

Gains and Losses of a Resident Dance Group: An Auto-ethnography

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Abstract

I. Introduction

Many private arts organizations and especially non-profit performing arts organizations depend crucially on state subsidies in order to continue their creative activities. As social institutions for private performing arts organizations change and become diverse, existing policies are replaced by new support policy systems. The performing arts organizations must unconditionally comply with the changed new public support system and its policies. Yet, from time to time, they voice their demand for a new paradigm of support in the changing environment of their arts.

Among them, the need to change a one-time only type support system into a more long-term capability oriented support system has been demanded by many artist organizations. As a result, since 2006, a program to strengthen the capacity of performing arts organizations in a longer-term perspective has been instituted.¹⁾ This program deviates from the hitherto single-work-centered one-time only support system. It is the first of its kind. The program itself has evolved over time and currently it has secured the local government subsidy as a matching budget in the regional cooperative project. The project is being promoted as a project to foster a resident organization affiliated with a regional cultural center. According to the most recent Report of the Usage of Culture and Art Fund

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1) Yang, Hyo Seok(2010), Public Funding Policy for the Private Performing Arts Organization: Current Situation and Problems to Be Solved, *Arts Management Research* 17, p.36.

2015 published by Arts Council Korea (ARKO), 167 organizations with 123 regional performing arts centers received a total of KRW 12,141,000,000. The report also shows that 7 arts organizations with 4 regional performing arts centers in Daejeon City, where this researcher resides, received KRW 472,000,000 in total.

This auto-ethnography is motivated by the fact that the statistics in the above-mentioned report of the usage of the ARKO fund in 2015 does not sufficiently explain the current situation in which the performing arts groups struggle to create and perform arts with the modicum of mostly one-time only public supports. The understanding of the situation in which a nonprofit performing art group operates, requires an in-depth discourse that may reveal the true meaning and own artistic value of its performance. It is only in this context of the significance of the existential value of the performing art group and its member artists that we can fathom the true nature of the dire situation the performing art group is facing. It may be forewarned that the deep discourse may reveal the true conditions of the performing arts groups and organizations that may be quite contrary to the existing official reports and researches on the current status and actual condition of the resident organizations in the contemporary Korean performing arts sector. I am motivated to provide deep insight into the value structure of the performing arts sector and public support system. Let me first briefly overview the existing literature of interest to this purpose.

J. Yang (2011), S. Kim (2014), and J. Shin (2016) investigate arts policies and the status of the resident groups in the related performance organizations and art centers. H. Lee (2010) and G. Yang (2009) study the revitalization and efficient operation of the theaters. M. Go (2012) investigates resident organizations with mutual development plan between the performing arts and the arts organizations. Arts Council Korea (2010, 2013, 2014) and Arts Council Korea (2015) are evaluation reports of performances and introduce and discuss the evaluation methods and the indicators. H. Lee, et al. (2015) looks into improving government support policies. B. Soh and S. Choi (2017) is a rather comprehensive account of the development of a local dance company to be a successful community member which has some implications to my research. Whereas the existing literature on policies, status and improvement plans of the resident groups in the theaters, and the interrelationship between performing arts organizations and other arts organizations are mostly based on the survey or interview data and the questionnaire from the viewpoint of the third party, this current paper is based on my autobiographical reflections using the methodology of the auto-ethnography.

Let me briefly introduce what auto-ethnography means. The self-culture description of auto-ethnography is an approved method of study to understand the life and experience of the neglected members in the burdensome environment of deep discourse.²⁾ It is a qualitative research methodology similar to life history research, biography research, autobiography, memoirs research,

2) Kim, Yeong-Cheon(2013), *Qualitative Research Methodology II: Methods* (Seoul: Academy Press), p.283.

and traditional culture and technology. However, it is a study from the perspective of the observer who call himself or herself as the first person pronoun, 'I.' It characteristically includes the process of self-based reflection on the relation with society and culture through the voice of individual experience.³⁾ This method of self-culture refers to putting individuals, culture, and researchers themselves into a cultural context. This methodology is mostly used as a first person, revealing the emotions and self-consciousness of the researcher and influencing the social structure, culture, and study and a story is born.⁴⁾

I have worked as a representative of a performing arts organizations for three years. During the past two years, my dance group was selected and supported as a resident artist group with a local cultural center in Daejeon. I will be describing, through the method of auto-ethnography, my experience since my dance group was selected as a resident artist group with a local cultural center. This is an opportunity for the readers without such experience to take a look at the internal workings of an art organization and the change of the members' minds that can not be known unless they are directly involved in the changes of a non-profit arts group after being selected as a resident group. I hope that my candid account of the changes in my art group will open an area that can be further discussed and aid in providing a more relevant and effective methods of supporting performing art groups in the future. In the following section, I will discuss the methodology of this research and in section III, I will present the result of this research. In section IV, I draw some conclusions and implications for other art organization that may be similarly situated.

II. Research methodology

1. Research Participant

The author, 'I,' in this study is a member and female modern dancer of a private non-profit performing arts group founded in 2001. Let me call this arts group 'A Dance Company' to keep its anonymity. A Dance Company was selected as a resident arts group for performing arts and performing support projects of an art hall at a local cultural center in Daejeon in 2014 for the first time as a dance company. I joined this A dance company in 2005 to perform various creative performing arts and educational activities. Since 2014, I have been the president of this dance company.

My dance background is as follows. When I became a sophomore in my junior high school, I began to get dance training and went to an art high school. Then, I entered a University as a dance major.

3) Yoo, Mi Hee(2016), A Study on a Teachers' College Professor's Dance Teaching Experience Seen through Auto-ethnography, *The Korean Journal of Dance Studies* 60, p.110.

4) Go, Hyeon-jeong(2013), A study on academic application processes of auto-ethnography as a methodology of practice-based research in dance, *Research of Dance Education* 24(1), p.39.

After graduation, I went on to the graduate school and completed Ph.D. program except the dissertation. Since my college graduation, I have appeared in numerous modern dance performances and created my first choreographed work on stage in 2005. I will reflect on the changes that brought into A Dance Company as it participated in the support project as the resident organization of the performance hall of a local cultural center in Daejeon for three and a half years until now.

2. Research Methodology and Procedures

The methodology used in this study is the qualitative research method using the auto-ethnography method. The researcher herself becomes the study subject or participant and describes her observations and reflections in a first person pronoun.⁵⁾ The research process of the auto-ethnography adopts the process of selecting the topics discussed by D. Lee (2012): collecting and managing the data, analyzing and interpreting the data, and writing the auto-ethnography. I have participated in workshops and meetings of resident groups organized by the regional cultural foundation and the Arts Council Korea. I organize self-reflective journal data created by leading members of A Dance Company. Observations and interviews, artifacts led by resident organizations, and other literature sources were also utilized.

In order to secure the validity of the analysis and interpretation of the data, I use the basic and definitive methods of J. Saldaña (2009) as evaluation criteria. Among the secondary coding methods recommended by Saldaña (2009), I use the longitudinal coding which is consistent with the characteristics of the auto-ethnography of three years of my experience as the leader of a resident dance group.

Therefore, following seven characteristics are recorded: ① what has increased and generated according to the occurrence time; ② accumulation according to the lapse of time; ③ sudden change / emergence / turning point - What kind of sudden change, appearance and turning point occurred with increasing time; ④ decrease / pause - What stopped or stopped quantitatively or qualitatively with time; ⑤ consistency - What points were kept constant over time; ⑥ unusual experience - What specificity the researcher experienced over a long period of time; ⑦ loss over time - I structured the theoretical story of this study by an analytic integration of what has been lost over time. The longitudinal coding sets the long term study period, qualitative increase, decrease, and persistence effectively.⁶⁾

In the literature, there has been a criticism such as Chang (2008) that literary narrative genres including auto-ethnography tend to be too self-generous and too self-centered. In order to mitigate this kind of aspect of auto-ethnography, I have taken following five precautions. First, I tried to avoid

5) Yoo, Mi Hee(2016), p.111.

6) Ibid., p.314.

self-centered narrations that are rather removed from the subject in discussion in order not to lose sight of the pitfalls of the self-oriented paper. Second, I try not to overemphasize the story itself rather than the realistic interpretation or analysis. Third, I try not to use the recollection and data of personal memory materials that are not credible. Fourth, in order to obey the ethical rules, names of the institutions appearing in this paper are kept anonymous. Only the geographical names are revealed due to the nature of the research topic of this paper. Finally, the autobiographical story was interpreted in social and literary senses so as not to fall into the trap of an excessive subjectivization or self-immersion.⁷⁾

III. Results of the Research

I am the participant and researcher of this research who has a unique experience as a participating member and president of a dance company which was selected as a resident performing arts organization in the performance support project at a performance hall of a local cultural center. Based on my experience in such capacity, I explore the experience of running a private performing arts group and to provide the relevant data on the current situation of performing art organizations.

First, I describe the situation of my dance organization, A Dance Company before its selection to a resident performing arts organization after thirteen years of endeavor. After the selection, the environment of A Dance Company changed drastically. The selection brought stable work activities and the growth of my organizations for two years. There was a crisis at one time and I describe the nature of the crisis and how we could overcome it. Then, I discuss the pros and cons of being a resident arts group at a performing art hall. I also describe the emotional aspect of the relationship among the members in the process of managing a dance company with the burden of the responsibility of an organization that received public support as a resident performing arts group.

1. The Thirteen Years of Hard Training with Bare Feet

When I was accepted as a member in A Dance Company after my graduation from college, all I had was a vague dream and desire to dance because I loved to dance and eventually wanted to choreograph dance works. I danced as a member of the dance company that has been performing steadily in the local area. At that time, if you or your dance company did not receive any scholarship or public subsidy, you had to pay a small amount of money to perform in a small theater. It was like this to all members. I thought it was my duty as a dance major to pay for my share of the expenses to dance in the company.

7) Ibid., p.111.

At that time, every year, with the encouragement and guidance of our advisor and professor, we submitted applications to the art creation support project or the arts promotion fund project that can support our performances such as the performance support project and the revitalization support project to be performed in the local area. My dance company applied and gradually got some subsidies. We, the member dancers did not even dream of receiving guarantees as dancers. We were happy to receive some supports that cover the expenses of performance or the amount of support that can be carried out only with the basic preparation for the performance. When our dance company was selected, we were all so happy to be able to organize our own performances, so that we can work together with the right roles in the dance. Over the years, my seniors, the leaders who led the group left A Dance Company when they got married and had kids and I became the senior among the members to take charge of A Dance Company in nine years since I became a member in this dance company. We had 12 member dancers then. We were the only modern dance group active in our region. Oh (2012) reported that:

Dance ... Because it is not a field that the general public is familiar with, it will not be easy to imagine right away for an ordinary person. However, if you see the performance of 'A Dance Company' team whom I now introduce, your preconception may change. 'A Dance Company' has been active in Daejeon for nearly 10 years. This dance company tries to approach the general public in an easier and more fun way to introduce the exciting world of modern dance. This company also tries to hold more educational activities.(Oh, So-young, Reporter, Cultural Arts Education, 2012. 12.)

In 2013, we heard of the support project for the resident groups in the theaters in the region and applied but it was not successful. We re-organized and applied again in 2014 with the guidance of our advisor and we got selected as the resident performing arts group for a two-year support project with a local public performance hall.

2. Changing Environment, Stable Work, and Growth for Two Years

The two-year period of confirmed-support stabilized our dance company. We no longer had to worry about the funding of our performances for two coming years. This fact itself cheered us all up to be very actively engage in only creative and artistic activities. We were proud to be selected as a resident organization in the performance hall. I quote the following paragraph from a report to show what it means to be selected as a resident performing arts group.

2014 'Sustainable arts group support fostering project' provided the group with the opportunity of supporting the theater, the office, and the practice room together with the marketing capability

of the performance hall, thereby enabling the stable creative activities and audience development. It is also supported by a practice space in the theater, which has resulted in young people who have a passion for dancing, who are not restricted by time and space, but who have been dedicated to individual practice and have improved their skills. Through this, the organization has been able to lay the foundations for self-reliance as a professional arts organization through high-quality and creative artistic activities. It is now redefining the lives of modern people so that the present, our lack of communication, the dismantling of the family, I could sympathize with the audience by dealing with the life and problem of the work as the theme of the work. In the first half and the second half of the year, it was composed of individualized creative programs with various themes, and the performance was designed to enhance the artistic value of contemporary dance and to get closer to the public. (From 2014 Performance Organization Resident Group Result Report)

And the members of our team were able to reassure themselves by setting up a one-year group plan. The performance support program for the residents of the performing arts must be held twice during regular performance season. Cultural sharing performances and educational projects must be performed also as a resident organization of the performing arts. We worked vigorously and managed to produce seven regular performances, four culture-sharing performances, and 10 educational activities. In addition, we held workshops with invited foreign well-known dancers to develop the artistic capabilities of our members. We held a forum to discuss “Future Direction of Chungcheong Dance Development - Resident Organizations and Non-Resident Organizations.”

One remarkable achievement we are proud of is the linking of the 10 educational programs, with the mandatory performances. My organization, A Dance Company had always been interested in the education of the general public even before the selection as the resident group. Based on this experience, I organized a performance-linked education program and created a corner where regular people appeared in regular performances in the second half of the year.

Another accomplishment is that the community dances that the public can participate in to enjoy modern dance together with Daejeon residents can break the prejudice that dance art can enjoy and participate only in certain classes. In this way, contemporary dance is an attempt to broaden the scope of communication by expressing through the body, talking about the lives of modern people, and offering opportunities for local residents to experience contemporary dance through cultural sharing performances and educational projects. It was able to promote modern dance. (From 2014 Performance Organization Resident Group Result Report)

Two consecutive years of support has had a profound impact on the work of the group as well as the stable work. The number of new members increased sharply as the number of members who were originally started with 12 members became stable through the resident organization support project.

Every year we auditioned several applicants and only one or two dancers were recruited due to the lack of able applicants. As the name value of our dance group increased substantially since our dance company was selected as a resident dance group, audition applicants doubled. In addition, I was aware of the serious situation about the recruitment of the planning staff and was able to get the applicants by advertising our need for the planning staff. Thus, one planner and three members were selected and joined our dance group in the second half of 2014. We were now a total of sixteen members. With the recruitment of such personnel, the choreographer, directors, planners, and public relations directors have been able to share the work that has been done, and the addition of dancers has also reduced the number of duplicate appearances. As a result, dancers became able to improve the quality of their works and to plan their work better. Their burden on their roles was reduced.

..... In June of this year, after the performance commemorative performance of the performance group, we had four new members join our group to make a big family of sixteen members. Receiving a lot of attention and applause for the first regular performance gave me a greater sense of burden and responsibility throughout the regular performance season in the second half of the year. The members did not have a proper summer vacation. They just prepared themselves for the stage by training themselves day and night in a sultry practice room during the whole summer. There were various stages for us to dance. They included the stage where general performers appear and perform with the local people whom we trained through local community dance classes. This was new and kind of breaking away from the existing performance style that was limited to professional dancers. This gave a new impression..... (from “the greetings” of the regular performance program of the second half of 2014. 10. 1)

3. Relationship between the Resident Company and the Performance Venue

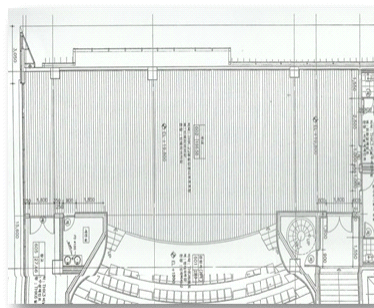
Over time, the activities of resident organizations became established. After one year of activities, the activities of the year 2015 were naturally outlines and linked. The next year’s work could be conceived and stabilized with a planned system. However, there were many problems that needed to be solved in the area outside the activities of the group. It was a matter of distorted perception about contemporary dance that some concerned administrators at the performance hall had. It was the most difficult challenge that I faced while operating a resident organization.

Among the dance genres, I think, the contemporary dance has the least recognition and most misunderstanding. It has the lowest attendance rate among the general audience. I have always had to answer the same questions about modern dance such as: “What is it?”, “What do you mean?”, “Why is it difficult?”, “Can you not make it easier and fun?” I always give the same answer to these questions: “There is no answer that the choreographer has decided,” “I can make it easier and fun, but life is not always easy and interesting,” “It is fun and easier to approach the public. It is the job that

young choreographers have to work out to make high art works.”

Yes, popularity is one of the factors that many choreographers who are choreographing modern dance are concerned about. But it is not the only factor. All works cannot be fun and easy. Sometimes, it was more difficult to counter the problem of popularity with the very people in the performing arts especially those staffs or administrative personnel who plan and supervise performances. The personnel at the venue such as the performance hall who plans performances want to see lots of audience to fill in the hall. The resident art group wants to perform as creative artists. When my dance company was selected as a resident organization and I was planning my budget and work, it was very difficult to understand the behavior of the administrative staff of the venue. I felt that they were uncooperative and lacked understanding of modern dance and art in general.

At the beginning, our relationship with the performance venue was rather distorted. Their feedback on our plan and demand on us regarding audience size was too popularity oriented and almost commercial. I had many meetings with them and often I was very angry and disappointed to find out that the administrative personnel in the performance hall lacked basic knowledge about the performing arts. However, I made every effort to make them understand our art through our modern dance performances and developed human relationship with them in the process of our meetings. Eventually we became friends. The personnel who had never seen modern dance before, after two years of our performances, began to understand our art and our organization. They now provide much support. After getting selected and matched with a performance hall, there could be a friction with the venue. It is a situation which a residence art group must face and solve with efforts and patience.



- Expanding the theater stage to support a more creative environment
- Equipped with beam projector
- Easy installation of stage device by slope installation
- company planning section, three times a week for work and reward payments in cooperation with the theater
- Equipped with dance floor in 2016

<Figure 1> Among the 2015 Performance Reports, “Cooperation with the Theater”

The improved relationship with the venues was demonstrated through the activities of the second year in residence in 2015. <Figure 1> is a part of the performance report of resident group in the performance hall in that year. The performance hall staff expanded the narrow stage area for the

resident group through reconstruction, equipped with the beam project, and facilitated the set loading by installing sloped pathways. In addition, we were able to achieve excellent results in partnership with the venue through support such as additional payment of the fee to our nondancer planning staff. With their cooperation, we were able to achieve a total of six regular performances, four culture sharing performances, and two cultural performances. It was possible to complete the concert for the general public as in the previous year by conducting the educational program linked to the performance. In addition, our dance company won the “2015 PAF(Performing Art and Film Review) Noteworthy Dancing Group Award” hosted by the art magazine.

4. Crisis due to Changes in Government Policies

As the two-year consecutive support project was completed and the application for the residency was to be renewed, there was a wind of changes in the government policy of supporting the resident organization in the performance hall. Previously, one performance hall and a number of performance groups were matched. Now this was changed to one to one matching of one performance hall and one resident organization in Daejeon area from 2017. The scope of the application was narrowed down by the limiting the eligibility to the registered public performance hall only excluding all the private performance halls. Also, the duration of the residency support changed from two years to one year. As a result of this change, the number of the theaters registered as public institution performance sites in the Daejeon area is reduced from five at the beginning of 2016 to three public performance halls.

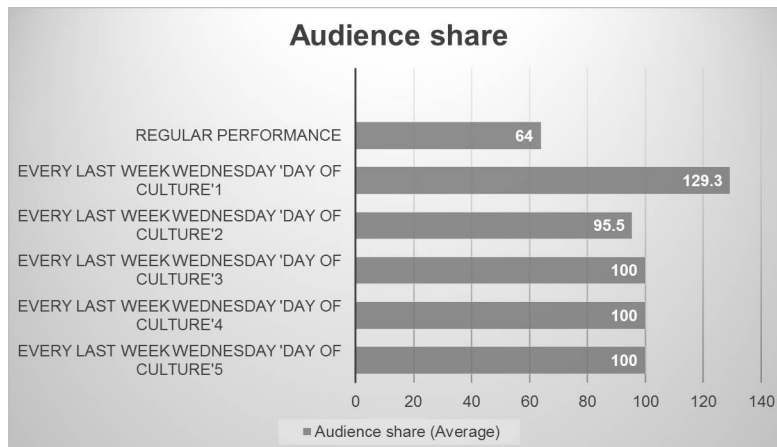
This changed policy triggered our own fights. How many organizations are working in the area ... People who know each other need to know and compete. Is not this ridiculous reality too funny and sad? Do you really have to fight? This is ridiculous. (Messenger conversation sent to the planning team after the business briefing session on January 12, 2016)

With this change in government policy, the operation of private arts and performing arts groups centered around getting a matching public performance hall. The competition became a silent fight to match the theaters. Fortunately, the venue where our dance company had performed for two years was a public performance hall. Thus, we expected that it would not be difficult for our organization to match 1: 1 with the current venue. However, rumors of other art groups trying to match with our venue were heard and our organization was also in a safe situation until we sealed the contract. The war among the peers for the application of the resident organization started nationwide. After the silent February war, our organization was able to match 1: 1 with the existing venues since our achievements of the previous projects were recognized and became one of the three teams selected to be supported as resident organizations in 2016. In retrospect, this change in support policy

transformed the relationship between a performance hall and performance art group into a relationship of dominance and subordination.

5. Obligatory Performance versus Spontaneous Performance

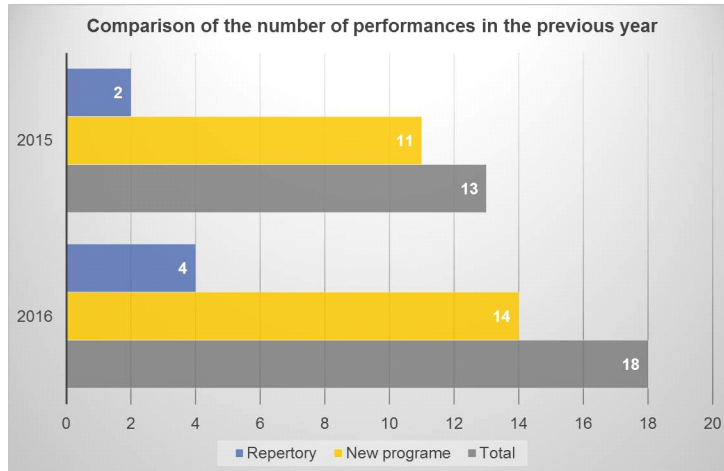
The resident organization activities that were going to be in the third year could make us loose, but now we have to change the venue to the venue so that we have to be more daring and operate the group than we had before. The performance hall is responsible for the budget management as the organizer's status, and all of the performance plans and work plans have become a situation to discuss with the theater. Due to the increased subsidy compared to last year, the number of performances should be relatively large. In order to coordinate with the theaters who want to reduce the production cost of the performances, they planned to perform seven regular performances in one regular performance. In addition, we collect the opinions of the theaters that want to plan five performances on the last day of month with the culture of the last Wednesday of each month, and work with Korean traditional music organizations to get more popular codes to communicate with the general audience. It was planned.



<Figure 2> 2016 Performing Arts Residency Group Performance Report "Audience Attendance Rate"

As shown in <Figure 2>, the periodical regular performances showed a 64% audience attendance rate and on the culture days, the attendance rate soared up to and over 100%. Of course, on a cultural day, the ticket price was free. Our dance company seven regular performances in 2016. According to the planning of long-term performances for a fee on Saturdays and Sundays, the average attendance rate for matinee was generally high. Also, on the last Wednesday of each month (Culture Day), the performance was free of charge so that the number of audience exceeded the number of seats in the theater one time. This meant that it was possible to attract audience. We attempted to change a popular work through collaboration or fusion work with a popular Korean traditional percussion group which

was designed to communicate with the general public. This kind of innovation in our attitude toward performance demonstrated that our resident group could secure loyal audience during the two year residency program.



<Figure 3> Report on the Performance of Resident Groups at the Performance Hall in 2016 'Comparison of the Number of Works in Previous Year'

In addition, as shown in <Figure 3>, we have reconstructed fourteen new works and four rehearsals in 2016. It was a remarkable achievement compared with the previous year. This was a result of striving for one goal even though it was difficult for me and our members. In order to facilitate the progress of these activities, we held regular monthly meetings and selected choreographers and selected works according to the opinions of a number of people. A small number of opinions were prepared to reconsider the system in the future so that none of the members would complain about the ways of operation. The planning department prepared a thorough monthly program for the performance and publicity. As a result, the audience attendance rate became also high.

This attempt was not an easy one for the members. On the last Wednesday of each month starting in April, the other works had to be digested every month. Regular performances were scheduled in November. Performances of the residency exchange festivals hosted by the Daejeon Culture Foundation were to be carried out in cooperation with other local organizations also in November. The schedule was very tight for the dancers. But we had to do this and do well. It was because only if the performance was good enough for the performance hall and the business performance was also good, we could succeed in applying again to be the resident organization of the performance hall the following year. It was not just us who were suffering. The art groups performing the support project for the resident organizations had now fallen into the trap of dominant to subordinate type relationship.

“Do not you think that the present project should be named as a support project for the performing arts rather than a supporting project for a performance organization?”

“The resident group is going to carry out the business under the direction of the performance hall, so we have to carry out the business while watching the performance hall. Who is this business for?”

With the change to a one-year project, our organization can not help but cater to the desire of the theater. We can not say we will not do it next year. “(June 13, 2017, Remarks by the representatives of the organizations in the national resident group workshop)

The opinions that came out during the national workshop were unanimous except the performing halls. However, the answer to the question was that it was difficult to change at the present time, but agreed that all opinions should be noted.

In 2016, a number of achievements were made with great responses to unexpected attempts at digging up tight schedule and collaborating with other art genres that have not been tried in the past. As for the works that focus on fairy tales and find materials that can be harmonized with Korean traditional music groups, not only general audiences, but also performers and arts and cultural institutions officials have been told that they have seen modern dance again. The group, which is known for its persistent resident organization activities, was also invited to perform overseas and performed at the Dumbo Dance Festival in the United States. In addition to this, it was at the beginning of uploading the image of the work on the facebook, and a foreign director who saw it, invited the work of the unit directly. There was a lot of people invited to Venezuela Maracaibo International Dance Festival.

Dancers are also preparing for overseas performances for the first time this year. Venezuelan producers have been invited to the “International Dance Festival” in Venezuela in Maracaibo in November, where a video of the last year’s SNS was uploaded. In September, he is invited to the Dumbo Dance Festival in New York to prepare for overseas performances. I am also worried about ways to prepare transportation expenses to participate in overseas performances. Kwak said, “We have been active mainly in Daejeon and Seoul, but this year we will be invited from overseas and hope to be a good opportunity to promote Korea’s modern dance.” The members are enthusiastic, It is even more meaningful because it is a performance that we have gained in the evening and continued practice.”(April 7, 2016, Daejeon Ilbo, reporter Kim Ey-Ji)

As good as it gets, hard work has always paid. A representative of Daejeon KBS1 who read the previous article was informed that we wanted to cover our organization in <KBS1 Network Planning Culture Walking> program. After discussing with the members, I took this suggestion with pleasure and filmed the program for a month. The program appeared on national television in the form of

documentaries such as stories, performances, and activities of life for each member on July 25, 2016.

In addition, the most outstanding performances were selected as the regional representatives of the resident organizations in the theaters, and they were awarded the Excellence Prize among the sixteen resident representative organizations of the cities and provinces in the nationwide workshops sharing the achievements of the 2016 regional cooperation projects. I think it will be the fruit of the all their hard work to complete their performance schedule with a firm resolution to do better in 2016 despite the limitations or challenges that they were facing.

6. Gains and Losses

There are obviously many visible achievements over the past three and a half years of running a performance resident organization. There are a lot we as a dance company gained in the various aspects mentioned above. Also, there were a lot of losses we had to endure. Before we became a resident dance group, we did not have enough financial support for a long time. I had to do my work in the dance company without any material pay at that time. Many of the members of that period were annoyed at the lack of support. Now that we have support, some of us from that early period are a bit uncomfortable in the present work environment in which the material rewards are certain. In the past, despite the difficulties in working in difficult environments, it was rare for the members to complain. Now, the performance fee is paid for each performance and such a sticky human relationship of old times has disappeared in the present stable financial condition.

This is not to say that the desire for the compensation for the use of labor or dancing is wrong but rather to express the emotions of the members who had gone through the difficult years together. It is about the sense of loss of togetherness and fraternity of the old days in this new and more financially secure bureaucratic environment. I mean to propose a way to recover from this kind of loss for the private dancing arts group to continue into the future. It is a story about loss.

Member: Listen, leader, I do not think that our new members are passionate about their performance.

Me: Yes, I thought so too. There is a generation gap between us and new members. The environment has changed.

Member: I liked what we were before. Performers these days do have a passion about their performance. If they do not get paid, they are not willing to perform so I cannot even ask them to perform for my own choreographed dance act.

Me: Yes. Back in the old days, everyone was not paid. We really appreciated that we could still produce an act without much budget. But things have changed. New performers would not understand this.

Member: Do you remember the performance that we produced together? (laughter) I do not know

how we could be so passionate about what we were doing back then.

Me: You know what? Our performance was so fresh, it was fun even though it was very difficult for us. (Conversation with members of the 8th year).

Due to the stable environment of the resident group at a performance hall, our group has now eighteen members. Since starting with the existing twelve members, nine new members have been added. However, the net increase is six because three existing members withdrew from the membership. I sometimes miss the days when I worked hard even without knowing what I was doing and still tasting small happiness. It is true that many of our members have diverse interests and preoccupied with this and that. Yet, there are many more things to take care of because our dance company has grown and more activities. It is also our duty as a member of an organization being supported by the government and paid to take responsibility and to give back to the community. On the other hand, I had thought about this. If our organization is not selected as a supporting organization for the theater in the next year so that only a one - time work support can be provided instead of a one - year support system, will our members continue to be together? I do not really know the answer to this question. Despite the fact that it is a right to be a dancer and a compensation that must be clearly paid, many private performing arts organizations still do not benefit from state subsidies and work together as we did long time ago. Like I did before, I am willing to give out my creative desire and talent as a dancer even without the support. But will other members be like me and give a passionate gift of their talent to our unpaid work?

(.....Omitted) It was a long time indeed. It is a difficult reality to maintain dance groups in the region, so I applaud the members who endured that time and worked together. Sometimes people tell us. What is it for, what is gaining, what is insisting on the hard way? In fact, they do not have the wealth and honor to gain visible profits or be recognized by others. Injuries are routine, and body pain is healed with daily practice. But you feel what is alive in your heart and have the energy of enthusiasm. And so our group was selected as a resident organization in the theater. I know that it is just the beginning. The longer you have to go ahead, the more homework you have to do. (.....Omitted) (From the greetings of the commemorative performance commemorating the selection as a performance hall resident group. June. 13. 2014)

There is no evidence that the project will continue to support the resident organizations, and it may be that the organizations that run the resident organizations of all venues may not be supported from the following year. Therefore, in the process of performing the residency organization of the performance hall, the private performance arts group should consider about the ways to be able to self - support themselves and prepare for the case where the support is stopped by considering the plan. I am also looking for measures such as constant consideration for these measures and seeking advice

from the local cultural arts organizations. If there is another room as a venue for the theater, it is an exchange with institutional people that we did not know before. I would like to ponder once more about various ways such as human infrastructure and how we should go forward, you will have to prepare for how to get along well.

If there is a gain as a resident group at a performance hall, it is an exchange with the people with public institutions whom we did not know before. We need to think about how to improve the relationship within the human infrastructure. During our two year period, the resident group project manager of the Cultural Foundation changed three times. This was a factor that interfered with a steady performance of the business during the resident organization. For a successful accomplishment of the resident project, cooperation of the three institutions including the foundation, the supporting performance hall, and the arts group is crucial. It is obvious that the stable continuation of the relevant personnel of the support organizations that administer the government subsidies for multi-year support projects.

IV. Conclusions and Implications

I am a representative of a performing arts organization that has been performing the supporting project for a resident dance group for three years. My position as the leader of the dance group is deeply involved in the experience of a private performing arts group at a performance hall with a supporting project for three years. I have attended annual workshops for three years with personal observations and interviews. These were utilized as a basis for evaluation of end-coding method as used by Sardna. The results were as follows. Since we had been selected as a resident performing arts group with a regional public performance hall, I summarize the changes and difficulties we faced as an art organization in two categories: internal changes and external obstacles.

Let me first reflect on two positive effects and two negative effects in our organization. Then, I point out two external obstacles that are not easy for an art organization to overcome. One of the positive effects is the increase in the number of creative performances and the membership in our organization. The other is the cumulation of our capacity and reputation as a dance company. Here are the positive effects.

One is the increase of performances and membership:

The selection and nomination to be a resident organization in a performing arts center was the culmination of thirteen years of previous endeavors since the inception of A Dance Company in 2001. After becoming the resident dance company at the regional performing arts center in 2014, we organized more than seven regular performances and four or more cultural sharing performances

every year. Individually choreographed works were performed. They were experimental yet stable works of art. In 2015, a total of eleven new works and two re-staged works were performed. Thirteen works in total were performed. In 2016, fourteen new works and four re-staged works. eighteen works in total were performed. In addition, thanks to stable financing and support, we could select six new members out of more than twenty applicants which was an indication that our dance company was recognized as a reputable art organization.

The other is the cumulation of capacity and reputation:

More than ten essential educational projects have developed into a performance-linked program for the general public. This has been accumulated as a representative long-term program and has had a significant impact on the organization's performance. This accumulation of our capacity is one of the effects of getting the support project for the resident organizations that lasted for three years. This achievement of linking education with performance participation will continue to be a representative program of our dance organization. In addition, as our reputation spread we could secure regularly attending loyal audience. This resulted in the increase of the audience share of free performances by 129.3% for one time and 95.5% for another time. In the case of seven long-term performances, the tickets were sold and yet the average occupancy rate of 64% recorded. This included a matinee performance of two performances on the weekend. It is not insufficient in terms of the standard of the modern dance attendance, but it could be improved.

There were also some negative impacts on our internal organization. There was a confusion as to what our identity as a dance company should be. In addition, the funding and payment of guarantee for the dancers had a negative side I had not anticipated.

One is the identity crisis and consistency:

As time went by, our relationship with the host institution namely the regional performing arts hall became somewhat strained because we became treated as if a kind of subordinate organization to the performing hall. But we wanted to keep our identity as an independent and creative dance company who fulfills the obligation of satisfying the required performances as stated in the project contract. We wanted to dance what we want to dance rather than the officials at the art hall dictating what should be performed. Thus, our members had to agonize over what kind of choreography and art work we are allowed to perform and where we stand in this delicate matter. Of course, there was the realistic needs to perform as the art hall wanted. But could we keep our integrity and identity as A Dance Company in doing so? While the demand to meet quantitatively had to be met, could be also keep the qualitative on the level we can be proud of? These are the kind of questions we had to answer. In the end, we increased our efforts and we satisfied the quantitative demand and we did more performance so that we could do our own creative and qualitative work to preserve our identity as well. We had to be consistent in our performance quality. This is why the number of performance of our dance company

increased so drastically during these years.

We were a young dance group that consistently worked hard. We got prizes and awards as we worked hard. Some members of our dance company got invited to dance festivals in foreign countries. All these activities gave a good impression to the community near the art hall we were working in and to the Daejeon Culture Foundation which organizes the art group residency project. This was a good for us to maintain a good relationship with the city government officials.

The other one is the monetary compensation and loss of spontaneity:

As our dance company was funded, we could pay guarantees to the dancers. Dancers became used to such payment so quickly that they were not willing to perform a dance even for their colleagues without monetary compensation. Before the funding, we used to dance for our colleagues. Members used to dance for works choreographed by a colleague without ever asking for any monetary compensation. We were kind of spontaneously exchanging dance for dance. Since the funding, however, this has not worked smoothly as before. I deplore this kind of materialism setting in my art of dancing free even without any material compensation. I miss the human touch of the days bygone. This kind of attitude of our members hurt the cooperative and humane nature of our dance organization. When the support policy of the residency program is no longer available to our dance organization in the future, I am worried whether we could maintain the current level of performances and recruitment of four or five new members every year.

Since the funding, I got to know that the beneficiary of the fund has to keep an eye on the government policy regarding art and culture. I also learned that it is very important to have a real communication with the government officials who can have a great influence on the course of support programs. Specifically it was the uncertainty in government policy due to frequent and unexpected changes in the policy for one thing. And the misunderstanding and lack of understanding of art and communication between the artists and the administrative personnel. I would like to discuss these three external obstacles briefly.

Policy factor 1: uncertainty in government policy:

Sometimes, the policies regarding the resident organizations have changed quite a bit almost overnight. Sudden changes of policy caused confusion in many organizations including my own. In the case of other organizations that had resident organizations, it was difficult for them to match the performances with performing halls. Due to the sudden change of the requirement of matching performances with performing halls, the survival of private performing arts groups who were selected as resident art groups were seriously threatened. It resulted in a competition between the art groups to find and contract a performing hall. Also, in order to minimize the friction with the theater, it was necessary to bend the art group's plan as much as possible to meet the requirement of the performing hall in the hope of obtaining the matching performing hall in the future. This was the prerequisite and

an opportunity to continue to perform. As a result of the increase in the number of works to be performed to meet the demand from the performing hall, we had to meet more often. The regular work meeting was convened more than once a month in order to listen to the opinions of the members who have increased workload.

Policy factor 2: difficulty in communication between artist and administrative personnel:

I was puzzled and surprised to find that the understanding of the performing arts administrators managing a performing arts hall is far less than the creative artist might expect. It was rather peculiar phenomenon from the viewpoint of the creator performing the performing arts. I had hard times to persuade some of the administrative personnel for example, why we need certain type of floor surface or certain direction of lighting. I tried to solve this problem by concentrating on communication with the people in the theater and persuaded and persuaded that the perceptions of those who did not change at one time could be changed in a steady and low posture rather than a nostalgic creator's attitude. This is a part of the effort to reach a low attitude as a duty of creators to improve the perception of performers.

In view of the lack of understanding of professional dance performances by the administrative personnel who are planning the performances and oversee the whole performance, the artist must be pre-warned and prepared before they talk to an administrator. We, artist should be prepared to provide them with a brief and simple education but without causing their pride to suffer. This means that the artist who wants to communicate with the administrator should become or at least pretend to be rather humble and forgiving toward the administrators. I understand that the understanding is low, and I think that the creator's efforts are somewhat necessary. This kind of misplaced personnel does not fit to the tremendous improvement of the cultural support system Korean government boasts. I hope this kind of situation will improve in near future.

Policy factor 3: frequent replacement of the support staff:

Frequent replacement of the foundation staff responsible for supporting the resident organization has been a factor that hinders a smooth operation of the project. The change of the personnel in charge of private arts organizations as a mediator between the performing arts group and the supporting performance hall may lead to a situation in which there may rise conflict. It is necessary to change the perception of the government agencies so that they may realize the importance of a stable position of the supporting personnel who oversees the project.

The previous papers related to the resident groups of the performing arts centered on the local area. They are mostly studies on the policy and status of resident organization support and on the mutual development plan between the performing arts and the arts organizations. Some are on the revitalization and efficient operation of the theater using resident organizations. Most of the papers describe the present status of the resident art groups in the form of evaluation reports. On the other

hand, this study describes the situations of the resident art groups from the personal experience of a representative of a resident art group. This paper can be useful because she analyzes her experience based on a longitudinal coding method of Saldaña(2009) that is suitable for her three year experience.

There are numerous private performing arts organizations scattered throughout the country regardless of genre. The new form of young dancers in the younger generation is newly formed. Creative activities and new attempts for the survival of the group are always challenging. Unless there is a accessible channel of support by the government, it is difficult for civilian art organizations to continue their creative activities. It has been rather difficult for my organization to survive and continues its artistic activities in the region for thirteen years before it found the residency program. I hope that the above account of my own experience in A Dance Company may prove helpful to newly endeavoring performing art organizations.

In future studies, I would like to direct my research to whether a group which received a one-year public support project such as the resident group project, can maintain its status of a private performing arts organization even after the support is over. I would like to do research on how private performing arts organizations could seek their own ways of self-reliance and survival after the public support is over.

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Gains and Losses of a Resident Dance Group: An Auto-ethnography

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This research is motivated by the fact that mere statistics about performing arts groups in the government white papers are not enough for understanding the dire situation in which performing arts organizations struggle to create and perform arts with no subsidy or with a modicum of mostly one-time only public support. Based on my experience as a representative of a private non-profit dance company, I try to convey, through my auto-ethnography, the problems that performing arts organizations confront in more vivid description and in depth. My dance organization went through some positive and negative internal changes including an identity crisis since we had been selected as a resident performing arts group with a regional public performance hall. We also had to overcome external obstacles of uncertainty in policy and lack of communication with the administrative personnel. I discuss how to deal with these changes and problems.

Keywords: Auto-ethnography(자문화기술지), Resident dance group(상주무용단체), Uncertainty in policy(정책의 불확실성), Communication(소통), Identity crisis(정체성 위기)