoditized cultural products emerging in the contemporary Korean context since some Korean people have branded them to promote a “new” dance and movement education paradigm in twenty-first century South Korea. Further, these “Laban” practitioners’ bodies that engage with “Laban” practice reveal the complex cultural effects of globalization. At times, they participate in a standardizing process in the course of circulating “Laban” practice across national boundaries. However, they also complicate the homogenization process by tactically modifying the form and meaning of “Laban” practice for their own purposes within the structure.

Endnotes

¹ This advertisement was first circulated in 2006 in South Korea. The clip of the advertisement then circulated on YouTube and other Korean search engines such as Naver and Daum. Jaeyoung Kim, "Canon Byunjugok – Sookmyungyeodae Gayageum Yeonjudan [Canon – Sookmyung Women's University Gayageum Orchestra]," *Youtube*, 18 December 2010, Web, 20 November 2012, <<https://www.youtube.com/watch?v=9Bpl3WRqr68>>.

² Jinsook Choi, "Hiphopghwa Gukak, Classiceul Yeonjuhada [Play Hip-Hop, Korean Traditional Music, and Classical Music Together]," *FnNew.com*, Financial News, Korea, 7 April 2006, Web, 20 November 2012, <http://www.fnnews.com/view?ra=Sent0601m_View&corp=fnnews&arcid=0920697070&cDateYear=2006&cDateMonth=04&cDateDay=07>.

³ Here the historical specificity I mean is hip-hop's origin and connection to the African American community in Bronx.

⁴ A few universities whose dance programs and departments offer courses of Labanotation and Laban Movement Analysis in the US include New York University in New York City; the University of California at Irvine; Rutgers, the State University of New Jersey; the University of Maryland in College Park; Lesley University, Cambridge in Massachusetts; the University of Tennessee in Knoxville; and Columbia College in Chicago.

⁵ About the connection between Laban and these modern dance choreographers, see Yvonne Hardt, "Alwin Nikolais- Dancing across Borders," *The Returns of Alwin Nikolais: Bodies, Boundaries and the Dance Canon*, eds. Claudia Gitelman and Randy Martin (Middletown, CT: Wesleyan University Press, 2007) 64-81; Susan Manning, *Ecstasy and the Demon: Feminism and Nationalism in the Dances of Mary Wigman* (Berkeley: University of California Press, 1993); and Isa Partsch-Bergsohn and Harold Bergsohn, *The Makers of Modern Dance in Germany: Rudolf Laban, Mary Wigman, Kurt Jooss* (Highstown, NJ: Princeton Book Company, 2002).

⁶ Mei-Chen Lu, "Resources and Riches: Dance Notation Bureau," *Dance Chronicle: Studies in Dance and the Related Arts* 32.2 (2009): 291-301; Lee Silvian, "Copyrighting Choreography," *Bravo Magazine* 2 (1965): 28-29; and Paul Beckley, "Choreography is Copyrighted for First Time," *New York Herald Tribune*, 14 March 1952.

⁷ John Foster, *The Influence of Rudolph Laban* (London: Lepus Books, 1977).

⁸ John Hodgson and Valerie Preston-Dunlop, *Rudolf Laban: An Introduction to His Work & Influence* (Plymouth, UK: Northcote House Publishers Ltd, 1990) 49.

⁹ Naomi Jackson, *Converging Movements: Modern Dance and Jewish Culture at the 92nd Street Y* (Wesleyan: Wesleyan University Press, 2000). According to Jackson, the 92nd Street Y was founded in 1874 by predominantly affluent and middle-class German Jews to bind the Jewish community together through leisure time. Yet, Jewishness was often defined by patrons rather than manifestly Jewish program content. When William Kolodney took over as educational director of the Y from 1934 to 1969, he expanded the program of classes and performances that emphasized contemporary art and ideas. At the Y, the dance center was formed in 1934 based on Kolodney's association with a particular sector of the modern dance community represented by critic John Martin, and choreographers Martha Graham, Doris Humphrey, Charles Weidman, and Hanya Holm. During the mid-1930s, therefore, the Y became a "cultural capital" in Bourdieu's sense, to disseminate the ideas and practices of these canonical modern dancers. From 1936, however, while addressing Martin's agenda, Kolodney also transformed the Y into a more diverse place embracing European-trained dancers, dancers of different ethnic origins -- Hispanic, African American, and most particularly, Jewish -- and dancers from outside New York City.

¹⁰ Jackson (2000), 80.

¹¹ Carry White, Personal Interview, 3 November 2011.

¹² Irmgard Bartenieff and Dori Lewis, *Body Movement: Copying with the Environment* (New York: Gordon and Breach Science Publishers, 1980) 169-171.

¹³ Adrienne Kaeppler, "Method and Theory in Analyzing Dance Structure with an Analysis of Tongan Dance," *Ethnomusicology* 16.2 (1972): 173-217.

¹⁴ Irmgard Bartenieff, Peggy Hackney, Betty True Jones, Judy van Zile and Carl Wolz, "The Potential of Movement Analysis as a Research Tool: A Preliminary Analysis," *Dance Research Journal* 16.1 (Spring, 1984): 3-26.

¹⁵ Peggy Phelan, "The Ontology of Performance: Representation without Reproduction," in *Unmarked: The Politics of Performance* (London: Routledge, 1996) 146.

¹⁶ André Lepecki, "Inscribing Dance," *Of the Presence of the Body: Essays on Dance and Performance Theory* (Middletown, Connecticut: Wesleyan University Press, 2004) 126.

¹⁷ Susan Leigh Foster, *Choreographing Empathy: Kinesthesia in Performance* (New York: Routledge, 2011) 31.

¹⁸ In the US, the Federal Copyright Act of 1976 expressly identified choreographic works as a subject of copyright for the first time, while constraining their eligibility into "original work[s] of authorship" and "fixed in any tangible medium of expression," such

as a notated form or film. See Anthea Kraut, "Race-ing Choreographic Copyright," *Worlding Dance*, ed. Susan Leigh Foster (New York: Palgrave Macmillan, 2009) 76-97.

¹⁹ Rhonda Ryman, "Labanotation Workshop for Southeast Asian Dancers," *Dance Research Journal* 23.2 (Autumn, 1991), 46.

²⁰ Still, I do not think that her justification is entirely convincing since other cultural forms such as Eastern martial arts were incorporated in contact improvisation. Novack did not acknowledge this aspect in her article.

²¹ Raymond Williams, *Marxism and Literature* (London: Oxford University Press, 1977).

²² Susan Leigh Foster, ed., *Corporealities: Dancing Knowledge, Culture, and Power* (New York: Routledge, 1996).

²³ Desmond points out the limitation of the Effort/Shape system as a methodological tool for analyzing movement in terms of gender, cultural and historical affinities.

²⁴ Sooyeon Kim, Personal Interview, 1 February 2011.

²⁵ Jaelee Kim, Personal Interview, 15 December 2011.

²⁶ Nayoung Kim, Personal Interview, 13 February 2012.

²⁷ Nayoung Kim, Personal Interview, 13 February 2012.

²⁸ Mihyun Chun, Personal Interview, 17 January 2012.

²⁹ Edward Said, *Orientalism* (New York: Pantheon Books, 1978). Here, I use the division between the West and the East (non-West) based on Said's critique of Orientalism as the West's political ideology that fixes the West as Home and the East as Other and that exoticizes Others as strangeness to the West.

³⁰ *Promotion Pamphlet of the Korea Laban Movement Institute* (Seoul, South Korea: The Korea Laban Movement Institute, n.d.)

³¹ Pierre Bourdieu, *Outline of a Theory of Practice*, trans. Richard Nice (Cambridge: Cambridge University Press, 1977) 72-95.

³² See Chapter, 2 on the Korean state's biopower and promotion of social welfare through public arts and culture education.

³³ Setbyol Choi, "The Semiotics of Cars: We Are What We Drive," *Social Change in Korea*, eds. Kyongdong Kim and *the Korea Herald* (Gyeonggi-do, South Korea: Jimoondang, 2008) 99-107.

³⁴ Sojin Park and Nancy Abelmann, "Class and Cosmopolitan Striving: Mothers' Management of English Education in South Korea," *Anthropological Quarterly* 77.4 (Autumn, 2004): 645-672.

³⁵ Park and Aelmann (2004), 646.

³⁶ Hyunjoo Kim, Personal Interview, 29 December 2011. The senior's interview was taken and edited by SFAC during the second production of "Laban" program performed in a local theater.

³⁷ Namsan Arts Center (NAC) is a cultural building, equipped with specialized performance theater and art education facilities, for the citizens of Seoul. For more information about NAC, see Namsan Arts Center, <<http://www.english.sfac.or.kr/#921312>>, 15 November 2012.

³⁸ Mihyun Chun, Personal Interview, 17 January 2012.

³⁹ Mihyun Chun, Personal Interview, 17 January 2012.

⁴⁰ Arif Dirlik, "Global Modernity? Modernity in an Age of Global Capitalism," *European Journal of Social Theory* 6.3 (2003): 275-292.

⁴¹ Dirlik (2003), 281.

⁴² Aihwa Ong, *Flexible Citizenship: The Cultural Logics of Transnationality* (Durham and London: Duke University Press, 1999) 35. Emphases are in the original.

⁴³ Jonghoe Yang, "Changing Values Cause Ideological Confusion," *Social Change in Korea*, eds. Kyongdong Kim and *the Korea Herald* (Gyeonggi-do, South Korea: Jimoondang, 2008) 86-98.

⁴⁴ Here I do not mean that all Koreans challenge Confucian values on all levels. Yet, the governments do not use Confucian values as dominant political and institutional ideologies to repress individual freedom as military governments did previously.

⁴⁵ Foster (2011), 71.

⁴⁶ Wulff (2008), 522.

⁴⁷ Here I draw upon Beth Fowkes Tobin's definition of imperialism in *Picturing Imperial Power: Colonial Subjects in Eighteenth-Century British Painting* (Durham, NC: Duke University Press, 1999). She distinguishes imperialism from colonialism in that "imperialism, a relationship between two or more countries, can exist without the formal state structures of colonialism through the exercise of political influence, infiltration of economic structures (banking, labor unions, multinational companies, etc.), and the threat of military violence (U.S. relations with South America and Britain's with Argentina, for instance)" (273-274).

⁴⁸ Ann Hutchinson Guest, *Your Move: A New Approach to the Study of Movement and Dance* (New York: Gordon and Breach Science Publishers, 1983) xx.

⁴⁹ Sihyun Yoo, Personal Interview, 11 November 2011; Jaelee Kim, Personal Interview, 15 December 2011; Mihyun Chun, Personal Interview, 17 January 2012; and Hyunjoo Kim, Personal Interview, 20 February 2012.

⁵⁰ For the example I provided about this matter, see Chapter, 3, p. 182.

⁵¹ Jane Desmond, "Embodying Difference: Issues in Dance and Cultural Studies," *Meaning in Motion: New Cultural Studies in Dance* (Durham, NC: Duke University Press, 1997) 44.

⁵² Roh (2007), 128-129.

⁵³ Roh (2007), 125-189 and Desmond (1997), 43-46.

⁵⁴ Here I am using "breakdancing" following Osumare's terminology in her article, but I acknowledge that in 2013, b-boys prefer the term "breaking."

⁵⁵ *Senior Art Experience Education Project Program: Welcome to Laban Village* (Seoul, South Korea: The Korea Laban Movement Institute, 2011)

CONCLUSION

In the 2010s, thickened- and speeded up-transnational circulations of goods, people, finance, ideas, and knowledge occur in every corner of Korean society. Such changes have by and large resulted from the Korean government's opening its country to the world economy in the 1990s and its changed domestic sectors to flexibly accommodate multi- and trans-national activities since then. I am no longer surprised by a Korean talk show in which intermarried foreign women from (Southeast) Asia, Europe, and the US casually talk about their lives in South Korea, or Korean singers' live shows on an American television channel. During my fieldwork in South Korea between 2011 and 2012, I easily encountered Korean students who used Apple computers, iPads, and iPhones at local coffee shops, subways, and in the street in Seoul. As I write my dissertation at a local Starbucks in Los Angeles in 2013, I equally encounter American people using Samsung Galaxy cell phones. Within this rapidly changing context of the 1990s and the early twenty-first century South Korea, my dissertation has focused on Korean people's transnational circulation of western-originated "Laban" methods from social-political, economic, cultural and bodily perspectives.

My examination of Korean people's use of "Laban" methods situated in South Korea's geopolitical specificity at the turn of a century has made the point that individuals' "Laban" practice is inseparable from the historical, political, economic, social, and cultural situation of a given period. I have argued that the Korean state's promotion of globalization in domestic sectors since the 1990s has indirectly shaped a

sudden boom of Korean female dance doers' consumption of "Laban" knowledge and credentials in western education markets. The state's support of public arts and culture education across the nation, based on its ideology of cultural democracy, has also provided funding which KLMI has tapped to expand "Laban"-based creative dance/movement education for children and seniors. In addition, I have claimed that some Korean dance doers' establishment of KLMI has complexly responded to power differentials within multiple Korean dance structures. Their promotion of a new dance education paradigm through KLMI "Laban" programs in early twenty-first century South Korea can be read as a tactical challenge to mainstream dance education patterns in terms of content, pedagogy, targeted population, and institutional (dis)association. At the same time, I have asserted that the operation of KLMI as a professional hub to nurture and dispatch quality Korean Laban teachers reveals the vision of this particular group of professionals to challenge the longstanding orientation of existing dance markets to professional performing arts.

Further, my examination of KLMI's negotiation of "Laban" methods as a cultural practice has located the discourse of "Laban" studies beyond, and yet still open to a dialogue with, western (modern) dance scholarship. By so locating it, I have stayed away from a simple evaluation of the use or value of "Laban" methods that would limit its cultural bounds to the twentieth-century western context. Rather, as Arif Dirlik and Aihwa Ong suggest, I have employed the perspective of global modernity in order to provide contextual and relational understanding of the use and value of deterritorialized "Laban" methods. For Korean people, "Laban" methods hold more than a residual

modernist meaning and value for analyzing, documenting, and embodying human movement. The methods stand in for a linkage to the high status of advanced western nations, the goal of creating well-rounded, intelligent, and creative subjectivity through movement education, and the means for establishing a new dance education mode in twenty-first century Korean arts and cultural education markets. In addition, “Laban” methods -- derived from Laban’s movement ideas in the early twentieth century that emphasized individuality in the mastery of movement for both professional dancers and amateurs -- have been negotiated as a democratic mode for South Korean dance/movement education. Here the democratic mode means non-technical, self-assertive, individual, and egalitarian ways that “Laban” methods can make dance creation more accessible to a wider range of people regardless of their region, age, wealth status, physical shape, and gender. Here too, Korean people’s borrowing of “Laban” methods -- western knowledge -- is related to their tactical maneuvering that challenges South Korea’s past authoritative, elite, hierarchal and professional mode of teaching dance. I have contended that Korean people’s negotiated meaning and re-valued use of “Laban” methods needs to be understood in the context of South Korea’s early twenty-first century modernity in which several governments have promoted “democratic” ideology - anti-hierarchy and egalitarianism. All in all, Korean people’s negotiation of western-originated “Laban” methods in the new Korean context has revealed the complex signifying of and by bodies that both re-produce and repurpose meanings, forms, and values of Laban bodies in specific transnational contexts.

I have intentionally included Korean popular culture examples, from time to time, to show that Korean Laban specialists' twenty-first century transnational practice cannot be considered in isolation from other impetuses in Korean society. I have particularly observed similarities between Korean dance people's transportation and adaptation of "Laban" methods in the Korean public dance education realm and that of Korean mainstream popular culture producers' adaptation of skills from American culture industries, in terms of their impact in Korean society. Firstly, similar to what Ong observes in China's case, I argue that both Korean dance doers' and popular cultural producers' engagement with western knowledge and skills shows that not all Koreans reject the embrace of western elements in the contemporary age of globalization. For some Koreans, borrowing western values and elements through tactically engaging with global capitalism gives them an opportunity to challenge South Korea's past for their own purposes. Secondly, as Dirlík and Arjun Appadurai put it with regard to different case studies, both parties show that their engagement with western elements gives neither support to the expansion of western imperialism nor to a singular cultural homogenization within the nation. The Korean Laban specialists and popular culture producers have not simply reproduced the meaning and form of western knowledge and skills. Rather, although both parties have embraced "Laban" methods and Hollywood film skills from western culture, they have tactically twisted western forms and systems and added Korean cultural sentiments and characteristics in hybridizing, innovative, and experimental ways. At the same time, acquisition of these foreign materials has not led to the loss or displacement of Korean society's traditional culture. Those western adapters'

cultural practices are only one aspect of South Korea's local productivity in globalization. I am aware that other Korean people's cultural practices have supported the protection of Korea's own identity and promoted nationalistic sentiments, as seen in events like "Andong International Mask Dance Festival" (1997-). Differences, heterogeneity, and multiplicity exist in early twenty-first century Korean society, in response to globalization.

Future Research

My dissertation prompts questions that need to be further investigated. This is because KLMI's activities and Korean Laban specialists' "Laban" practices are still in process. I speculate that their growth, directions, and position in Korean society are susceptible to future governments' financial support for public arts and culture education. KLMI has heavily depended on state and city funds to expand its "Laban" programs for the past five years. Future research can examine whether it continues to rely on funding support to maintain and expand its "Laban" programs in the coming years. If KLMI continues to financially depend on sponsors' funds, will it approach funds-offering arts and culture organizations located in regions beyond Seoul and Gyeonggi province? KLMI "Laban" programs have targeted populations primarily composed of children and seniors, in the name of promoting public dance/movement education. KLMI's reason for choosing those populations instead of, say, adolescents and adults, was not a primary focus of my dissertation, and yet remains a valuable question to ask in further research. Also, while KLMI's funded-"Laban" programs have addressed and included children and

seniors from middle-class to working-class families and members of the same populations who are physically healthy and handicapped, I did not notice the presence of children and seniors from multiethnic and multiracial families. Will KLMI move in this direction to produce its classes for ethnically marginalized populations in more multiculturalized Korean society? KLMI “Laban” programs have aimed to offer class content and pedagogy that can appeal to male consumers while challenging the preexisting perception of dance as a women’s activity. Although its “Laban” classes have included males, I have found that KLMI populations are still female-student dominated. It will be pertinent to explore how much the programs have brought a paradigm shift in public dance education in Korean society.

KLMI’s production of “Laban”-based public dance/movement education at home has been aligned in time with the state’s policy of cultural democracy and its twenty-first century management of physically and psychically healthy populations. Whether KLMI’s production will be successfully rooted in Korean society in the future may be susceptible to the next Korean governments’ policy and politics. A new government led by the first woman president in South Korean history, Geunhye Park was inaugurated in February 2013. The new president has stressed “economic development,” “individual citizens’ happiness,” and “culture flourishing” as the three top goals for the present government.¹ In March 2013 the new government established the Ministry of Future Creation and Science, with the mission of developing the areas of science, information and communications technology in South Korea. This is based on the new government’s belief that the development of science and technology will be an important source for

South Korea's future economic growth. The Park government has also emphasized the enhancement of individuals' happiness as a basic engine to develop the nation. This approach is different from that of 1960s, 70s, and 80s military governments, which prioritized the nation's development above individuals' happiness, during the period of accelerated South Korea's industrialization. However, the new government's definition of individuals' happiness is still vague, and how the state will actualize the enhancement of the citizens' individual happiness remains to be seen. Although the new government also stresses culture as an important source to help citizens enjoy quality of life, its specific directions within this realm, too, remain to be seen. The new government's policy and politics in the arts and culture realm will shape funding organization's goals and approaches to public arts and culture education, and arguably affect KLMI's possibilities for further expansion of "Laban" programs.

I have suggested that "new" meanings of and valuations of "Laban" methods need to be contextually understood as they engage differently with global modernity depending on where they are used and who uses them. For example, Laban's movement ideas in the early decades of twentieth-century Central Europe were new in that their emphasis on the expression of a person's inner feeling challenged the nineteenth-century classical ballet tradition still prevalent at that time. During the mid-twentieth century, Laban's movement ideas in England's educational and mass industrial contexts were newly negotiated as a means to protect an individual's movement potential in an educational context that privileged skill mastery and industrial mechanization. In this dissertation, I have focused on "Laban" methods in early twenty-first century South

Korea's modernity, where they have been used as a new dance/movement education paradigm that promotes individualism and that challenges previously practiced Confucian-based authoritarianism and collectivism. In the future, I aim to explore comparative case studies among different contexts such as early twentieth-century Europe, mid-twentieth century England, and early twenty-first century Korea. At the same time, I would be delighted to see other scholars conduct case studies about the use of "Laban" methods in other non-western cultures. This would facilitate appraisal of cultural specificities in different locations, in the process of the transnational circulation of "Laban" methods.

Address of Debates in Dance Studies

This dissertation intersects with debates in several areas of dance scholarships, which look at cultural circulation and particularization in global contexts; cultural commodification and appropriation; empowerment of agents through dance practices; complex dynamics of power, economy, and culture; transmission and multiplicity of knowledge through embodiment; and the relationship between women and dancing.

One of the links that emerges among these several debates is changes in meaning, form, and value while a cultural practice is acquired in and through ethnically and racially different "bodies," and when it migrates from one nation to another or from one period of time to another. Often, these debates have stirred controversy about the ownership of the cultural practices, the pertinence of cultural practices to national identity, the uncoupling of geography and cultural belonging, the empowerment of

individual agency through cultural practices, and the ethics of the cultural practitioners. Among this number of debates, I address three in this Conclusion. Firstly, Lena Sawyer, Jonathan Skinner, Jane Desmond, and Youngjae Roh have voiced local repurposings and particularities of African dance courses, salsa classes, and ballet. Whereas Sawyer and Skinner investigate how a cultural product that originated from Africa and South America moves to European and North American contexts, I examine how “Laban” methods, originated from Euro-American countries, has been particularized in South Korea, one among several rapidly globalizing Asian countries in the twenty-first century. Secondly, Eric Prideaux and Halifu Osumare about cultural commodification, appropriation, and intercultural practice of hip-hop culture in an era of globalization. Their discussion brings into focus a particular context in which a cultural practice is commodified and repurposed. This dissertation has shown that Korean Laban specialists’ participation in the commodification and repurposings of “Laban” methods should not be understood simply as a negative thing. Their participation can be also read as a tactic to gain professional power to challenge the existing multiple Korean dance structures. Thirdly, Marta Savigliano discusses how milongas in Buenos Aires operate as a cultural and economic capital of tango training for foreign dancers in global capitalism. This dissertation has examined Laban knowledge centers in US as manifest and authoritative locations for “Laban” knowledge and credentials sought by Korean dance doers. However, Korean people’s engagement with certification-bestowing US “Laban” knowledge centers has partly proceeded from their desire to invest in “qualification” in order to better navigate credentials-requiring Korean society.

However, I want to point out that the debates on cultural translation, repurposings, and particularization in North American dance scholarship select for scrutiny an unequal power dynamic between global South and global North, or one linked with Western colonial discourse. Such pairings render North America and Europe as the dominant power for appropriation in each situation. This dissertation has complicated North American dance scholarship debates in that it neither associates with the same kind of Western colonial discourse nor fits into the category of global South-global North interaction. Rather, the dissertation has shifted scrutiny to matters of cultural adaptation and repurposings in transnational contexts. And it has examined contextual understandings of Korean people's repurposing practice by relating it to political-economy conditions of global capitalism and to specific power structures of the Korean state. I hope that the case study examined herein can help to forward productive debates on multidirectional phenomena of cultural circulation, translation, appropriation, and specificities.

Although my dissertation focused on the cultural practice of Laban specialists who re-produce and value "Laban" methods for their purposes, I acknowledge that the methods have been equally resisted by some dance scholars and students in both the West and South Korea. During my fieldwork, I noticed that a gap between love and hate for "Laban" methods was huge. Some scholars oppose "Laban" methods based on the quantity of technical terms used, their universalizing tendency as seen via western modernist logic, and their support for the dance field's continued privileging of linguistic power over embodiment. Their attitude to "Laban" methods, unfortunately, is not only

based on their reasonable analysis of the work, but also on their institutional affiliations and power dynamics within the field of dance. As a critical dance studies scholar and a Laban specialist, I hope that my dissertation can open up room for productive dialogue not only between western and non-western Laban communities but also between Laban and non-Laban communities in both western and Korean dance studies fields. This will help us understand causes and effects of emerging and shifting paradigms of dance studies -- in university dance curricula, dance performance, dance making, dance research, and dance institutionalization -- in particular contexts.

Thinking of the Korean students with their iPhones, and myself concluding this dissertation at a Los Angeles Starbucks, I find myself considering my dissertation in this context: as a multidimensional migration across borders in the intricate transnational circulation that characterizes the twenty-first century.

Endnotes

¹ Heungki Ahn, “Gaein Heangboke Choiwoosun...5nyundui Hankangeui Kijuk Pungabateulgga [Priority on Individuals’ Happiness...Can It Be Evaluated as Another Miracle of Han River in Five Years?],” *OhmyNews.com*, Oh My News, Korea, 25 February 2013, Web, 30 March 2013, <http://www.ohmynews.com/NWS_Web/View/at_pg.aspx?CNTN_CD=A0001837953>; and Gysung Lee, “Munhwa Yoongsung, GukminHaengboki Choiwoosun Gwhaje [Culture Flourishing, Citizens’ Happiness as Primary Goals],” *Asiae.co.kr*, Asian Economics News Online, March 11 2013, Web, March 30 2013, <<http://www.asiae.co.kr/news/view.htm?idxno=2013031112421382605>>.

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