

A Study on the Relationships Between Creativity and Social Systems

— Focusing on dance in school and state systems —

Kim, Sue In*

- | | |
|--|----------------------------------|
| I. Introduction | III. Creativity and State System |
| II. Historical Changes in the Social System of Art and Artistic Creativity | IV. Conclusion |
| II. Creativity and School System | Bibliography |
| | Abstract |

I. Introduction

When I was teaching a creative dance class for dance majors in an art high school about 15 years ago, I found a group of students sitting with apathetic looks on their faces. As I asked why they were not working to make a dance, one of them replied “I need to get inspired to do that. How can you get inspired according to a fixed schedule?” This defying response illustrates an incongruity between the idea and a social condition of art-making. The idea indicates that art-making is a process driven by inspiration, a uncontrollable origin. The condition points to scheduled production of art, a controlled manifestation. This experience became the seed for me to inquire the social construction of artistic conventions.

Can artistic creativity be developed by education and/or policy? This study aims to articulate the concept of artistic creativity and its relationships with social systems such as school and state. Through this examination, this study suggests the concept of artistic creativity as a social construct. As I have argued elsewhere, the concept of artistic creativity has formed around the idea of the freedom of individual.¹⁾ This concept of artistic creativity presupposes the pure motivation of art creation. In

* Lecturer, Sungkyunkwan University, algedi4236@gmail.com

1) Kim Sue In(2017), Sahoejeog guseongchelseoui yesul chang-uisong gaenyeom-e daehan gochal: sunsuyesulgaenyeom-ui hyeongseong-gwa muyong-ui pyeon-ibgwajeong-eul jungsim-eulo [A Study of the Concept of Creativity as a Social Structure: Focusing on the Formation of Artistic Dance Based on Individual Freedom], *Dance Research Journal of Korea*, 75(1), pp.55-76. The romanization of Korean personal names respected the notations indicated by the persons in published works. In other cases, Korean personal names are written as follows: family name first, followed by a space, and then the given name. Korean given names containing two syllables are, in general, hyphenated. Because many Korean authors share a common family name, here both family and given names are used in all references and citations to avoid confusion.

other words, an artist creates a work not for other purposes or gains but in order to satisfy his or her own creative urge. On the basis of this conceptualization, artistic creativity is believed to work best in a free environment. All kinds of social, economical, and political constraints would hamper an artist's creativity. Artists are thought to have the ability to think independently of social norms.²⁾ In other words, artistic creativity entails so-called "thinking out of the box." They willingly endure risk, uncertainty, and instability for the sake of art, the noble profession. In a nut shell, the common notion of artistic creativity exalts qualities of anarchistic individualism.

However, this conceptualization is a highly abstract idea, which does not match to the social reality of artists. According to Howard Becker(1982), this is the romantic myth of artists.³⁾ Discussing collaborative networks contributing a creation of art, Becker questions "the assumption of freedom from economic, political, and organizational constraint."⁴⁾ The myth of artistic creativity supposes autonomous and spontaneous expression or sublime inspiration as the core of art-making.⁵⁾ Larry E. Shiner discusses similar idealization of artistic creativity, highlighting the idea of freedom. According to Shiner, "among the key qualities of genius in the fine arts, freedom held a unique place."⁶⁾ Artistic creation should be free from the imitation of traditional models, from the dictates of reason and rule, from restrictions on fantasy, and from the exact imitation of nature. Judith E. Adler also points out a mythology of art that characterizes art as "most true to itself when... it flowers as "free" play."⁷⁾ These scholars observe that the dominant view of art centers on the notion of freedom. At the same time, they consider how the conceptualization does not meet the mundane social conditions of artists. In the case of dance, this ideal image of artist conflict with what is actually required for dancers. Discussing Susan Leigh Foster's notion of "hired body," Gary Morris and Jens Richard Giersdorf notes that "dancers are asked to be creative, yet their instrumentalized training encourages homogenization."⁸⁾

These observations hint at a gap between the conceptual ideal and the real-life practice of dancers. This study attempts to understand the gap by articulating how and why conflicts between the two arise. In particular, I focus on social systems of school and state, with the support of which the nowadays art not only survives but also thrives. Except for a few star artists succeeded in cultural market, school and state provide primary sources for material livelihood of artists.

Contrasting to the dominant concept of artistic creativity, school and state systems with a

2) Anna Craft(2003), The Limits To Creativity In Education: Dilemmas For The Educator, *British Journal of Educational Studies*, 51(2), p.120.

3) Howard Becker(1982), *Art World*(Berkeley: University of California Press), p.14.

4) *Ibid.*, p.39.

5) *Ibid.*, p.18.

6) Larry E. Shiner(2001), *The Invention of Art*(Chicago: The University of Chicago Press), p.112.

7) Judith E. Alder(1979), *Artists in Offices*(New Brunswick: Transaction, Inc.), p.xiii.

8) Gary Morris and Jens Richard Giersdorf(eds.)(2016), *Choreographies of 21st Century Wars*(Oxford: Oxford University Press), p.16.

bureaucratic work organization emphasize the stable and rational management of behavior. The goal of such a management is the elimination of uncertainty. In this respect, artistic creativity confronts the imperatives of social systems.

Related literatures on dance creativity generally presuppose that the essence of dance creativity already exist.⁹⁾ Mostly done in the dance education field, they focus on empirically proving that dance experience contributes to creativity of participants. Choe Bo Yun and Kim Se Hun similarly point out that the current discourse takes artistic creativity as a kind of “common sense premise” or “supreme value” without presenting concrete grounds for the argument.¹⁰⁾ Hyun Hye Yeon expresses similar concerns about the discourse of creativity which suggest that art education automatically cultivates creative persons.¹¹⁾

Meanwhile, several scholars points out the culturally specific nature of creativity. For instance, Craft contends that creativity, whether extraordinary or ordinary, with its strong emphasis on individuality and on the ability of think independently of social norms reflects “values in cultures where the individual and the marketplace are held in high esteem.”¹²⁾ Also, Choe Bo Yun and Kim Se Hun quote Nietzsche(1993) to highlight socio-cultural conditions of creativity.¹³⁾ Sharing their contention on the culturally specific nature of creativity, I aim to illuminate the relationship between the concept of artistic creativity and its social substructure.

Among many social systems, I particularly focus on school and state systems. Both are crucial to nowadays art’s existence, since they constitute the major sources for material mainstay of art, which can be described as ‘patron.’ Schools, especially of higher education, replaced the traditional patrons of art. They provide employment of artists. Historically, states have been patron of art, but the birth of modern welfare state changed the characteristics of its sponsorship. Now states support art for the sake of public welfare rather than for monarchical glory. In the 20th century, states provide rational administration for the artist (livelihood) and planned enactment of the arts system. Both school and state systems are based on a centrally-controlled bureaucratic administration. The systems’ management and administration are supposed to promote innovative and creative art but paradoxically through requiring artists to adjust to the systemic regimentation.

I first investigate art education system in relation to artistic creativity, focusing on how schools

9) Kim Hyunjung(2017), Hangug muyonghag-ui chang-uisong non-ui yangsang-gwa geu uimi[The Appearance of the Discourse on Creativity in Korean Dance Studies and Its Signification], *The proceeding of the 22nd conference of The Korean Society for Dance Studies*, p.80.

10) Choe Bo Yun and Kim Se Hun(2014), Sulgyoyugjeongchaeg-eseoui chang-uisong insig-e gwanhan bipanjeog yeongu[A Critical Study of the Concept of Creativity Reflected in the Korean Arts and Cultural Education Policy Context], *Korean Association of Arts Management*, 30, p.7.

11) Hyun, Hye Yeon (2014), Eolin-iui jeonsi gwanlam gwajeong-e gwanhan inlyuhagjeog yeongu[An Anthropological Study on Children’s Art Experience in the Exhibitions], *Media & Performing Arts*, p.210.

12) Craft(2003), p.120.

13) Choe Bo Yun and Kim Se Hun(2014), p.13.

adopted the role of art patron and how art, and dance in particular, took advantages of as well as restrains from their systems. Then I discuss the sponsoring system of modern states, focusing on whether state sponsorship promotes artistic creativity or not.

Through this discussion, I expect to illuminate the sociological meaning of artistic creativity, which can provide an explanation about current situations of dance artists.

II. Historical Changes in the Social System of Art and Artistic Creativity

To understand the relationship between the conceptual image of artistic creativity and social substructure, one needs to know the historical trajectory of the changing relationship between arts and its larger society. I particularly stress the crucial role of economic relations in shaping various ideas about artistic creativity.¹⁴⁾ I suggest that the ideal image of artistic creativity arose with a specific social condition, and when the condition changed the enduring image made incongruity with its physical environments.

Formal institutionalization of art is a recent development. To explain this point, I draw Judith Alder's discussion on the history of art from the perspective of sociology of occupation.¹⁵⁾ Traditionally, art had been useful means for powerful patrons to pronounce their economic, moral, political, and spiritual superiorities. At the time of guilds, they controlled the supply of artists through license systems. Their relationship with their customers, usually the courts, churches, and aristocrats, contributed in conceptualizing their activities as vocations as opposed to professions. After the death of the guilds and with the eclipse of ancient regime, private atelier, studios, and workshops, rather than schools, were the main work settings that provided occupational preparation for art. As in guilds, neophytes became apprentices, who picked up skills of their craft while carrying out daily chores. The academies in France with the patronage of the court before the end of 19th century covered only a small portion of occupational preparation for young artists. Private apprentice systems took in charge of preparing them to actually paint, sculpt, model figures or reliefs.

The late nineteenth century and early twentieth century was a transitional period, when the school ascended over the workshop as the locus of occupational preparation. During the short period before the institutionalization became full-fledged, the artist "took his chances as an independent entrepreneur in the cultural market place before beginning once more to be drawn under a corporate

14) Norbert Elias analyzes the concept of free creativity of artists from a sociological perspective by examining the career of Wolfgang Amadeus Mozart(1756-1791), who lived in a transition from the patron system to art market system of music. Norbert Elias(1994), *Mochaleuteu: han cheonjaee daehan sahoehagjeog gochal*[Mozart: The Sociology of a Genius], trans. Park Mi-ae (Seoul: Munhakdongne Publishing Corp, 1999).

15) Adler(1979), pp.1-18.

(and academic) wing.”¹⁶⁾ This was when the image of artists who are free from the dreary social constraints emerged. This image of artists served a mythic role of idealizing an anachronistic bourgeois individualism, which Alder explains as “the self-made man whose lonely, willful, and ruthless devotion to production triumphs over an indifferent competitive world.”¹⁷⁾

When the “brief anomaly” period passed, the image of the artist as a free professional persisted. The renown pop-artist Marcel Duchamp said “One is a painter because one wants so-called freedom; one doesn’t want to go to the office every morning.”¹⁸⁾ However, except a few stars succeeded in cultural market, most of artists relied on institutional employment and support such as school and state. In academic and governmental work settings, artists could acquire steady income, middle class status, honorific title, and most of all freedom from public customer taste. However, as large bureaucratic organizations, they not only offered sources of patronage and support but also constrains. As a rational part of bureaucratic system, they required measurable and standardized criteria over qualification for entrance, work time and place, work procedure, evaluation, and final certification.

With this historical perspective, Adler observes how and why dissatisfaction with universities arose,¹⁹⁾ with which the desire for an ideal alternative conceived “an institute...combining the qualities of atelier and university type instruction.” Her ethnographic research investigates the development and demise of a utopian art academy, the first two years(1970-1972) of the California Institute of the Arts.

The dissatisfaction was concisely captured in the following remark made by McNeil Lowry of the Ford Foundation, who later enthusiastically endorsed the Cal Arts project. To the Association of Graduate Schools, he said “Under the present conditions, the best service you can perform for the potential artist is to throw him out.”²⁰⁾ It was believed that inspiration and academic regimentation are antithetical. A university structure generated necessarily inflexible academic routine, which should stifle the fragile quality of inspiration and creative impulses.²¹⁾ The Cal Arts project was conceived from this recognition of the incongruity between the ideal image of art and its social substructure.

Among numerous insightful analyses Adler made, I focus on how the ideal environment for artistic creativity generated dissonance with the artists’ social integration. The people in the Institute admired creativity. If you did not have creativity, you needed to be jealous. It was believed that the true

16) Ibid., p.6.

17) Ibid., p.7.

18) Pierre Cabanne, *Dialogues with Marcel Duchamp* (New York: Viking Press, 1971), p.25(quoted in Alder(1979), p.8).

19) The reasons of art universities’ prevalence despite of the dissatisfaction since the second quarter of the 20th century might be explained by the growing social and economic pressure upon young people to secure a college degree and the concentration of state endowment to universities not to private schools. Alder(1979), p.4.

20) Ibid., p.17.

21) Ibid., p.13.

aristocracy was aristocracy of creativity.²²⁾ This meant a tendency of amateurism. They indulged in free play, free from every requirements. For the sake of creativity, the Institute abandoned standardized curriculum, evaluation, requirement for graduation, and supervision. For them, the ideal environment meant sufficient supply of necessary materials and leaving the artists alone: “Gifted students need two things. They need good facilities and for you to step aside from their paths.”²³⁾ It was also true for the teachers as employed artists. They needed financial support, expensive equipments, and freedom from market; then they distasted responsibilities of teaching. They could further experiments and innovations without fearing market failure.

When their liberal consumption of money and facilities without producing substantial achievements resulted in financial crisis at the end of the second year, the ideal had to be moderated. They returned to the conventional model of patronage. Faithfulness and commitment replaced free play. Techniques that had marketable competency in the real world was regarded as important. Examining the development and demise of the utopian attempt, Adler suggests that art as privileged sanctuary for an autonomy and free individual is an illusion, idealized and glamorized by western culture.²⁴⁾

Her ethnographic study reveals that creativity is not mere an aesthetic issue but more a practical issue, intricately intertwining with money and power. The example of Cal Arts provokes one to question the identity of a desirable environment for artistic creativity.

III. Creativity and School System

Can creativity be learned? Among diverse attempts to clarify the concept of creativity, not all discourses explain it as something learnable.²⁵⁾ This section explores the relationship between the concept of creativity and school system focusing on their incongruity. I first discuss two distinct explanations about creativity and the ambiguous position of art education between the two. To illuminate the socio-cultural meaning of the incongruity, I discuss a historical deployment of the relationship among art, education, and creativity.

One of the most influential factor for shaping the idea of creativity is the aesthetics of romanticism that contributed the start of the modern trend of linking art and creativity.²⁶⁾ In romanticism, creativity

22) Ibid., p.114.

23) Ibid., p.120.

24) Ibid., p.6; p.130; p.143.

25) Kim Na-Ye(2012), Understanding Creative Pedagogy in Modern Dance Education: Teaching Creativity through Teaching Creatively, *Journal of Society for Dance Documentation & History*, 26, pp.4-6.

26) Kim Sue In(2017), pp.55-76.

is an ability unique to an innate genius.²⁷⁾ This conceptualization of creativity suggests that artistic creativity cannot be learned, because it literally is a gift, natural talent of an extraordinary individuals. An artist's creative power originates from the individual's subjective sentiment including inspiration and passionate pathos. The creative process of art is explained by the act of irrational force, distinguished from cognitive abilities.

More recent studies on creativity attempt to explain creativity as an attribute that everybody possesses. This kind of creativity is referred to as ordinary creativity or everyday creativity. As modern welfare states put much effort to public education, creativity has been emphasized to promote students' full-personal development.²⁸⁾ This conceptualization of creativity does not limit the area of creativity only to art but extends it to many areas such as science, politics, religion, administration, sports, education, etc. This approach adheres that creativity can be developed by education and training.²⁹⁾

In regards to these diverse understanding of creativity, I suggest that art in public education takes an ambiguous position. For art majors, it aims to discover and support artists gifted with extraordinary talents, which cannot be taught. As institutional devices cannot control one's subjective urge, impulse, inspiration, and passion, many school subjects give instructions on craft or technique. For non-art-major general public, art education aims to provide a space open for the individual to realize himself in knowing himself. However, in many cases, art education provides a highly controlled environment depending on school curricula.³⁰⁾ Students' art experience remain within the limitations of the existing education system. These paradox and dilemma indicate a fracture between ideal concept of artistic creativity and education systems.

Similar paradox and dilemma is observed in the early period of university dance department. Here, I revisit my discussion on the history of university dance department in my other article,³¹⁾ however this time particularly focusing on shifting understandings of and approaches to creativity. It is known that Margaret H'Doubler, who created the first dance major at the University of Wisconsin, stressed creativity for dance classes. I examine her conception of creativity in order to discuss the following two issues. First, artistic creativity as mental vision has a complex relationship with the ability to actually manipulate the physical medium of art. This issue has been complicated since the gradual separation of art and craft in art history. Moreover, academization of art makes the relationship even

27) Kim Soohyun(2010), Yesulgwa chang-uisong, geuligo yesul-yeongjaegyoyug[Art and Creativity of the Gifted in Arts], *Korean Esthetics*, 9, p.82.

28) Hyun Hye Yeon(2014).

29) Park, Yeon-sook(2011), Yesul-ui talsinbihwawa changjojeog ilsang[Demystifying the Arts Through Creative Daily Life], *Research of Life*, p.135.

30) See Hyun Hye Yeon(2014), 229.

31) Kim Sue In(2016), Hagemunbungwaloseo muyong-ui damyeonseong-e daehan gochal[A Study on the Multilateral Nature of Dance as an Academic Field], *Korean Journal of Dance Studies*, 60(3).

more complicate, because it augments scholarly and intellectual aspects while eliminating elementary courses. H'Doubler's case and later deployment showcases intricate negotiations among diverse perceptions on creativity. Second issue is related to the first one because the results of negotiations are greatly influenced by the providers of classes. In other words, even when creativity is exalted in art education, the structure of education frequently dictates the kinds of creativity that should be exalted. In the end, there exists a logical contradiction in teaching creativity by a centrally-controlled pedagogy. H'Doubler's case hints at a strategical use of creativity to meet the aim and scope of a university. The movement of the discourse about dance in academia illustrates conflicting ideas of art and creativity.

1. Creativity as a mental ability vs. craftsmanship

The aesthetics of romanticism regards artistic creativity as subjective, sentimental, and passionate attribute of an artist. According to this understanding of creativity, art is a product of inspiration, imagination, and pathos. In this sense, creativity is conceived as a mental ability. However, a realization of art is in most cases impossible without physical medium. J. Stolnitz asserts that "Inspiration is, in point of fact, rarely if ever the whole story of artistic creation."³²⁾ Quoting Stolnitz, Kim Soohyun points out that a creation of art cannot be complete without practical manipulation of art media.³³⁾ An artistic ability is basically the ability to control an art medium. In this line of thought, artistic creativity is an ability to handle various functions which an art work as a medium can demonstrate. Similarly, Adler notes that art relies heavily upon a stable craft tradition which must be painstakingly acquired.³⁴⁾

These two distinct conceptualizations of artistic creativity pose a challenge or rather a dilemma for art education. On one hand, academization of art enhanced the professional status of art by accenting the intellectual aspects. One of the extreme cases is the Conceptual artists of the 1960s which "altogether dispensed with the craft of object-making in order to highlight more clearly the purely conceptual and philosophical side of art."³⁵⁾ For them, art meant playful self-expression rather than craftsmanship of manual skills. Adler notes that "it is no longer sufficient for an artist to be simply a good craftsman."³⁶⁾ On the other hand, classes cannot be organized only with conceptual subjects. Especially when the need for establishing the identity of a field of art distinguished from other similar disciplines arises, the attention tends to go emphasizing its unique medium. In addition, since the

32) Jerome Stolnitz(1950), *Aesthetics and Philosophy of Art Criticism: A Critical Introduction*, Houghton Mifflin, p.98.

33) Kim Soohyun(2010), p.83.

34) Adler(1979), p.133.

35) *Ibid.*, p.16.

36) *Ibid.*, p.16.

ideology of modernism stresses the purity of medium, various experiments highlight the practical maneuver of a medium.

The rapid process of academization of art in the 20th century contributed the separation of mastering craft and the origin of art-making. For art education, this frequently meant pronouncing the latter while teaching the former.

In case of H'Doubler's career and the earlier dance education, the vacillating movement around the conceptualization of creativity signals the unstable ground of the separation. H'Doubler was an ardent promoter of creativity. In her book *The Dance* (1925), she writes:

In the old schools of dancing the instructor had the children memorize the dances as the arithmetic master had them memorize their multiplication tables. Under such a system dancing became a mere routine of imitation. It gave the dancer plenty of chance to display his skill in the reproduction of steps which somebody else had devised, but of opportunity for real creative work, it afforded almost none.³⁷⁾

Contrasting to the "old schools," H'Doubler strived to provide the opportunity for real creative work by incorporating long periods of improvised exploration. What is important for my discussion on the separation between creativity as the mental origin and craftsmanship is the object of the improvised exploration. According to Susan Leigh Foster, H'Doubler recognized dance art "the free translation of internal emotional experience into external bodily form."³⁸⁾ In other words, inner impulse as the origin of dance-making transfer to physical medium. However, one first needed to master physical mechanism. The major object of improvised exploration was "the range of motion at each joint, based on [the] study of the skeleton."³⁹⁾ Meanwhile, the origin of artistic impulse was not a subject in this vital physical inquiry. Foster discusses that the creative process of originating a dance remained an opaque process in H'Doubler's education. That depended on the inspiration and genius of the artist. In this way, choreography was distinguished from "composition," which dealt with the analysis of movement in terms of space, time, and weight. While choreography entailed the hyper-personalized process, composition as well as kinesiological knowledge can be taught in universal terms.

Although H'Doubler believed that the mastery over the body can help students freedom of control, she did not mean to cultivate professional dance artist as the locus of freedom. H'Doubler did not fully develop her study about creative process of dance-making. Rather than focusing on training

37) Margaret H'Doubler(1925), *The Dance*, pp.163-164(quoted in Susan Leigh Foster(2009), *Choreography and Choreographer*, in *Worlding Dance*, ed. Susan Leigh Foster (NY: Palgrave Macmillan), p.118).

38) Foster(2009), p.108.

39) *Ibid.*, p.107.

professional dancers, she devoted to educate the human being. While creativity as an mental or spiritual ability linking to genius of the artist was left unstudied by H'Doubler, creativity as free exploration of the medium was highlighted for non-professionals.

I suggest that initial academization of dance was helped by amateurism embedded in H'Doubler's treatment of creativity. It more resembled a free play of an individual, closer to the ideal of the anachronistic bourgeois individualism. However, around 1930s-60s dance departments in the US turned to professionalize dance by highlighting prescribed techniques such as classic ballet, Graham technique, Humphrey technique, and so on. In my other article, I discuss the historical deployment of the shift of dance department from physical education colleges to art colleges. Ballet and modern dance technique have been the centerpiece of professionalization of dance in academia. In the professionalization of dance, mastery of ballet and modern dance techniques has been required as the professional level of craftsmanship and as crucial elements in occupational preparation. However, the emphasis on dance technique was later criticized because it made dance department similar to a conservatory.

Although conservatories differ from general vocation schools, they also differ from universities, whose aims are "to conduct research, to contribute to scholarly knowledge, and to train scholars in the field."⁴⁰ Dance department in art college underlines the practical maneuver of the medium, closer to the model of craftsmanship, rather than artistic inspiration as creativity.

Both H'Doubler's dance class in physical education college and later art college dance department did not provided classes for creativity as the hyper-personalized process. It remained as a unteachable area. This is not a phenomenon restricted to dance. Alder describes art teachers teaching techniques while "hoping that their students' 'creative power' would be stimulated by their own example, the magic of the scene, or even classes focussing upon 'spiritual' development."⁴¹ She continues that "artists' preoccupation with creative potency" made them "easily receptive to mystical-or even magical-systems of thought which promised to help them find and tap new sources of personal power." These instances suggest that education of dance in particular and art in general leave creativity as hyper-subjective mental power as an area that cannot really be taught. In case of H'Doubler, she focused on ordinary creativity rather than extraordinary one, not insisting to produce professional dancers, in part because of the reason discussed in the following section. Dance departments in art colleges and the instances explained by Alder aimed to produce professionals with extraordinary creative power, but relying on "magic" of awakening artistic creativity. While awaiting for their creativity to be awakened, students attend to technique classes.

40) Curtis L. Carter(1976), Intelligence and Sensibility in the Dance, *Arts in Society* 13(2), p.220.

41) Alder(1979), p.133.

2. Creativity in centrally-controlled pedagogy

Many discourses on creativity in education contend that a class needs to provide a creative environment in order to develop creativity of students. For example, Kim Na-Ye discusses creative pedagogy that should foster students' creativity.⁴²⁾ While she identifies "replicable pedagogical principles to foster creativity,"⁴³⁾ she emphasizes the teachers' role, responsibility, and control over the class situation.⁴⁴⁾ Teachers need to implement creative strategies in their teaching.

I suggest that the increased control of teachers molds creativity in such a way of "calculated risks."⁴⁵⁾ Rather than stepping aside from students' path, teachers actively involve in their creative learning. In this way of teaching-learning process, teachers' understanding of the meaning of creativity affect and shape students' experience with great possibility. In addition, as teachers are faithful to school priorities and need, administrative imperatives might outrun the course for creativity.

H'Doubler's case shows how her understanding of creativity helped to shape dance classes for creativity. Intending to firmly distinguish dance in higher education from its theatrical practice, H'Doubler regards creativity foremostly biological principles rather than art principles.⁴⁶⁾ For her, creative dance started from scientific exploration of bodily capacity.

H'Doubler's implementation of creativity had certain characteristics in that it served as an area for women students, for university, and for leisure of amateur. Distinguished from other sports, creative dance was apt to provide non-competitive activity for women students. Distinguished from manual skills, creativity claimed an intelligent area which suit the academic end of university.⁴⁷⁾ Distinguished from professional theaters, her creative dance was for amateurs using it for personal growth. She explains creativity not from the perspective of aesthetics but with its general meaning of 'creative life' and 'productive life.' Creativity is "an innate capacity possessed in some degree by everyone."

Besides her understanding of creativity with particular tendencies and uses, her preference in aesthetics was operative. Rejecting the teaching method of ballet class, which primarily composed of "imitating the teacher," she made students to explore, to improvise, or to invent. However, even though H'Doubler made students to try out different options and asked their opinions, she had certain "right answers" in her mind. Foster points out this as "H'Doubler's own aesthetic preferences," by analyzing a description of H'Doubler's teaching a composition class.⁴⁸⁾ In this description,

42) Kim Na-Ye(2012), pp.1-21.

43) Ibid., p.21

44) Ibid., p.6.

45) Ofsted[Office for Standards in Education](2006), *Creative Partnerships: Initiative and Impact*, London: Ofsted, p.13.

46) Margaret H'Doubler(1976), Dance in Academe: Dance as an Educational Force, *Arts in Society* 13(2), p.328.

47) H'Doubler explains intelligent appreciation for, and application of, force and effort.

48) H'Doubler(1925), p.172 (quoted in Foster(2009), p.108).

H'Doubler asserts that by trying out various options, students would realize that symmetry is balance and repetition is monotony. In addition, her understanding of what the basic compositional precepts are framed students' learning of dance-making.

Furthermore, her maneuver of creativity was operated under the control of external requirements, which was materialized as university authorities. As H'Doubler emphasized creativity for women students differentiated from competitive sports, aesthetic aspects of dance was gradually cultured. However, to survive in a university system, the aesthetic aspect of dance creativity had to be regulated. When H'Doubler organized a performance group of students, the president of the university "asked her to stop because he did not want his institution to become known as 'a dancing school'."⁴⁹⁾ H'Doubler reshaped her class and group activity with terms of movement exploration and demonstration as opposed to choreography and performance. This episode shows that administrative imperatives can intervene the course for creativity.

These instances reveals diverse influences in shaping dance education that heralds creativity. An dance class or art class is not entirely free from constrains as it is commonly believed. Janice Ross points out this discrepancy by noting that "the goal was liberation with strict limits, physical freedoms with social constraints."⁵⁰⁾ On one hand, students were allowed to be free and creative; on the other hand, they could do so only within controlled areas. This instance signals a fracture between the ideal image of creativity and actual academic bureaucracy.

Similarly, Craft points out that the establishment of an appropriate organizational climate for stimulating creativity are limited by a centrally controlled approach to pedagogy. When the school bureaucracy treat "teachers like technicians rather than artists" and "attempts to centrally control both content and teaching strategies in an increasing degree," it is challenging to provide a creative environment.⁵¹⁾ Although Craft suggests that not all curricula are extremely inflexible, general characteristics of a systemic institution inevitably accompany regulations and control. In this respect, artistic creativity in the school system that plans unexpectedness and calculates risks embed incongruity within itself. The following section continues to discuss discordance played by the duet of state system and artistic creativity.

IV. Creativity and State System

Can creativity promoted by state policies? Since the first half of the 20th century, states restarted to

49) see Janice Ross(2002), Where They Danced: Patrons, Institutions, Spaces: Institutional Forces and the Shaping of Dance in the American University, *Dance Chronicle*, 25(1), p.120.

50) Ibid., p.115.

51) Craft(2003), pp.119-120.

actively intervene cultural industry. This time, it actualized in the form of public welfare, which can be classified into two types: welfare for artists and welfare for public. States directly support artists and/or encourage other corporations to support art by tax exemption. Meanwhile, states try to enhance public's accessibility to and participation in art activities. I suggest that these two types of state approach have distinct significations in terms of artistic creativity.

The first type of state support for artists can both promote and oppress artistic creativity that exalts individual autonomy. The four roles of states, which are identified by Hillman-Chartrand and McCaughey(1989), evaluate the degree of supporting-controlling art. The highest support and control of state is identified as “engineer state,” followed by “architect state,” “patron state,” and “facilitator state” with the lowest level of intervention.⁵²⁾ Each model has a varying degree of sharing the role of taking charge of art with free market, carrying distinct pros and cons in terms of artistic creativity.

The Soviet Union, a typical example of engineer state, strived to manage every sector of social system, including culture and art. A rationale for this policy was the idea that art could be free from unpredictability of market when the state provided endowments and granted artists' employment. Artists would follow autonomous creative urge, freed from catering public consumers' tastes and/or previous private patrons' dictation. Under the reign of Vladimir Il'ich Lenine, the policy regarding “organized modernist” contributed the amazing development of modernist experiments in the Soviet Union. Internationally renowned modernist artists, blossomed in this period, included Kasimir Malevich, Vladimir Mayakovsky, Sergei Eisenstein, and Dmitri Shostakovich.⁵³⁾ The period is considered as a positive instance for artistic creativity promoted by state control and support.

However, with the death of Lenin and the start of the Stalin regime, situation changed rapidly. Art needed to propagate socialist ideology. Socialist Realism became the doctrine for all art. The state sponsored artists only when they expressed state as the protector of people. Purely personal and sentimental expression was viewed as demoralization of bourgeois and was criticized. In case of ballet, ornamental numbers and *cords de ballet* was condemned for their formality and vanity.⁵⁴⁾ Censorship was severe. For example, the Bolshoi Ballet's *The Bright Stream*, a ballet created in 1935, tells the story of two farming couple in the Collective Farm. The ballet heralds that “socialist morals prevail over regressive indulgences.” However, it was banned in Stalin's Russia, because “the choreographer had put classical movement on common people, portraying the hero of labor as elegant

52) Victoria Alexander(2003), *Yesulsahoeahag*[Sociology of the Arts], trans. Choi saesbyeol et al, (Seoul: Sallim Books, 2010), pp.247-248.

53) Austin Harrington(2004), *Yesulgwa sahoeilon*[Art and Social Theory: Sociological Arguments in Aesthetics], trans. Jeong Woo-jin(Seoul: Ehak Publishing Co., 2014), p.125.

54) Jae Hwan-Jung(2016), Dwibakkwin gyeolmal; sobieteu yeonbang-eseo wae odeteuwa jullies-eun jug-eum-eul beonboghhaessneunga[A Replaced Endings of “Odett” and “Juliet; The Dynamic Interplay Between Ballet and the Politics in the Soviet Union], *Dance Research Journal of Korea*, 74(3), p.192. Jae Hwan-Jung argues that even under the rule of Stalin, ballet had a niche to exercise its autonomy. However, I suggest that the room for autonomy was relatively tiny to the area where the state control dominated.

and refined.”⁵⁵⁾ This case shows the control of state punishing artistic autonomy when it deviates only the smallest degree.

Yet, neither a liberalistic policy entrusting art to market can satisfy artists’ creativity. In a study of East Germany after the collapse of the Berlin Wall, Rueschemeyer(1993) discusses the constraints bestowed by the state and by the market. He notes that an artist complained about the short of endowment, which disturbed his creative ideas.⁵⁶⁾ Innovative experiments are likely alienated by market, which aims to attract as many consumers as possible.

State endowments for art in democratic states also have a crucial relationship with free market environment. In terms of artistic creativity, Austin Harrington suggests that state sponsorship was not the most powerful stimulus for artistic creativity.⁵⁷⁾ Harrington discusses the study by R. Moulin(1987) which is about the art scene of France since 1880. According to Moulin, state sponsorship goes to artists who already establish their careers in the market. State sponsorship serves to add cultural legitimacy to artists with market-success and to contribute to stabilize their careers.⁵⁸⁾ Harrington suggests that the distrust in state sponsorship result in part from the fact that governmental art organizations in the post-war period had a tendency of preferring projects that can prove the relationship between historical tradition of state and classical humanities, while sacrificing other types of artistic attempts.⁵⁹⁾ In other words, states preferred art projects that served well their political purposes. These studies suggest that state endowments are not panacea for artistic creativity.

Umberto Eco contends that art needs to take a survival struggle rather than being protected by government.⁶⁰⁾ According to him, creative art is innovated everyday and anarchistic. Although endowments and sponsorship may be necessary for artists, those are not the task of government.

Similar to Eco, several scholars point out governmental management essentially contradict the free and autonomous nature of artistic creativity. As a centrally controlling bureaucratic organization, states embarked a rational administration and a planned enactment of art system. As Max Weber argues, the key principle of modern society is rationalization with quantification, predictability, and efficiency. In this sense, Choe Bo Yun and Kim Se Hun suggest that creativity which stresses novelty and originality essentially contracts to state policy, characteristically pursuing elimination of uncertainties.⁶¹⁾ Conducting a critical reflection upon the incongruity, they asserts that a notion that

55) Kristen Legg(May 11, 2012), Ratmanky Puts the Humor in Socialist Realism with The Bright Stream, *Seattle Dances*. <http://seattledances.com/2012/05/ratmanky-puts-the-humor-in-socialist-realism-with-the-bright-stream/> accessed July 14, 2017.

56) Marilyn Rueschemeyer(1993), State Patronage in the German Democratic Republic(quoted in Alexander(2003), p.249).

57) Harrington(2004), p.127.

58) R. Moulin(ed.)(1987), *The French Art Market*, trans. A. Goldhammer(New Brunswick: Rutgers University Press).

59) Harrington(2004), p.129.

60) Umberto Eco(1999), *La Bustina Di Minerva*, trans. Kim Un-chan(Seoul: The Open Books Co., 2004), p.84.

creativity can be promoted by education or policy is a logical contradiction.

The second type of state support for public embeds a similar quandary. Kim Se Hun(2014) points out that the cultural welfare policy operates against artistic creativity because of its objective of public welfare and its regulative nature. He asserts that “the cultural welfare policy tends to more emphasize significance of ‘participation’ and ‘access’ to arts activities which are valued in governmental concerns rather than artistic ‘creativity’....For them, the most important thing is how to get to the wider range of people.”⁶²⁾ As a result, teachers’ professional careers was not regarded as important, and the evaluation of a cultural welfare program reveals no difference from other social welfare program. He also suggests that a cultural welfare program regulated by government hardly contributes developing the participants’ individual tastes and choices. He says “ In the culture and arts activities promoted by the government, there is little room for artistic experience to be hailed for its own sake; rather, it is considered as a means of exercising its governmental power over people and the society.”⁶³⁾ Applying Foucault’s term of governmentality, Kim Se Hun contends that centrally controlled welfare programs are hidden ways of exercising the governmental power over people’s self-government.

To summarize, state support for art generally goes hand in hand with its control over art. Even when state policy pronounce to promote artistic creativity, its bureaucratic nature contracts innovative and anarchistic concept of creativity. Artistic creativity under the dependency on state system exhibits various shapes and colors rather than one dominant image of it with free and autonomous individualism. Power and money are major ingredients that formulate its actual manifestation.

V. Conclusion

When I was teaching a dance class for non-dance major undergraduates, several students asked me how I evaluate their performance presentations in terms of creativity. Some of them asked me how they could improve their creativity, while others refused to take the evaluation result by saying “my friends said that my dance was creative.” Although I provided an evaluation rubric, creativity evaluation remained as a contestable area. However, the university system required quantified results of the students’ achievement. Recalling this experience, I question myself whether my teaching forced my own understanding of creativity upon the students.

The dominant image of artistic creativity conceptualizes innate relationship between art and creativity. Art is commonly perceived as an area where an individual can be true to him/herself, the

61) Choe Bo Yun and Kim Se Hun(2014), p.32.

62) Kim Se Hun(2014), Cultural Welfare: Tensions Between Cultural Orientation and Governmental Concerns, *Journal of Arts and Cultural Management*, 7(2), pp.72-73.

63) Ibid., p.76.

free will of an artist forms the very core of art, and no contextual factors besides aesthetic consideration should disturb the pure creative urge of the artist. This ideal image, however, makes conflict with the real life of art. This study strives to articulate the incongruity and to suggest a possible ways to explain it.

A historical review of the social integration of art reveals that the ideal image was established in the late 19th century and early 20th century. The period witnessed that artists competed in cultural market as independent entrepreneurs. Before this period, it was normal for artists to be dependent on superior patrons of court, church, and aristocrats. Artistic production was regulated by collective work organizations and the clients' needs. In return, they took charge of artists employments. As the artists freed from patrons' dictations and started to compete in market, autonomous and anarchistic individualism attached to the image of artists. However, market could not satisfy the ideal need of artists since market was ruled by public tastes. Approximately from the first half of the 20th century, art once again relied on new patrons, namely school and state.

Schools, particularly universities, provided several merits to artists. They offered job positions with steady income, their intellectual aspects gave a rise to the occupational status of art, and most importantly they freed artists from public tastes. At the same time, they bestowed constrains. Academic regimentation necessarily influenced in shaping art courses. While the ideal image of artistic creativity refers to the very mystic origin of art-making, actual courses structured around the craft of physical media. Inspiration, impulse, imagination, and genius frequently remained as an opaque process. Meanwhile, the importance of fostering creative environment for art education ironically enhances the role of the teacher, resulting in highly possible implementation of the teacher's own understanding of creativity on students learning experience. Both as an art specialists and school employee, teachers have to be responsive to schools' priorities and need. As a result, centrally controlled administration allows artistic creativity be free within the allowed capacity.

States, particularly modern states after the 20th century, provides welfares for artists as well as for public. Although some advocates states' active support for art, many case studies shows that expansion of state's support is not necessarily a panacea for artistic creativity. Bureaucracy of rational administration pursues stability and predictability as opposed to anarchic individualism of the ideal image of artists. Rather than undergirding personal tastes and choices, cultural welfare tends to implicitly exercise the governmental power over people's self-government.

Currently, art education and policy frequently blind to the incongruity, while discriminately underlining the positive side of art classes and cultural welfare for creativity. For example, Office for Standards in Education(2006) in Britain produced a report about a creative partnership project in British education, which indicating that "weaknesses were often not recognised or communicated to schools and creative practitioners."⁶⁴ Choe Bo yeon and Kim Se hun(2014) also points out that the

tense relationship between artistic creativity and the existing order is explicitly or implicitly ignored.⁶⁵⁾ These observations suggest the need for critical reflection on socio-cultural meanings of artistic creativity in academic and socio-political venues.

Even among scholars pointing out incongruity between the concept of artistic creativity and its actual socialization, there exist distinct perspectives on the relationship between art and creativity. While Judith Adler provocatively indicates that art as privileged sanctuary for an autonomy and free individual is an illusion, idealized and glamorized by western culture, Choe Bo yeon and Kim Se hun accept that artistic creativity is essentially a result of free process of creation.⁶⁶⁾ Examining the diverse perceptions of art, creativity, and its social integration, I suggest that more meticulous sociological investigations on what is actually happening in the art related scenes before constructing curricula or cultural programs.

64) Ofsted(2006), p.13.

65) Choe Bo yeon and Kim Se hun(2014), p.26.

66) (28-29)

■ Bibliography

- Alexander, Victoria(2003). *Yesulsahoehag*[Sociology of the Arts], trans. Choi saesbyeol et al. Seoul: Sallim Books, 2010.
- Alder, Judith E.(1979). *Artists in Offices*. New Brunswick: Transaction, Inc.
- Becker, Howard(1982). *Art World*. Berkeley: University of California Press.
- Eco, Umberto(1999). *La Bustina Di Minerva*, trans. Kim Un-chan. Seoul: The Open Books Co., 2004.
- Elias, Norbert(1994). *Mochaleuteu: han cheonjaee daehan sahoe hagjeog gochal*[Mozart: The Sociology of a Genius], trans. Park Mi-ae. Seoul: Munhakdongne Publishing Corp, 1999.
- Harrington, Austin(2004). *Yesulgwa sahoeilon*[Art and Social Theory: Sociological Arguments in Aesthetics], trans. Jeong Woo-jin. Seoul: Ehak Publishing Co., 2014.
- Morris, Gary and Jens Richard Giersdorf(eds.)(2016). *Choreographies of 21st Century Wars*. Oxford: Oxford University Press.
- Moulin, R.(ed.)(1987). *The French Art Market*, trans. A. Goldhammer. New Brunswick: Rutgers University Press.
- Ofsted[Office for Standards in Education](2006). *Creative Partnerships: Initiative and Impact*. London: Ofsted.
- Shiner, Larry E.(2001). *The Invention of Art*. Chicago: The University of Chicago Press.
- Stolnitz, Jerome(1950). *Aesthetics and Philosophy of Art Criticism: A Critical Introduction*. Houghton Mifflin.
- Kim, Na-Ye(2012). Understanding Creative Pedagogy in Modern Dance Education: Teaching Creativity through Teaching Creatively. *Journal of Society for Dance Documentation & History*, 26: 1-21.
- Kim, Soohyun(2010). Yesulgwa chang-uisong, geuligo yesul-yeongjaegyoyug[Art and Creativity of the Gifted in Arts]. *Korean Esthetics*, 9: 79-92.
- Kim, Sue In(2016). Hagmunbungwaloseo muyong-ui damyeonseong-e daehan gochal[A Study on the Multilateral Nature of Dance as an Academic Field]. *Korean Journal of Dance Studies*, 60(3): 17-36.
- Kim, Sue In(2017). Sahoejeog guseongcheloseoui yesul chang-uisong gaenyeom-e daehan gochal: sunsuyesulgaenyeom-ui hyeongseong-gwa muyong-ui pyeon-ibgwajeong-eul jungsim-eulo [A Study of the Concept of Creativity as a Social Structure: Focusing on the Formation of Artistic Dance Based on Individual Freedom]. *Dance Research Journal of Korea*, 75(1): 55-76.
- Kim, Se Hun(2014). Cultural Welfare : Tensions between Cultural Orientation and Governmental

- Concerns. *Journal of Arts and Cultural Management*, 7(2): 63-81.
- Kim, Hyunjung(2017). Hangug muyonghag-ui chang-uisong non-ui yangsang-gwa geu uimi[The Appearance of the Discourse on Creativity in Korean Dance Studies and Its Signification]. *The proceeding of the 22nd conference of The Korean Society for Dance Studies*.
- Carter, Curtis L.(1976). Intelligence and Sensibility in the Dance. *Arts in Society*, 13(2): 210-221.
- Choe, Bo Yun and Kim Se Hun(2014). Sulgyoyugjeongchaeg-eseoui chang-uisong insig-e gwanhan bipanjeog yeongu[A Critical Study of the Concept of Creativity Reflected in the Korean Arts and Cultural Education Policy Context]. *Korean Association of Arts Management*, 30: 5-34.
- Craft, Anna(2003). The Limits To Creativity In Education: Dilemmas For The Educator. *British Journal of Educational Studies*, 51(2): 113-127.
- Foster, Susan Leigh(2009). Choreography and Choreographer. in *Worlding Dance*, ed. Susan Leigh Foster, NY: Palgrave Macmillan.
- H'Doubler, Margaret(1976). Dance in Academe: Dance as an Educational Force. *Arts in Society*, 13(2): 322-335.
- Hyun, Hye Yeon (2014). Eolin-iui jeonsi gwanlam gwajeong-e gwanhan inlyuhageog yeongu[An Anthropological Study on Children's Art Experience in the Exhibitions]. *Media & Performing Arts*, 9(2): 205-230.
- Jae, Hwan-Jung(2016). Dwibakkwin gyeolmal; sobieteu yeonbang-eseo wae odeteuwa jullies-eun jug-eum-eul beonboghaessneunga[A Replaced Endings of "Odett" and "Juliet; The Dynamic Interplay Between Ballet and the Politics in the Soviet Union]. *Dance Research Journal of Korea*, 74(3): 181-200.
- Park, Yeon-sook(2011). Yesul-ui talsinbihwawa changjojeog ilsang[Demystifying the Arts Through Creative Daily Life]. *Research of Life*, 19: 115-155.
- Ross, Janice(2002). Where They Danced: Patrons, Institutions, Spaces: Institutional Forces and the Shaping of Dance in the American University. *Dance Chronicle*, 25(1): 115-124.
- Legg, Kristen(May 11, 2012). Ratmansky Puts the Humor in Socialist Realism with The Bright Stream. *Seattle Dances*. <http://seattledances.com/2012/05/ratmansky-puts-the-humor-in-socialist-realism-with-the-bright-stream/> accessed July 14, 2017.

Received 2017. 7. 15
 Reviewed 2017. 7. 26
 Accepted 2017. 7. 28

A Study on the Relationships Between Creativity and Social Systems

— Focusing on dance in school and state systems —

Kim, Sue In

Sungkyunkwan University

This study discusses the relationship between the concept of artistic creativity and its manifestation in social systems. The dominant conceptualization about artistic creativity presupposes free individualism in artistic creation which depends on inexplicable attributes of inspiration and genius. However, a historical review of the social integration of art reveals that the dominant perception was established in a specific social condition: art market in the late 19th century. Similar to traditional art patrons, school and state systems offer not only support but also constrains. Although art education exalts hyper-personal process of art creation, it cannot be taught, and thus the teaching of actual craft or technique of art media prevails. State policy of sponsoring art has a tendency of artists' depending on state, resulting in engrossment of governmental power over individuals. In general, rational administration of centrally controlled social systems, which pursues stability and predictability, contracts the dominant perception of artistic creativity.

Keywords: Artistic creativity(예술 창의성), Sociology of occupation(직업 사회학), Social system(사회 제도), Art education(예술 교육), Cultural welfare(문화 복지)