

# Current Status of Entrepreneurship and Employment Education and Development Plan for Professional Manpower in the Field of Dancing

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## I. Introduction

The problems of unemployment has emerged in many facets of the society. Recently, the economic competitiveness of culture and arts has taken its place not as an optional, but as a quintessential factor that must be secured. The most prominent reason that tens of thousands of college-graduate artists abandon the career path, whether the motivation be self, willed or not, in their respective field of profession is that the following essential factors are not secured. In addition, the dancing industry in Korea also considers the lack of employment opportunities and reasonable career path after graduation as a serious issue.<sup>1)</sup> It considers the main reason to be rooted in the curriculum, which aims to nurture artists within a rather consistent educational frame, centered on cultivating only professional dancers, as seen in many universities.<sup>2)</sup>

Unemployment rate in the field of culture and arts has been aggravated by overall downfall of societal and economic circumstances and still rising unemployment in other industries as well. It is safe to say that the chances of employment for artists is noticeably lower than for job seekers in other

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1) Cha WhaSook(2012), The Influence of Government Policies and University Education on Entrepreneurship and Start-up: A Case Study of The Craft Field, *Seoul National University of Science and Technology Doctoral thesis*, pp.13-166.

2) Kim KyungSook, and Kim GiWha(2012), Defining the Academic Concept of Korean-Dance For Life and Its Vocational Prospect, *Journal of Korean Dance*, 30(1), pp.21-36.

industries.

A previous research, conducted to learn the occupational ability of dance major students, shows that the majority prefer<sup>3)</sup> to be either dancing instructors or professional dancers. These desired occupations are tilted to professional artists or educators and it can be stated that it is the result of art focused dancing curriculum. The problem seems to have stemmed from the defenseless and incognizant state of the academia in the dancing field that failed to embrace the societal changes as the educational objective of dancing majors became singularly oriented towards art centered thinking.<sup>4)</sup>

However, up until today, dancing is perceived as detached from a regular employment system and its workstation has never left stages and performance halls. On a negative note, it is burdensome to make a sustainable living out of pure art. It has been made even more difficult to hire new recruits in existing national and public dance teams as their quorums have been met and, even when hiring, the quotas are set to be under two or three people, revealing the extremely narrow chances of employment. In addition, these dancers, tied to temporary or contract-based positions, are faced with difficulties due to the unstable nature of the employment pattern.<sup>5)</sup>

It is rather a holistic problem of the culture-and-art industry, than it is a fault of an individual. Therefore, the solution has to be sought within policies and university curricula, the original role of which is to present a direction and to educate methods. Hence, the underlying cause seems to be that the current governmental policies and university curricula either lacked awareness of the new values in the field of cultural arts, or failed to take proper measures to implement the values. What is more problematic than the political confusion lies in the educational sector. How prepared are universities to meet the new values that are socially demanded? Education is a future-oriented activity in its nature. It has to consider the futures of both the society and the apprentices. However, today's university curricula in Korea are very past-oriented and, at the same time, are present-oriented. Generally, structure of curriculum can be established by drawing from three core perspectives: subject-centered, learner-focused, and society-centered perspective. The main educational objective would be transfer and cultivation of knowledge from the subject-centered perspective, maintenance and improvement of the society from the society-centered perspective, and growth and happiness of an individual from a learner-centered perspective.<sup>6)</sup> Within the status quo, a majority of university curricula are subject-centered and the qualitative aspect that can be coordinated along with society-centered curriculum and sustainable individual growth is overlooked.<sup>7)</sup> The education in the art field has not

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3) Kim LeeKyung(2016), The Research on Recognition of National Professional Dancers and Learners for Vocational Competence Development, *The Korean journal of dance studies*, 62, pp.33-45.

4) Retrieved from the same source as the third source (Kim, et al.), pp.21-36.

5) Retrieved from the same source as the second source (Cha), pp.13-166.

6) Retrieved from the same source as the second source (Cha), pp.13-166.

7) Mo InSoon(2008), Research on the Characteristics of Ceramic Education History at Korean Universities, *Korea Society Of Craft*, 11(3), pp.1-15.

met the societal expectations of new values. Also, the current education lacks attention and care given to individual growth and the pursuit of happiness, required for value implementation and realization.

In sum, this aforementioned situation arose from the bounded educational curriculum in dancing majors that aims to cultivate professionals. Therefore, professional dancers with higher education are demanding re-education to transform the professional dancers to reflect the social changes of this age. The meaning of re-education is divided into learning contents not taught in regular curriculum courses, learning new contents in order to quickly adapt to sociocultural changes, and learning to seek new jobs.<sup>8)</sup> The scope of this study lies on the idea of learning about educational contents not taught in the regular curriculum in dance education and of learning new contents in order to be able to cope with the periodic sociocultural changes. First of all, in order to suggest methods to overcome this current situation, it is necessary to understand the problems of current dance-art education and to develop educational programs for re-education of dance experts in response to changes in culture-and-arts environment. Therefore, the study intends to examine the present situation of the re-education program for the cultivation of dance experts and present the directions and milestones of the dancing industry based on the analysis of the status quo. The research questions are as follows :

First, what is the training process for professional dancers?

Second, what is the policy for cultivating young professionals?

Third, how should professional training in the field of dance be accommodated for near future?

## II. Cultivation of Experts in the Field of Dance

### 1. Educational Institution for Experts in the Field of Dance

It is true that, until recently, university dancing has led the nation's dancing industry in every corner. The vibrant activities of university professors in producing artworks as well as in establishing associations in each field has accelerated development of the dance industry . Therefore, university students' active participation, expanded throughout the dance field, not only induced an expansion of dance population, but also helped to establish dance as another form of stage art. These university-based activities have led to spreading of dance majors in many other universities and Ewha Women's University, the first institution to establish a dance major, currently has its graduates take up 30% of the entire faculty members in the institution.<sup>9)</sup>

Dance education can be studied through two lenses: “education through dance” and “education for

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8) Kim LeeKyung(2013), A Study on the Re-education Program of Professional in Dance according to the Environment Change of Culture and Art, *The Korean journal of dance studies*, 43, pp.21-45.

9) Kang, YuRi(2006), The Influence of Jobs seeking Stress on Their Career Maturity Dance Majoring Students, *Dankook University Seoul Campus, Master thesis*, pp.1-84.

dance.” Education through dance considers dance as a tool to achieve success and aims to develop personality and restore humanity. In addition, its educational philosophy focuses on the development of students as individuals and stresses the process rather than the result itself. General dance education in universities falls under this category and holds meaning as a educational means to nurture creativity and cultivate humanity.<sup>10)</sup>

Hawkins(1982) writes that “educational dance is not to dance, but to provide a dancing experience that may help many students appreciate the art in their daily lives” and that “educational dance itself is not an objective, but rather a process of achieving one and that is in consolidation of personality.” Education through dance is seen as an objective function for acquiring professionalism in dance itself, mainly aiming at cultivating artists, choreographers and professional dancers. Also, it attentively explores the value of dance as a qualitative art and places importance on the results rather than the process. As mentioned previously, dance holds its significance as an education that supports the completion of high-quality works and the acquisition of high-level skillsets among professional dancers.<sup>11)</sup> It can be stated that dance for education in professional dance education has its objective in acquiring dance skills themselves and performing the actual dance. Dance education in universities is a performing art based on practical skills, given that the nature of university education is in academic inquiry, and due to the characteristic features of dance art education. 4-year universities in South Korea have the following, though they vary slightly from school to school, as their educational goal.<sup>12)</sup>

These educational goals are oriented towards comprehensive approach to dance education that involves both practical and theoretical studies; e.g. systematic and comprehensive understanding of various practical and theoretical studies, balanced education of practice skill and theory, exploration of various aspects of dance theory and its practice. However, the educational goals of dance departments in these 4-year universities all have the following problems. Firstly, their curricula of dance education in all universities lack distinctiveness and expertise. In other words, each university does not have differentiated characteristics and students are educated according to almost identical curriculum across universities and, therefore, are not receiving specialized professional education. In addition, due to the inability to develop the curriculum of the dance department according to the changes in the environment of the employment market, the employment rate of the dance major graduates has not improved.

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10) Park YunHee(2012), A Study on the Curriculum Improvement for University Dancers in the Changes of Employment Environment, *Sookmyung Women's University, Master thesis*, pp.1-64.

11) Hong AeRyeong(2014), A Study on the art activity for practice in life - The meaning, the ways, and the type of art activity, *Korean journal of culture and arts education studies*, 9(1), pp.19-41.

12) Retrieved from the same source as the 11th source.

<Table 1> Educational Goals of Dance Department in Major 4-year Universities

Name of the University (Year of Est.)	Educational Goal
Korea National University of Arts (1996)	<ul style="list-style-type: none"> <li>- Higher arts education institution that cultivates individuals with expertise and excellence</li> <li>- Creative education with emphasis on creativity through intensive practical education, paralleled with theoretical education in Humanities and Social Sciences to cultivate professional dancers</li> <li>- Classification of majors by (1) Dance Performance, (2) Choregraphy, and (3) Theory</li> </ul>
Ehwa Women's University (1963)	<ul style="list-style-type: none"> <li>- Systematic and integrated understanding of various practical skills and theories about dance</li> <li>- Cultivation of ability to express intellectually and creatively through dance practice and theoretical education</li> <li>- Cultivation of leadership qualities required to become educators, artists, and theorists that proactively lead the society</li> </ul>
Sungkyunkwan University (1989)	<ul style="list-style-type: none"> <li>- Cultivation of ability in individuals that have personality and emotion to contribute to society</li> <li>- Cultivation of creative professional dancers that combine theoretical and practical skills in dance related fields</li> <li>- Cultivation of individuals not only as performing artists, dancers, but also for professionals in other dance related fields</li> </ul>
Sejong University (1967)	<ul style="list-style-type: none"> <li>- Fostering instructorship in teaching theory and arts</li> <li>- Cultivation of high-quality professional dance artists</li> </ul>
Hanyang University (1964)	<ul style="list-style-type: none"> <li>- Discovering aptitude through applying the theory of dance</li> <li>- Application of artistic literacy and knowledge</li> <li>- Fostering instructorship in the Humanities area as dance instructors and in the art field as artists</li> </ul>

Nationally, approximately 2000 university dance-major students graduate every year. This number is a global record, following that of the United States as the second in rank.<sup>13)</sup> However, the dance industry seems to be in its gloomy state as the dance-major college graduates have a narrow room for chances and as the maintenance or abolition debate regarding dance major is constantly brought up to the table.<sup>14)</sup> In order to overcome this reality, many attempts have been made by some within the dance industry.

The goal of Korean dance educational curriculum, which has been growing quantitatively after the 1980s, was set according to the characteristics of respective colleges and produced graduates. A large sum of educational goal of dance departments focused on ‘cultivation of professional dancers’ and employed ‘Practical Skill Trichotomy’, which consisted of ‘Modern Dance, Ballet, and Korean Traditional Dance.’ As a result, there had been a major focus on the practical, leading a standardized, functional education to take place. This phenomenon was maintained for a long time until the

13) Ministry of Culture, Sports and Tourism (2015), *A Study on Jobs for Young Artists - Dance Field*, Seoul: Korea National University of Arts.

14) Dong, DayeSol(2017), *A Study on Social Economic Organization for Creating Jobs of Dance Major in College*, *Kookmin University, Master thesis*, pp.18-102.

establishment of the Korea National University of Arts in 1996. In the late 1990s, universities that employed the curriculum called 「New Trichotomy」 instead of the conventional 「Practical Skill Trichotomy」 began to emerge. For example, established in 1996, the dance institute in Korean National University of Arts divided the curriculum down to ‘Practical, Creative, Theoretical’ and the educational goal was subdivided for each specialization branch.<sup>15)</sup>

Another example would be Kookmin University’s Department of Performing Arts that aimed to cultivate creative leader and challenging choreographers who would make contributions to the society. It operated with a curriculum that had three branches, ‘dancer,’ ‘choreographer,’ and ‘instructor.’ In case of this university, it operates practical skill major courses in accordance with the characteristics of each course. For example, in the case of the instructor course, the contents of the practical exercises for each grade are structured in a step-by-step strategy for the training of dance instructors, and the choreographer course is structured in accordance with the development, planning and operation of the performance contents. In addition, in the 4th year, students are able to experience the field internship by developing the subjects and contents that adhere to the educational goals.<sup>16)</sup>

The Sungshin Women’s University Department of Dance Arts, opened in 2010, operates its dance department with the theme of “convergence,” a keyword that matches the current trend and societal changes that prefer versatile talent. It intends to promote cultivation of pure dancers (ballet, Korean dance), leisure dancers (dance sports, aerobic dance), and Pilates professionals and ultimately nurture creative multi-players through convergent art education that drives national competitiveness in the global culture-and-art industry of the 21th century.<sup>17)</sup>

The employment barrier for dance major graduates has been deemed increasingly serious. Especially, as the dance curriculum in universities emphasize the functional aspect of dancing and as courses are oriented towards practical skills, it is difficult to advance into a different fields in the society compared to those with other major degrees. In addition, as the career path of graduates are limited to joining dance teams, continuing studies in graduate schools, working as a school instructor or an academy instructor, it is true that the range of activities is far from broad. Considering such circumstances, the curriculum of dance department should be re-organized to cultivate professional workforce and to reflect the demand of the society and the voices of dance major students regarding their career. In a rapidly changing society, a university is supposed to embrace the what the reality demands and educate in preparation for the future. In this manner, motivated by academic inquiry and practical training, which is the essence of academic education, dance education, too, should be carried out along with career education to advance into the society after graduation.<sup>18)</sup>

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15) Retrieved from the same source as the 14th source.

16) Retrieved from the same source as the 14th source.

17) Retrieved from the same source as the 14th source.

18) Retrieved from the same source as the 12th source (Park).

## 2. Employment Status of Professionals in the Dance Industry

Dance major students have difficulty choosing other career paths after college because they decide their career relatively early. Therefore, students majoring in dance are more likely to be confused about personal career problems than general college students.<sup>19)</sup> In fact, according to a survey, students in the department of dance expressed more anxiety about their future than the students majoring in other fields. According to Jiho, Ryu(2011), when compared with the general college female college students who viewed their career after graduation as positive most female college students who majored in dance tended to project the career path after college in negative manner. After graduation, female college students who majored in dance preferred to carry out further studies in academia, whereas the general female college students preferred employment. In addition, in the case of prospects for career after graduation, female college students majoring in dance had negative thoughts about career prospects compared to general college female college students regardless of their grade statuses. Also, Korean traditional dancers and ballet majors seemed to be negative about their career, while modern majors prospect their future positively.<sup>20)</sup>

Male dance major students were also expressing negative attitude toward their career path. Except for the few who are highly competent or publicly known, the career path of male dancers is still uncertain. It is also true that male college students who are majoring in dance has a lot of difficulties in their youth due to uncertainty in their career. The survey showed that male dancers are more concerned about economic issues than female students given the special circumstances of having to serve in the military. When dancing is the only occupation, there are financial problems that cannot be resolved. Especially, since they are male, they are not free from the social stereotype, which binds them to financially support the family as a head of household. It is true that the income earned from dance activities only forces one to live an unstable life and, therefore, they are hesitant to choose the dance-related career.<sup>21)</sup>

According to a research conducted by Kyunga Nah and Hyeonjung Park,<sup>22)</sup> among the fields of occupation, the performance sector (dancers or choreographers) topped, scoring 45.3%, followed by the educational sector (dance teacher/instructor or fitness instructor) which scored 34%, and marketing & managerial sector (performance art production and working in culture and arts organization) came last at 8.7%. In addition, in a survey conducted by Youngin Cho<sup>23)</sup> to observe the

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19) Jang, KyungAh(2003), The Effects of Types of Career Intention Decision Making on Attitude of Career Decision Making in Dance-major Students, *Dankook University, Master thesis*, pp.1-58.

20) Ryu, JiHo(2011), A Study on Attitude towards Career Path Decision of Female Students in Dance Major, *Konkuk University, Master thesis*, pp.1-55.

21) Park, JunMyung(2017), Career Exploration of Male University Students in Dance Major, *Chungang University, Master thesis*, pp.1-66.

22) Na KyungAh, and Park HyunJung(2015), A Study on the Job Requirement After Graduation of the Students Majoring in Dance, *The Korean Journal of Dance*, 73(2), pp.39-54.

motivation behind applying to the department of dance among university dance majors, the choice, 'to become a dancer,' ranked the highest(43.2%), and the other choices, 'to study the systematic and professional dance theory' and 'had decided on a specific major,' scored 16.2%, respectively. College students who attended the Department of Dance as dance majors with a prospect to become dancers confirmed that the occupation as a dancer is still the most preferred even after completing university dance education. It seems to be that university dance education, which is still centered on educating practical skill, has not been able to provide perspectives on alternative career paths.<sup>24)</sup>

The conclusions of these previous researches are also seen in a research conducted by the Ministry of Culture, Sports and Tourism.<sup>25)</sup> According to the Ministry of Culture, Sports and Tourism, dance majors prefer the most to become dancers and choreographers, followed by professors or instructors in university institutions or in middle/high school. The top reason for preference was their conceived aptitude.

According to the occupational dictionary published by the Central Employment Information Office of the Ministry of Labor, the number of jobs in Korea is more than 10,000. However, though more than 1,500 new jobs have been created in a recent decade, the number of dance-related jobs have not changed much compared to a few years ago.<sup>26)</sup> In addition, it can be seen that there is no significant change when compared with the classification of dance-related occupation in survey conducted in 2004.

Overall, though employment market in the field of art is poor, employment in the field of dancing is especially worse compared to other art fields. This is because the proportion of freelancers, which is not included in the employment rate, is high. According to the statistics of the National Statistical Office (NSO) in 2014, the ratio of self-employed and freelancer is the highest throughout seven departments in college (humanities, education, engineering, social science, natural science, medicine and arts) with 19.1% from the field of arts, topping the list, and humanities and natural sciences reaching 11.7% and 6.2%, respectively.<sup>27)</sup>

Haejoon Lee and Yoonkyung Lee<sup>28)</sup> conducted a research on career path and organized a variety of career directions and preferences of dance major university graduates. Hyunjung Park<sup>29)</sup> studied the

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23) Jo, YoungJin(2012), A Study on the Reformation of Art Curriculum : a Focus on Dance Major Programs at Korean Univesities, *Chungang University, Doctoral thesis*, pp.1-97.

24) Retrieved from the same source as the 13th source (Dong).

25) Retrieved from the same source as the 14th source.

26) Kim, HanNa(2009), The Effects of Stresses According to Occupations of Graduates in Dance on Satisfaction of Their Works, *Suwon University, Master thesis*, pp.1-63; Jun, Minsoo(2004), A Study on Job Satisfaction in Different Sectors in the Dance Field, *Chungbuk National University, Master thesis*, pp.1-63.

27) Korean Educational Development Institute(2015), <https://www.kedi.re.kr/>.

28) Lee HaeJun, and Lee YoonKyung(2014), Research on Major Satisfaction and Employment Sense of Dance Major University Students, *Official Journal of Korean Society of Dance Science*, 31(2), pp.17-33.

29) Park HyunJung(2015), An Analysis of Employment Preparation and Job Satisfaction of Dance Graduates,

degree of preparation and direction for employment of students graduating as dance majors. Kyungah Na and Yunkyung Jung<sup>30)</sup> emphasized the necessity of seeking within a broader range of career paths for graduates based on organizing data on the release of dance majors into the society and their work status. While various studies have been carried out, there is a difficulty in carrying out actual implementation due to the lack of related policies.

### III. Analysis of Professional Workforce Training Policy

#### 1. Examples of Youth Employment Training Program

The new government presented South Korea's sustainable growth as its main vision and proposed 12 promises to achieve it. The topic of the matter was, of course, jobs. As major domestic industries have been maturing, the growth has been stagnating in the midst of rapid changes in the industrial environment with 'the emergence of the 4th Industrial Revolution.' The government, in response, is making a commitment to expand new growth engines for the future and to support South Korea become an economic powerhouse by leveling up the competitiveness of the manufacturing businesses and mainstream industries. In addition, the government is making efforts to better promote welfare. To make the ends meet, the government has introduced a variety of policies and programs to improve the youth employment scene and to foster professional manpower. The specifics of the policies are as follows.

##### A. Status of Youth Employment Policy Implementation

The government has divided the employment policies of young people into (1) policies by subject or sector, and (2) policies for youth, women, middle-aged, disabled, and foreigners. Among them, youth employment policies are divided into long-term service and asset formation support policy, career search policy, job skill development, job experience opportunity, and overseas employment. The following outlines the specifics of these policies.<sup>31)</sup>

Among the policies of the Ministry of Employment and Labor, it seems that the work experience policy is most suitable for students in the arts and physical education majors, but most of the 40% employed are students in humanities and social studies department. In addition, the students in the department of dance, art and physical education do not seem to be suitable because they set their path from university or high school. It is known that the youth employment academy provides customized

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*The Journal of DSDH*, 37, pp.81-99.

30) Na KyungAh, and Jeong YunKyung(2015), A Study on the current employment status of Dance Graduates, *The Korean Journal of Arts Studies*, 11, pp.119-135.

31) Ministry of Employment and Labor(2017), [www.moel.go.kr/](http://www.moel.go.kr/).

curriculum divided into companies, associations, universities, and private training period. The details will be examined and the applicability to the field of dance will be explored.

<Table 2> Implementation Status of Youth Employment Policy

Category		Contents
Main	Small	
Support in long-term service and asset formation	Young Tomorrow	(Target) Provided to youth aged 15 to over 34 who registered for the Youth Tomorrow Deduction among the participants of the three youth employment support projects (youth internship, employment success package, and work-study program) (Summary) Supporting long-term tenure and asset formation of young man who worked for small to medium-sized companies
Career Search	Operation of University Center for Job Creation	(Target) Universities and industrial colleges, universities equipped with career support organizations (Summary) The Ministry of Employment and Labor, universities and municipalities cooperate to provide one-stop employment services for students, alumni, and local youths
Development of Occupational Skills	Youth Job Academy	(Target) University students, graduates (or prospective graduates) who can work within 6 months after completion, companies, business associations, universities, private academic institutions, etc. (Summary) Provide tailor-made training courses required by the industry in cooperation with business organizations, employers' organizations, etc., and boost youth employment by allowing youths' early entry into labor market
Work Experience Opportunity	Visiting Program at Small and Mid-sized Companies	(Target) 10,000 unemployed youth aged 15 to 34. 40% or more of the participants(budget) for each institution should be selected from colleges of humanities, social studies, arts and physical education. (Summary) Provide young people with experience in various occupational and industrial fields; provide information on well-performing small and mid-sized enterprises and hidden champions; and solve mismatches among SMEs and induce early entry into the labor market
Overseas Employment	Overseas Employment Support	(Target) Those under 34 years of age who are unemployed and who do not have reasons for disqualification to work overseas (Summary) Cultivate manpower that meets the recruiters' demand and by providing customized training for young people who want to work overseas; provide connections to overseas employment through overseas job matching

## B. Youth Employment Academy

The Youth Employment Academy is established under the affiliation of the Ministry of Employment and Labor in order to overcome the reality that highly educated young people aren't able to find suitable jobs. The sharp increase in university enrollment rate resulted in the over-supply of the job-seekers and the university curricula are not able to fulfill the demands of companies. To solve this issue, the Youth Employment Academy was established in order to minimize the mismatch of jobs by narrowing the gap between school education and employment reality by cultivating talented people with practical skills.

www.kci.go.kr

The business of the Academy reflects the crucial abilities and manpower required by industry, universities, and private sector training institutes. Also, the Academy conducts creative training courses by cooperating with universities.<sup>32)</sup>

The details of the content in the above picture are as follows. The operators are divided into 4 sectors: company, business alliance, university, and qualified private training institution. In the case of company-led operator, companies(major corporations or small and mid-sized companies) take the initiative to manage the employment academy. In the case of business alliance-led operator, an organization consisted of business owners, established by laws and ordinances, for industrial development for respective sectors takes the initiative to operate the employment academy. Also, for university-led operation, university accredited by the Minister of Education takes the lead in operating the employment academy. Lastly in the case of the qualified private training institute-led type, training academies, nominated as excellent training institutes under the provision of the vocational capability development training(Article 25-2), lead the operation of employment academy.<sup>33)</sup>

<Table 3> Basic structure of Youth Employment Academy

Category	Company	Business alliance	University	Qualified private training academy
Organization (Subject)	Company	Business group	University	Private training academy with proven excellence
Method of Operation (Means of Participation)	Company +Partnered organization +University	Business group +Company +University	University +Partnered enterprise	Qualified private training academy +University +Partnered enterprise
Subject	Current students and prospective graduates: For a 4-year institution, students in 2nd or 3rd grade; for a 2-year institution, students in the second semester of 1st grade.			
Minimum Requirement	Concluded an MOU with universities to accept students' credits earned in the employment academy as academic credits; Established agreements with universities to direct and connect students to companies with MOU prior to other non-affiliated companies.			

## 2. Cases of Youth Entrepreneurship Education Program

Another job policy of the government is to expand job opportunities and improve the economy through the startups and activation of ventures. Entrepreneurship refers to an activity that one becomes an entrepreneur and refers to an activity that transforms innovation into an economic good by introducing an innovator. Startup is a typical form of entrepreneurship. Recently, this concept has been extended to entrepreneurial activities in social and political forms. Interest in entrepreneurship education in universities is increasing.

32) Retrieved from the same source as the 30th source.

33) Retrieved from the same source as the 30th source.

<b>Development of Business</b>
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<u>Entrepreneurship Education</u>	<u>Provision of Information</u>	<u>Contest</u>	<u>Mentoring</u>
University Entrepreneur Center Seoul Business Academy Smart Venture Institute Korea	Demo Day Rocket Punch Venture Square Startup Weekly	H-On Dream Audition K-Champ Venture Business Contest Social Venture Contest	Future Global Business Support Center IP Didimdol Program Incubating Program

<b>Business Implementation</b>
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<u>Space for Start-up</u>	<u>Incubation</u>	<u>Comprehensive Support</u>	<u>Loan(Guarantee)</u>
Donggeurami Foundation Google Campus, Seoul DeCamp Smart Segyero Nurimteo	One-person start-up business center Gyeonggi Venture Business Center Ulsan Youth Start-up Center	Gyeonggi Cultural Creation Hub Youth Academy of Business Administration	Preliminary Start-up Preclearance Start-up Support Fund Youth Start-up Fund

<b>Business Expansion</b>
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<u>Development Funding</u>	<u>Marketing</u>	<u>Investment</u>	<u>Overseas Advancement</u>
Start-up Cultivation Technology Development Business Collaborative tech start-up with leading ventures	One-person start-up marketing support Smart Segyero Nurimteo Creative Factory support business	You Can Funding Softbank VenturesCommercialization Support	Overseas IT Support Center Smart Segyero Nurimteo Activation of Global Business

<Figure 1> Status of Entrepreneurship Education Program in Student Entrepreneurship Support Center

The Ministry of Education established and supports the Student Entrepreneurship Support Center. The Center for Startup Education was established in 61 universities with the aim of strengthening startup education, spreading the startup culture, and establishing a foundation, centering on the Ministry of Education’s industry - university cooperative project. The Center supports the opening of a university foundation course as a curriculum that allows credits, and the start-up lecture will strengthen the entrepreneurial mindset and make it possible to open the course with consideration for start-up as one of career path. In addition, efforts should be made to reflect the demand for entrepreneurship education in the field-centered curriculum and In order to maintain the long-term perspectives, the Center should develop and operate start-up education programs reflected on each university’s characteristics. In addition, it strives to improve the professionalism of entrepreneurship education teachers such as industry-academia cooperative professors. The program is designed to provide students with the opportunity to complete the training courses of external organizations and provide them with training programs for the interest of entrepreneurship education oriented for the head of the university, the head of the academic affairs.<sup>34)</sup>

34) Retrieved from the same source as the 30th source.

## IV. Conclusion

Art has long been noted for its personal value in improving one's quality of life and the classical value in training one to think creatively. These are aspects that are still emphasized today as the social role of art. Yet the commercial value of art has only gained recent recognition as a positive contributor to society. Obtaining artistry itself is an established process, informed by research conducted over history as well as practical anecdotes. On the other hand, making such artistry commercially viable is a fairly new endeavor; those in the artistic trade must discover the tricks of the process for themselves.<sup>35)</sup>

The college arts curriculum is focused on building technical skills that will prepare students as professionals in their respective fields before they are released into society. In the case of dance, such a professional education often begins in childhood. Many dance majors, however, face unexpected setbacks in the real world that prevent them from working as full-time performers. Given that 2,000 students graduate with dance majors every year, it can be inferred that the majority of dancers in the performance industry work as independent dancers or part-time contractors.

The government expanded its funding for the arts after 2000 and, whereas the effects of funding are becoming realized lately, problems remain in audience development and planning on the artists' part. The artists are far from generating profit on their own, without the help of subsidies. Given the surplus of dance graduates, the early retirement in the dance field, limited full-time positions and the dependence on subsidies, the college dance curriculum should be modified to include not only professional dance training but also an understanding of the market for dancers. Students must be educated in the planning, production, marketing, distribution and profit-generating process. What practical skills can be taught to improve dance graduates' social viability? Is it possible to educate students in both marketing and creation of art? To answer these questions, an understanding of arts entrepreneurship is necessary.<sup>36)</sup>

Forging viable routes for artists is important not only because of the commonly perceived virtues attributed to art itself, but also because of the motivation it affords for artists to devote themselves to the field. In accounting for the commercial value of art as well as its classical value, we must ensure that artists have sufficient incentive to supply art. Easily put, commercial viability is both a value and an incentive — an objective of its own. In obtaining commercial viability as such, startup entrepreneurship is recently recognized as the most effective method.<sup>37)</sup>

The Ministry of Culture, Sports and Tourism and the Korea Arts and Culture Education Service established the Career Center for Young Artists as a sub-branch of the Korea National University of

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35) Retrieved from the same source as the 2nd source (Cha).

36) Na, KyungAh, and Han, SeokJin(2015), Analysis of Curriculum Related to Arts Entrepreneurship in University Dance and Art, *The Korean journal of dance studies*, 56, pp.39-56

37) Retrieved from the same source as the 2nd source (Cha).

Arts, in efforts to encourage arts startups. It seeks to recruit young artist teams with creative ideas and advise them on its business activities. One of its projects is the Ye-Keon- Dae(meaning “for example” in Korean)Project, named by abbreviating “the conversation between artists and consultants” in Korean.<sup>38)</sup> The Ministry of Culture, Sports and Tourism rounded up resources on all conceivable fronts. They sponsored funds helping artists find jobs en route to becoming financially independent, matched artists with professionals in their fields to organize meet-ups and workshops and instituted structured processes dedicated to connecting startups to venture capitals or other organizations. The degree of interest in dance, however, remains low.

In this context, this study proposes the following methods for improving the employment or startup rate in the professional dance workforce. It is necessary to implement policy and education that can secure financial autonomy for the workforce. First, current policies for encouraging dance-related economic activities do not cater to the specialized nature of dance in their design or execution. The policies have had minimal effect in creating economic value from the dance workforce. Further, there is very little awareness or action in the field of startups, which are becoming increasingly important. This has rendered a system where even gathering information about founding a startup is difficult, let alone the emotional justification. Although policies supporting employment and startup in the arts are gaining momentum, they must be modified to address field specializations.

Second, policies to economically invigorate the dance workforce must be coupled with reinforcements in the college dance curriculum. The curriculum should motivate entrepreneurial efforts and provide practical training in product marketing and development, business management and interpersonal communication. Lessons encouraging students to found startups, in particular, are best administered throughout college. As underclassmen, they should have a clear goal of building a commercially viable career and follow a roadmap consisting of achievable steps.

As stated above, government and educational facilities are indispensable actors in the dance workforce’s path to securing employment or startups. In forging such a path, we must define the end goal of the federal policies and education. We cannot recommend all students to either seek employment or found a startup, nor can we force them to become authors. The choice is to be made by the students themselves. This study suggests a new perspective, in which dance is no longer an unviable field but a field qualified to seek out its own economic merit. It also views the field not in terms of artistic products, but in terms of actors, i.e. of the professional dancer workforce. The authors conclude in the hope that this approach not only changes the dancers’ attitude toward their work, but also the society’s attitude toward the field of dance and the dancers making it possible.

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38) Ministry of Culture, Sports and Tourism(2017), [www.mcst.go.kr/](http://www.mcst.go.kr/)

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## Current Status of Entrepreneurship and Employment Education and Development Plan for Professional Manpower in the Field of Dancing

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This thesis studied cultivation policies of and the process of educating youth professional workforce in order to present a viable direction for cultivation of professional manpower in the field of dance. Given the situation where the policy and educational efforts are necessary to procure a self-perpetuating economic power for the professionals in the dancing field, the viable direction is as follows.

First, the policy for economic stimulation in the dancing field needs an improvement. Second, in order to revitalize the economic stability of professional manpower in the field of dance, college education has to be improved along with policy adjustments. Third, dancing should no more stay as an economically low-return target for support but should retain a new artistic perspective to recognize itself as a unit of economic gain. Through this approach, it is expected that not only dancers' own attitude, but also the social perspective toward dancing and dancers alike will change.

**Keywords:** professional manpower in the dance field(무용전문인력), employment in dancing industry(무용취업), dance-related start-up(무용창업), higher education curriculum for dancing(무용고등교육과정), dance-related policy(무용정책)