



2<sup>nd</sup> International Conference

*"Asian New wave in Digital Age"*

Friendship Performance

Performance : 14<sup>th</sup> Dec. 2018, 5:00~6:30 p.m.  
Venue: Chaktomuk Conference Hall

Conference : 18~19<sup>th</sup> Dec. 2018, 8:30~17:30  
Venue: Royal University Fine Arts

- ◆ Khmer : Traditional Apsara dance and Coconut shell dance
- ◆ Korea : Traditional Dance ( Fan dance, Jinju dance, Sanjo dance, Gayageum), and K-pop
- ◆ China : Sa ri lang hua er, Groundless, Mulan fighting spirit Jackdaws paddle

Organized by



**ICAF**  
International  
Culture & Arts  
Forum



**KOICA**  
Korea International  
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## 2<sup>nd</sup>International Conference

# *“Asian New wave in Digital Age”*

### Hosted by:

- International Culture & Arts Forum(ICAF), South Korea
- Royal University of Fine Arts (RUFA), Cambodia
- Beijing Normal University (BNU), China

### Support by:

- Ministry of Culture and Fine Arts (MCFA)
- Korea National Sport University (KNSU)
- Korea International Cooperation Agency (KOICA)
- Phnom Penh Commercial Bank (PPCB)
- The Society of Korea Dance Studies(SKDS)



# Greetings

On behalf of the Organizing Committee of ICAF, we would like to thank you very much for hosting the 2<sup>nd</sup> International Conference at the Royal University of Fine Arts (RUFA) from 14 to 19, December 2018. It is our pleasure to invite organizations from some Asian countries to participate in this conference. The purpose of organizing this conference is to provide the common platform for communicating international exchanges between Cambodia and Korea. We decided on the theme “Asian New Wave in Digital Age” after finished 1<sup>st</sup> conference in June 2018 in Seoul. Therefore under this topic, it will take place at RUFA, Phnom Penh, Cambodia.

This event was organized as a theme for various international cultural exchange opportunities. Also the event will be held in a various ways including: presentation, performance, and discussions with artists, scholars etc., who are experts in their fields from many countries. We look forward to this process, which provides opportunities for participants from all over the world to get mutual benefit, sharing the knowledge and develop the arts and cultural field with experts.

The program will be welcomed by Ceremony and Reception in the evening followed by a full day of more interesting sessions. The schedule of the program includes: 1) Performance, 2) Presentation: Modern architecture & Interior, Music, Dance, Medias and Film. 3) Discussion and roundtable.

We look forward to your participation of culture and arts community around the world. We expected to be participated by 100 guests who are from cultural arts associations in Korea, RUFA professors from Cambodia and arts and culture, as well as scholars from the United Kingdom, France, Germany, Turkey, Thailand, Malaysia and China.



ICAF Committee members

## Time Schedule

<b>08:30-09:00</b>	<b>Registration</b>
<b>09:00-09:05</b>	● <b>Opening ceremony</b> : Dr. Men Chandevy, Vice-Rector of The Royal University of Fine Arts
<b>09:05-09:10</b>	● <b>Greeting Speech</b> :Prof. Dr. Baek Hyun Soon, President of International Culture and Art ICAF, Korea
<b>09:10-09:15</b>	● <b>Keynote</b> : Prof. Dr.HUZhifeng, Professor of Beijing Normal University, China
<b>09:15-09:20</b>	● <b>Keynote</b> : Dr. Noel Robert, Rector of YPC International College, Kuala Lumpur Malaysia
<b>09:20-09:25</b>	● <b>Opening Speech</b> : H.E.SomSokun, Secretary of State, Ministry of Culture Fine Arts, Kingdom of Cambodia
<b>09:25-09:30</b>	● <b>Congratulation Message</b> : Mr. Hahm Jeong Han Chargé' affaires (Acting Ambassador), The Embassy of the Republic of Korea in the Kingdom of Cambodia,
<b>10:00-12:00</b>	● <b>Presentation and Discussion</b>
<b>12:00 -13:30</b>	● <b>Lunch</b>
<b>13:30 -14:00</b>	● <b>Conclusion by Each Group</b>
<b>14:00 –15:00</b>	● <b>Top Special Presentation</b>
<b>15:15-16:40</b>	● <b>Round Table</b>
<b>16:40- 17:00</b>	● <b>Closing Speech</b> : Prof. Yeon-soo Kim, ICAF Committee Members, Progress Report
<b>17:00- 17:10</b>	● <b>Appreciation plaque PPCB</b> : President Chang-moo Shin

■ **Detail schedule of International Conference:**

18, December, 2018

08:30 - 09:00	<b>Registration (RUFA Theatre)</b>
09:00 - 09:40 Opening Ceremony	<ul style="list-style-type: none"> <li>● <b>Opening remark:</b><i>The Royal University of Fine Arts</i> <b>Dr. Men Chandevy</b>, Vice-Rector</li> <li>● <b>Keynote:</b> Prof. Dr. Hyun-soon Baek, President of International Culture &amp; Arts Forum(ICAF), Korea</li> <li>● <b>Keynote:</b> Prof. Dr. Hu ZhiFeng, Professor of Beijing Normal University, China</li> <li>● <b>Keynote:</b> Dr. Noel Robert, Rector of YPC International College, Kuala Lumpur, Malaysia</li> <li>● <b>Opening Speech:</b> H.E.SomSokun, Secretary of State, Ministry of Culture Fine Arts, Kingdom of Cambodia</li> <li>● <b>Congratulation Message:</b> Mr. Hahm Jeong Han Chargéd' affaires (Acting Ambassador), the Embassy of the Republic of Korea in the Kingdom of Cambodia</li> </ul>
09:40 - 10:00	<b>Coffee Break</b>
<p><b>Arrangement:</b></p> <p><b>Preparing to announce the first session</b></p>	

# Conference Open

## ● Session 1: Presentation & Discussion

10:00 -11:40	<b>Modern Architecture &amp; Painting (GroupI: RUFA Meeting Room)</b>	
	<p><b>Cambodia</b>  <b>Moderator: Dr. Men Chandevy</b></p> <ul style="list-style-type: none"> <li>• Prof. ChingChhommony</li> <li>• Prof. Kong Kosal</li> <li>• Mr. IemSokun</li> <li>• Mr. ChhayKarno</li> <li>• Mr. Kim Sokunthearith</li> <li>• Mr. In Sarin</li> <li>• Prof. SoChenda</li> <li>• Prof. Chy Rotha</li> <li>• Prof. TunPuthpiseth</li> <li>• Prof. PreapChanmara</li> <li>• Mrs. Young Ratana</li> <li>• Mr. Hun Tha</li> <li>• Mr. Mao ChheangLeng</li> <li>• Mr. Sam Phonsamkhan</li> <li>• Mr. SoeungVannara</li> <li>• Mr. Pen Sing</li> <li>• Prof. HengMonyphal</li> <li>• Mr. Chan Vitharin</li> <li>• Mr. KeoSamrith</li> <li>• Mr. PhalBouddhis</li> </ul>	<p><b>Korea</b>  <b>Moderator: Prof, Jin-wook Kim</b></p> <ul style="list-style-type: none"> <li>• Tang Yi: Application of Laban Theory in China</li> <li>• Sin-young Ko: The Study of Contents about Korea Masque through an Eyes of OSMU(One-Source-Multi-Use): "Othello and Iago" in Shakespeare</li> <li>• Suk-hoon Yoon: Effects of Auditory Biofeedback on Gait in Chronic Stroke Patients</li> <li>• Kuai Weihua: Exploration of Trinity Education Mode of Aesthetic Education in Universities</li> <li>• Yeon-soo Kim: A Study of new methodology (Focus on Gestalt of inter-subjective)</li> <li>• Semsetti Tabu: Literature as a Space for Exchange: Mapping Contemporary Muslim Women's Diasporic Writing</li> </ul>
10: 00: - 11:40	<b>Music · Dance &amp; Sports(GroupII: RUFA Theater)</b>	
	<p><b>Cambodia</b>  <b>Moderator: Dr. Kim Pinun</b></p> <ul style="list-style-type: none"> <li>• Dr. Hang Rithyravuth</li> <li>• Mr. PenSamol</li> <li>• Mr. Chan Vitharo</li> <li>• Mr. KeoSophy</li> <li>• Mrs. VarBophary</li> <li>• Prof. KiYungRyu</li> </ul>	<p><b>Korea</b>  <b>Moderator: Prof. Kyung-hee Lee</b></p> <ul style="list-style-type: none"> <li>• Kyung-hee Lee: Dance/Movement Therapy and Body Movement Therapy in Korea</li> <li>• Ding, Yi: The Music Education Environment of China: Incorporating Music Education into</li> </ul>

	<ul style="list-style-type: none"> <li>• Prof. Sam Satya</li> <li>• Mr. KrouchSamoeun</li> <li>• Ms. Chum VansodaChivy</li> <li>• Mr. NgetRady</li> <li>• Mr. Park Young Chan</li> <li>• Prof. MohanaNatarajan</li> </ul>	<p>the Environment</p> <ul style="list-style-type: none"> <li>• Myung-ok Han: Buddhist thought and Esthetic Boundaries Inherent in &lt;Seung-Mu&gt;</li> <li>• Jee-young Kim: Religious Expression Patterns of Korean Intangible Cultural Heritage Dances</li> <li>• Hyo-Jeong Kim: Musculoskeletal Injuries in Modern Dance Students</li> <li>• Ki-hwa Kim: Characteristics of Dancing in the Kyonggi Area from the Perspective of Ecological Folklore</li> <li>• Aok Bunthoeun: APSARA DANCE</li> </ul>
10:00 - 11:40	<b>Media and Film (Group III: Faculty of Architecture)</b>	
	<p><b>Cambodia:</b> <b>Moderator: Prof. PhengSytha and Mr. OkBunthoeun</b></p> <ul style="list-style-type: none"> <li>• Mr. Sun Chandep</li> <li>• Mr. Ya Da</li> <li>• Mr. PokPorak</li> <li>• Mr. VornBunsim</li> <li>• Mr. Him Sotitya</li> <li>• Mrs. KhimBophavy</li> <li>• Mr. KolSarou</li> <li>• Mr. VornBunsim</li> <li>• Mr. Tit Narit</li> <li>• Mr. SengSitha</li> <li>• Mr. SourngSopheak</li> <li>• Mrs. ChhimNalin</li> </ul>	<p><b>Korea:</b> <b>Moderator: Prof. Jae-hyung Jung</b></p> <ul style="list-style-type: none"> <li>• Jae-hyung Jung: Virtual Reality in Future Cinema: Origin of the Moving Image and Its Realism</li> <li>• Tao Shuhui: Zhang Tingji's Bronze-script Calligraphy and His Collections</li> <li>• Il-seon Eo: Study on 21st Century Image Aesthetics through Zombie Imaging</li> <li>• Zhang Zhihua,: The Visual Culture of Chinese Internet Drama and Its Causes</li> <li>• Li Yan: Research on the Utilization and Design of Public Space in Beijing</li> <li>• Aok Bunthoeun: PaByn្រEx្រ Cambodian Film</li> </ul>
11:40 – 13:30	<b>Lunch</b>	
13:30 – 14:00	Conclusion by Each Group	

**● Session 2: Top Special presentation (RUFA Theater)**

14:00 – 15:00	<ul style="list-style-type: none"> <li>Loughborough University/ Dr Arianna Maiorani</li> </ul> <p>Title : Kinesemiotics: A Pilot Research on the Interdisciplinary Study of Dance Discourse</p>
	<ul style="list-style-type: none"> <li>Pyeongtaek University / <b>Professor</b> Jin-wook Kim</li> <li>Title: Asia Film Industry Based on Big-data Analytics Technology'</li> </ul>
15:00 - 15:15	<b>Coffee Break</b>

**● Session 3: Round Table (RUFA Theater)**

15:15 - 15:45	<b>Moderate: Prof. Jin-wook Kim / Prof. Dr. Men Chandevy</b>	
	<b>Modern Architecture &amp; Painting (GroupI)</b>	
	<ul style="list-style-type: none"> <li>Prof. Kong Kosal (Architecture)</li> <li>Prof. So Chenda (Fine Arts)</li> <li>Prof. PhengSytha (Archaeology)</li> </ul>	<ul style="list-style-type: none"> <li>Prof. Tang Yi</li> <li>Sin-young Ko</li> <li>Prof. Ji-seon Ryu</li> <li>Prof. Suk-hoon Yoon</li> <li>Prof. Kuai Weihua</li> <li>Prof. Jae-Hyeon Park</li> <li>Yoon-Suk Ju</li> </ul>
15:45- 16:15	<b>Moderate: Prof. Kyung-hee Lee/ Dr. Kim Pinun</b>	
	<b>Music• Dance &amp; Sports (GroupII)</b>	
	<ul style="list-style-type: none"> <li>Dr. Hang Rithyravuth</li> <li>Mrs. Sam Satya</li> <li>Mr. PreapChanmara</li> </ul>	<ul style="list-style-type: none"> <li>Prof. Tang Yi</li> <li>Prof. Myung-ok Han</li> <li>Yong-bock Kim</li> <li>Prof. Hyun-soon Baek</li> <li>Prof. Jee-young Lee</li> <li>Prof. Ki-hwa Kim</li> <li>Prof. Ji-young Yoo</li> <li>Prof. Chang-keun Kim</li> <li>Prof. Hyo-Jeong Kim</li> </ul>
16:15- 16:45	<b>Moderate: Prof. Jae-hyung Jung / Prof. PhengSytha and Mr. OkBunthoeun</b>	
	<b>Media &amp; Film (GroupIII)</b>	
	<ul style="list-style-type: none"> <li>Mr. Ok Bunthoeun</li> <li>Mr. PokPorak</li> </ul>	<ul style="list-style-type: none"> <li>Prof. Hu ZhiFeng</li> <li>Prof. Ran Chang Jian</li> <li>Prof. Tao Shuhui</li> </ul>

		<ul style="list-style-type: none"> <li>• Prof. Il-seon Eo</li> <li>• Prof. Zhang Zhihua</li> <li>• Prof. Li Yan</li> </ul>
16:45- 17:00	<ul style="list-style-type: none"> <li>● <b>Closing : ICAF Committee Members Prof. Yeon-soo Kim</b> (ICAF Executive Committee meeting)</li> </ul>	
17:00- 17:10	<ul style="list-style-type: none"> <li>● <b>Appreciation plaque PPCB: President Chang-moo Shin</b></li> </ul>	

**19 December, 2018( RUFA)**

<ul style="list-style-type: none"> <li>● <b>Session 4 : Presentation by Student (RUFA Theater)</b></li> </ul>	
9:00 – 10:00	<p><b>Moderate : Prof. Yeon-soo Kim</b></p> <ul style="list-style-type: none"> <li>● <b>Poster Session (Dance / Film/ Sports Poster )</b> <ul style="list-style-type: none"> <li>• Ji-yeon Jang·Su-mi Yoon(Dongduk Womens University). Comparing Analysis of 「 Cheo Yong – Stained in blood 」 that Re-created ‘Cheo-yong mu’, Unesco Intangible Cultural Heritage for Humanity</li> <li>• Hee Ju(Cheongju University). The Misen-en-scène of a Character Hwang Jin-yi in Korean films</li> <li>• Min-young Jeong(Cheongju University). A Study on the Application of Multi-Camera Subjected to the Change of Acting Technic in the Digital Era</li> <li>• Ju-eee Jung·Byong-ju An (Kyunghee University). A Study on the Development of Integrated Arts Program of Crafts and Dance for the Prevention of Dementia</li> <li>• Jo-young Yuk·Eun-sim Yang(Korea National Sport University). Effect of Massage Therapy on the Activity Disorder of the Third Lumbar Vertebra</li> <li>• Jo-young Yuk(Korea National Sport University). Psychological and Physical Effects of Massage on Table Tennis Players</li> <li>• In-ha Kim(Cheongju University). A Study on the Public Cultural Performances Production Methods: Focusing on K-POP Concert</li> <li>• Dan-bi Yun·Yi-seul Song· Byong-ju An (Kyunghee University). A Study on the Korean Dance Journalism</li> <li>• Mi-sook Song(Chinju National University of Education). Making Cultural Contents and Making Cultural Brands from</li> </ul> </li> </ul>

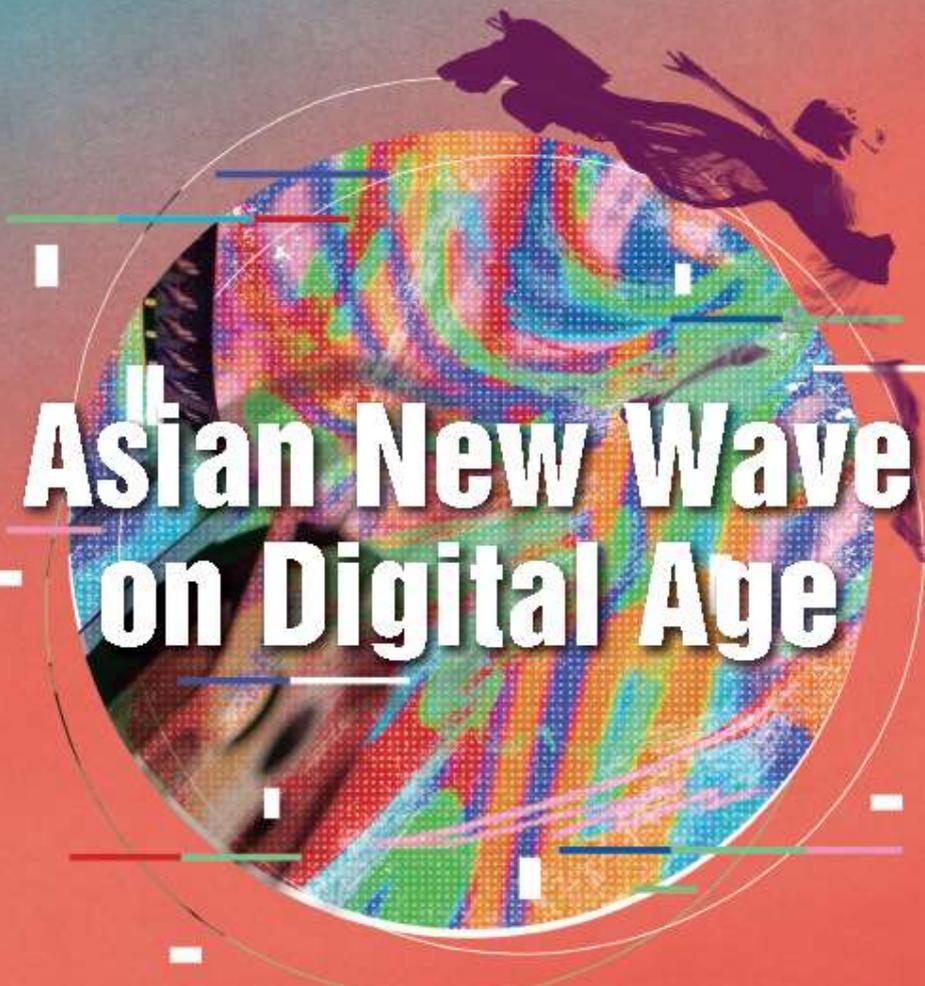
	<p>Korean Traditional Dance</p> <ul style="list-style-type: none"> <li>• Ae-ryung Hong(Seoul National University)·Yeong-wol Park(Chinju National University of Education). A Study on the Depression Prevention Effect of Gymnastic Program for Elderly: Focusing on the Case of Gymnastic Program for Elderly of Senior Citizen Center in Gangnam-gu.</li> <li>• Sun-ae Park(Jinju Folk Art Preservation Association) ·Myung-won Kim(Busan National Gukak Center). A Study on the Staff Notation Transcription of Slow-taryeong Piri Jeongganbo in Jinju Sword Dance</li> <li>• Jean-bok Cha(Chinju National University of Education). Study on Lyric Content and Beats of Binari at Yongin Area: Focused on Binari of Baegam Nongak Leader Cha Yong-seong</li> <li>• Byoung-chang Choi(Chinju National University of Education). A Case Study on Hwaseong Creative Intellectual Education as a Cultural and Art Education of Community</li> <li>• Myung-won Kim(Busan National Gukak Center). A Study on Vietnamese Tíu ĐôMùng Ngoa Jangdan: Focusing on Comparison with Korean Jungmori Jangdan</li> <li>• Mi-sook Song·Hee-jeong Yu(Chinju National University of Education). Improvement of Job Environment for Enhancing Job Satisfaction and Identity of Yongin local Cultural Tour Commentator</li> </ul>
10:00 – 11:00	<ul style="list-style-type: none"> <li>● <b>Stage Session /Dance</b></li> <li>• Ji-hyun Lee (DongDuk Womens University). 1828(Dance)</li> <li>• In-hwa Yang (Ewha Womans University of Education. The Lunar in my Heart(Dance)</li> <li>• Yeun-hwa Kim (DongDuk Womerns University). Chilly Breeze in the Air (Dance)</li> </ul>
11:00-12:00	<ul style="list-style-type: none"> <li>● <b>Workshop Session / Body Action Therapy</b></li> <li>• Professor Cho-Young, Yuk· Yoon-Suk Ju</li> </ul>
12:00-14:00	<b>Lunch</b>
14:00- 15:00	<p>ICAF Executive Committee 2th international conference Report and Evaluation, later, and 3th international conference <b>Where to hold National Country Decision</b>. Attendance of all executive committees of each country, and election of new executive committee. <b>Information on places : which is RUFA head office</b></p>

# Location Map

1. Royal University of Fine Arts  
Address : 72 PreahAngYukanthor Street (19), Phnom Penh



**International Culture & Arts Forum  
2018 in Phnom Penh, Cambodia**



# **Asian New Wave on Digital Age**



Time & Place | Performance- December 14, 2018/ Chaktomuk Theater

Conference- December 18-19, 2018/ Royal University of Fine Arts

Host | International Culture & Arts Forum, Royal University of Fine Arts, Beijing

Normal University, Malaysia YPC International College, The Journal of Korea Dance

Support | Ministry of Culture and Fine & Art (MCF&A),

Korea International Cooperation Agency (KOICA),

Korean Embassy in Cambodia (KEC),

Phnom Penh Commercial Bank (PPCB)

# Conference Program

2018. 12. 18(Tue)/ 8:30-17:00 Royal University of Fine Arts	
<b>Registration &amp; Opening Ceremony</b> <span style="float: right;"><b>8:30-10:00</b></span>	
<b>Opening Speech</b>	▶Dr. Men Chandevy(Vice-Rector of The Royal University of Fine Arts)
<b>Congratulatory Message</b>	▶Mr. Hahm Jeong Han (Chargé d'affaires/Acting Ambassador, the Embassy of the Republic of Korea in the Kingdom of Cambodia)
<b>Welcome Messages</b>	▶H.E.Som Sokun (Secretary of State, Ministry of Culture Fine Arts, Kingdom of Cambodia)
<b>Keynote Speech</b>	▶Hyun-soon Baek (Korea, ICAF President/ Korea National Sport University, Professor)  ▶Hu ZhiFeng (China/ Beijing Normal University, Director of School of Arts Communication)  ▶Datuk Noel Robert (Malaysia/ YPC International College, President)
<b>1. Oral Sessions</b> <span style="float: right;"><b>10:00-11:40</b></span>	
RUFA Meeting Room	<b>Modern Architecture &amp; Painting</b>
RUFA Theater	<b>Music · Dance &amp; Sports</b>
Faculty of Architecture	<b>Media &amp; Film</b>
<b>Lunch Break</b> <span style="float: right;"><b>11:40-13:30</b></span>	
<b>Conclusion of Discussion by Each Group</b> <span style="float: right;"><b>13:30-14:00</b></span>	

<b>2. Top Special Presentation Sessions</b>		<b>14:00-15:00</b>
<b>Theater Hall</b>	<p>►<b>Kinesemiotics: A Pilot Study on the Interdisciplinary Study of Dance Discourse</b> Arianna Maiorani/ Loughborough University, UK.</p> <p>►<b>Asia Film Industry based on Big-data Analytics Technology</b> Jin-wook Kim / Pyeongtaek University, Korea</p>	
<b>Coffee Break</b>		<b>15:00-15:15</b>
<b>Round Table</b>		<b>15:15-16:45</b>
<b>ICAF Executive Committee</b>		<b>16:45-17:00</b>
<b>Closing Ceremony &amp; Photo Time</b>		<b>17:00-17:10</b>
<b>2018. 12. 19(Wed)/ 9:00-12:00 Royal University of Fine Arts</b>		
<b>3. Poster Sessions</b>		<b>09:00-10:00</b>
<b>Theater Hall</b>	<b>Dance / Film / Sports Culture</b>	
<b>4. Stage Sessions</b>		<b>10:00-11:00</b>
<b>Theater Hall</b>	<b>Dance</b>	
<b>5. Workshop Sessions</b>		
<b>Theater Hall</b>	<p>►<b>Body Action Therapy</b> Jo-young Yuk · Yoon-Suk Ju / Korea National Sport University, Korea</p>	<b>11:00-12:00</b>
<b>Closing Ceremony &amp; Photo Time</b>		<b>12:00-12:10</b>

**Tuesday, December 18, 2018**

**10:00~11:40**

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Hyun-Soon Baek / ICAF, President/ Korea National Sport University, Professor **1**

HU Zhifeng / ICAF, Vice-President/ Beijing Normal University, Professor **2**

Datuk Dr Noel Robert / ICAF, Vice-President/ YPC International College of Kuala Lumpur Malaysia, President **3**





Hyun-Soon Baek  
(ICAF, President/ Korea National Sport University, Professor)

I am greatly pleased to have the privilege of delivering this keynote address at the academic forum here in Phnom Penh, Cambodia, the second iconic event following the International Culture & Arts Forum (ICAF) in Seoul, Korea last June. This forum has been established to promote the knowledge of culture and arts and sports by sharing knowledge and information on the culture and arts and communicating among people in Asia and from around the world who are engaging in culture and arts and sports.

Today, we are living in the world where we are able to vividly feel and experience a variety of events happening around the globe in real time with no time and space restraints thanks to the development of the Internet and social networking services. I believe it is time to promote academic communications and to share knowledge about what to prepare and do about what is going to happen in the near future.

The world is now faced with the fourth Industrial Revolution. The first Industrial Revolution is characterized by the introduction of machinery to the handicraft manufacturing industry. The second Industrial Revolution successfully established the mass production system. The third Industrial Revolution opened the era of information technology. And the upcoming fourth Industrial Revolution will lead us to the era of technology revolution that combines a wide range of technologies in various areas, which calls for creating the quality content for the new future. The arts and culture area should be properly merged and integrated with science and technology, creating new knowledge while expanding the concept of traditional culture and art.

We are here today to address these issues. Our forum today is a relatively small scale academic conference among people from several different countries. However, I expect the ICAF to keep up with efforts on academic exchanges in culture and arts, which will result in mutual win-win effects. I hope this forum will serve as a pioneer in promoting and disseminating the knowledge of culture and arts not only among the host countries of the ICAF, including Korea, Cambodia, China and Malaysia but also around the world.

Last but not least, I would like to express my sincerest gratitude to Dr. Heng Sophady, president of the “Royal University of Fine Arts” Dr. HU, Zhifeng from China, and the Principal Datuk Dr Noel Robert from Malaysia for your kindness and contributions to this forum.

I have no doubt about the success of our forum and I hope to see you all again in China and Malaysia in the following years and build up our friendship. Thank you.



HU Zhifeng

(ICAF, Vice-President/ Beijing Normal University, Professor)

I want to congratulate, 2nd ICAF opening ceremony. on behalf of Beijing Normal University - Department of Arts and Media. ICAF seeks to achieve its goal as a global organization. It has Exceptional insight and intense commitment. The ICAF also wishes to harmonize with the arts education of Asia, and the arts of ethnic and national sectors. Through ICAF 's platform internationalization education is explored, and art education is unique by each country. In order to accomplish of this goal From each country in Asia wants to converge By attending together by country. It will be anticipated by the arts education community. It has meaning as community education of academy of art education. We will find together the meaning of community in the field of ethics culture. We want to work together have fusion power of tradition internationalization. I would like to strive to develop ICAF and I want to contribute to the gathering strength and wisdom to grow into a comprehensive art forum.



Datuk Dr Noel Robert  
(ICAF, Vice-President/  
YPC International College of Kuala Lumpur Malaysia, President)

Excellency, Ladies and Gentlemen,

Congratulations to the President and Organizing Committee of the “International Culture & Arts Forum (ICAF) for organizing this forum in the wonderful Royal University of Fine Arts, Phnom Penh, Cambodia.

“Asian New Wave on Digital Age” is such a great theme for the conference and resonates with the aim of Cambodia to become a digital economy by 2023.

Culture is unique to a nation and it is really exciting to see Cambodia embedding digital technology in commerce, culture, arts and dance. Cambodia has so much to offer in arts, architectures, music and dance and digitalising these cultural forms would be a great cultural contribution to the world.

Malaysia too has great cultural diversity with its population consisting mainly of Malays, Indians and Chinese. The rich cultural values in arts, dance, music and religion will be another opportunity to share to the world in the coming forums. YPC International College, Kuala Lumpur, Malaysia together with the Malaysian National Department for Culture and Arts are honoured to participate in this rich cultural filled forum.

We look forward to showing casing Malaysian culture, arts, dance and music in future forums. I have no doubts that the “ICAF 2018 Forum in Phnom Penh, Cambodia” will certainly have a great impact in further promoting culture, arts, dance, music and religion in its pure form to the international community with lasting love and respect for good of mankind.

Congratulations and well done.



**Modern Architecture & Patinting**

**Tuesday, December 18, 2018**

**10:00~11:40**

**Session Chair: Prof. Jin-wook Kim**

**2018Cambodia-Dance-000010**

**Application of Laban Theory in China**

**7**

Tang Yi / Beijing Normal University, China

Li Jinghui / Beijing Normal University, China

**2018Cambodia-Dance-000019**

**A Study on Contents of Korean Masquerade "Othello and Iago" through OSMU  
(One-Source- Multi-Use)**

**10**

Sin-young Ko / Hanyang University, Korea

**2018Cambodia-Sports Culture-000001**

**Effects of Auditory Biofeedback on Gait in Chronic Stroke Patients**

**13**

Suk-hoon Yoon / Korea National Sport University, Korea

Ji-seon Ryu / Korea National Sport University, Korea

**2018Cambodia-Art Technology-000013**

**Exploration of Trinity Education Mode of Aesthetic Education in Universities**

**14**

Kuai Weihua / Beijing Normal University, China

**2018Cambodia-Culture-000001**

**A Study of new methodology (Focus on Gestalt of inter-subjective)**

**16**

Yeon-soo Kim / Kundong University, Korea

Michael Mayer / Bayreuth University, Germany

**2018Cambodia-Culture-000002**

**Literature as a Space for Exchange: Mapping Contemporary Muslim Women's Diasporic Writing**

**21**

Semsetti Tabur / Cumhuriyet University, Turkey



# Application of Laban Theory in China

Tang Yi<sup>a</sup>, Li Jinghui<sup>b</sup>

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## Section 1 - Background and Objectives/Goals

### 1. Background

Laban theory, as a scientific and rigorous movement research system, enjoys high reputation internationally. In 1940, the Laban dance notation was introduced to China from the UK by Dai Ailian, a famous dance educator. Over the past half century, the cause of Laban in China has been glorious in its heyday with the efforts of its forefathers, and has also suffered the decline after being misunderstood. As a result, many dance professionals in China still know little about Laban theory, and few colleges and universities offer Laban courses.

### 2. Objective/Goals

This research paper seeks to study the historical evolution of Laban's theory in China, understand the reasons for its rise and fall, and learn from the lessons from previous unsuccessful experience. By further exploring the reasons for the slow implementation of Laban theory in the field of education in China, I strive to find the path that could ultimately enable the Laban theory to become one of the basic application theories of disciplines in China's higher education, so that dance researchers can establish movement based critical thinking system. In addition, I also hope that, in K-12 education, Laban system could become an effective method of "holistic education" to enable more non-professional movement learners to experience the harmony of body and mind.

## Section 2 - Research Methods

### 1. Literature study

For practical reasons in promoting Laban theory in China, the scope of my literature study will be limited to the existing Laban materials available in Chinese, mainly including the following: three books of Laban dance notation compiled by Mr. Dai Ailian, the pioneer of Laban cause in China from 1984 to 1988, the textbook "Chinese Folk Dance Textbooks and Teaching Law" written by Zhang Lingling and Tan Lianying in 1987, which recorded the dance teaching materials and methodologies adopted by Beijing Dance Academy during the same period and the Chinese version of Dr. Ann Hutchinson's "Labanotation" translated by Luo Bingyu along with a few other Laban researchers including myself.

The above-mentioned literatures cover popular books on both Chinese and international folk dance notations, the practical application of Laban dance notation to record Chinese dances, as well as the introduction of Labanotation theory from an academic point of view by preminent authority in Labanotation. At the same time, the author will

also devote herself to studying how to assist the general Laban learners to navigate through the technicalities largely contained in the above-mentioned professional books.

### 2. Practical application

Since her beginning of the teaching and research work of Laban in 2008, the author has realized that Laban notation and movement analysis are both integral part of the Laban research, and it is necessary to conduct research in both areas at the same time. So for undergraduate and postgraduate students, it is important that the high education institutes to offer both Labanotation and movement analysis courses.

In addition, starting from 2013, the author has launched several movement analysis courses for non professional groups using Laban's educational philosophy. The program mainly target primary and secondary school students, ordinary Laban enthusiasts, juvenile delinquents and vision-impaired children.

In the furtherance of the practical application of Laban in China, in 2014, the author spearheaded the establishment of the first Laban research center in China in Beijing Normal University, and has served as the Executive Director since. This national platform brings together Chinese researchers interested in Laban theory and periodically carries out academic discussions. With the help of international resources, Laban experts from all over the world have been invited to train Chinese university teachers, aiming to disseminate the theory of Laban across all Chinese universities.

### 3. Interviews

Since 2016, more than 20 senior Chinese Laban researchers/experts have been interviewed as part of the initiatives undertaken by the Beijing Normal University's Laban Research Center aiming to capture the know-how, suggestions and anecdotes accumulated those experts in their years of experiences promoting the cause of Laban in China.

### 4. Questionnaires

Since 2013, the author has chaired and participated in more than several dozens of research events on Laban theory and used questionnaires in many occasions to gauge the interest and level of familiarity of Laban among teachers, students and the general public involved in the project.

## Section 3 - Expected results / conclusions / contributions

### 1. Analysis of the rise and fall of historical development

This section will first focus on the lessons learned from the history of promoting and developing the Laban theory in China during the 1980s and 1990s. The events studies will be extensive, including the first group of foreign Laban experts invited to China by Mr. Dai Ailian to train Chinese dance teachers, to the first countrywide promotion of Labanotation throughout China, the first traditional Chinese dance notation recorded with Labanotation, and the first software developed to generate Labanotation on computers.

### 2. Applied research in higher education institutes in China

This section will then discuss why, after decades of dissemination efforts on Laban theory in China, only two or three universities are offering the relevant courses. It will further discuss the practical difficulties faced by the other universities in accepting and promoting the Laban theory. Lastly, the author will, based on her own experience, present her in helping students to establish action thinking mode in the teaching of Laban course.

### 3. Applied Research in China's K-12 education

Lastly, this section will compare the differences between traditional dance education and Laban education by way of case study among K-12 students. Advocating dance education should not only focus on skill learning, but also on "education" for the purpose and "creative dance" for the method of "holistic education" for children. The purpose here is not to perfect the artistic skills, but to let dance, a creative activity, have a positive impact on students' personality and characters.

Key words: Labanotation, Ailiang Dai, dance education

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# A Study on Contents of Korean Masquerade “Othello and Iago” through OSMU (One-Source-Multi-Use)

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## I. Introduction

Today, cultural contents have become a growth industry. From the digital age to the 4th industrial age, it became possible to distribute through a variety of multi-use sources as a single source, and the development of cultural and artistic contents became more possible.

Culture and art content refers to contents belonging to culture and art genres such as literature, music, art, architecture, design, performance, and video. One of the important characteristics of expanding the development of culture and arts contents is the combination with other genres. Originally, the phenomenon that the contents that have been climbed or staged with different genres are presented to the public through complementary and collaborative relationship and other contents are produced clearly.

This phenomenon is not limited to the arts. Recently, many companies, such as the automobile industry and the food service industry, are actively engaged in marketing research and efforts while thinking about art and management together. Also, the development of the Internet has made it a long time ago that the division of traditional cultural areas has become blurred. In the case of classical music, it has been a long time to play the cross-or-lan genre in order to approach the audience more intimately without talking about their classical music. The opera, which is performed only in the opera house, It became a phenomenon before years ago. It is also featured in dramatic plays on the theme of novels, ballet plays using fairy tales, masques that combine classic literature and novels. Through the combination and mixing of these various genres, the creation and development of another art genre are constantly being carried out.

Dance also utilizes OSMU (One Source Multi Use) content with sources that can be accommodated with other genres. One-Source-Multi-Use (OSMU), which means “to digitize a single source and produce it in the most appropriate form suitable for various media and media” A typical example is the Korean masquerade “Othello and Iago”, which reinterprets Shakespeare’s four tragedies “Othello”.

Therefore, this study aims to study Korean masquerade works “Othello and Iago”, one of the examples of applying OSMU as dance contents. In other words, through analyzing the works of “Othello and Iago”, I try to clarify the influence of OSMU contents through the fusion of literature and Korean masquerade. Through this, I hope that the multifaceted academic research of the dance genre linked with the OSMU contents will be continued, and I hope that it will be a basic foundation to develop a step to develop into the ‘globalization of the Korean masquerade’.

## II. Analysis of Korean masquerade “Othello and Iago” through OSMU contents

One-Source-Multi-Use (OSMU) is the first term used in Japan in the early 1980s. The concept of the current OSMU can be seen as a term to describe the industrial effect. The Korea Creative Content Agency defines this as ‘a business structure in which one original works are used in various fields or genres to create high added value’.

In the case of culture and arts, the application of OSMU is linked to the development of an industry that is loved as a new art genre and has a great profit through its artistic economic value. It is no exaggeration to say that Hyundai is the world of OSMU.

“Othello and Iago” is a Korean masquerade that reinterprets “Othello”, one of the four tragedies of Shakespeare, a British poet and playwright. Shakespeare’s “Othello” depicts a process in which Othello, a noble and brave country, suspected and ultimately murdered his wife, Desdemona, as a subordinate of Iago. It expresses intensely and vividly

human vanity, unbelief, jealousy and desire.

The material of this work has already been shown in various artistic performances and adaptations in various art fields such as theater, opera, and musical in Korea. The process of falling into the path of destruction caused by desire of human inner desire and envy of jealousy was presented to the public through various directing through characteristic of each genre.

In the field of dance, “Othello and Iago,” produced by the Masked Dance Dance Preservation Group, “The Temple of the Sky,” was put on stage by Korean masks. This work was selected as a repertoire of this year’s new work, the production room of the year 2018, and the production room of the year 2017, and the possibility and excellence of the work have already been recognized. This performance, consisting of seven acts, A total of three dancers appear for 75 minutes. The music is played live, and it gives a brilliant performance and an explosive orgasm of the boundary between East and West and classical and modern instruments. The changing psychological portrayal of the characters whose characters are wearing their masks and hiding their faces is revealed dramatically and straightforwardly as dramatically directed.

Shakespeare’s “Othello” contains charming characters such as Ocelot, Iago, and Desdemona. The strong love of Othello and Desdemona unravels the process of collapsing with the words of lighter Iago, breathless, as a masquerading mask. The rituals and nervousness of Korean mask plays reveal the problem of contemporary life filled with blank space in itself. The satire of Korean mask drama meets with the classics that endured the weathering of time and brings sympathy to the contemporary audience.

The three talents appearing in the works are Oseong Okgwangdae, Hahoe Yeongsutong Talon, The act of the person is discovered and applied in the dance direction of the Korean masquerade, and a new dancing scene is created. The created Korean masque plays harmoniously with the space, light, and sound that make up the stage, thus achieving a stage spectacle that maximizes Korean dance and emotion, and more effectively directs the human mindfulness.

“Othello and Iago” were based on the world classical literary material and tried to express the Korean mask drama in the present age. This is a traditional art work that can meet the beauty of classical arts. It can be seen as a dance using Korean OSMU contents that combines Korean masques and classical masterpieces with a solid story and stage.

### III. Conclusion

The purpose of this study is to examine the merit and utility value of OSMU contents through the convergence of literature and Korean masquerade through analyzing Korean masquerade works “Othello and Iago”, one of the cases of applying OSMU as dance contents.

In the cultural arts world, movies with high perfection are made into musicals with different content, and other contents such as operas, novels, and animations have been used as movies, musicals, dances, drama, games, characters and the like. It can be seen that OSMU (One Source Multi Use) content is applied with the source that can be accommodated with other genres. It is possible to show synergy effect.

“Othello and Iago” is a traditional art work that can meet the beauty of classical arts. It is a dance using representative OSMU contents that combines Korean masques and classical masterpieces.

Through the utilization of OSMU contents, the creative work that is merged with the Korean masquerade has an advantage that the completed script already exists because it utilizes the contents already possessed. In the case of works that have been proven to the public, the audience and investors are already unfamiliar with it, and it is advantageous and useful that potential audiences can easily come to the theater. I hope that the multidisciplinary research of the dance genre linked with the OSMU contents will continue and hope to become a basic foundation for the development of the ‘globalization of the Korean masquerade’.

Key word: OSMU, OSMU Contents, Korean masks, Shakespeare

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# Effects of Auditory Biofeedback on Gait in Chronic Stroke Patients

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## I. Background/ Objectives and Goals

In order to improve the gait ability of stroke patients, many researchers have used auditory biofeedback that using periodic and rhythmic auditory sensory stimulation as an intervention (Thaut, et al., 2009; Pelton, et al., 2010). Recently, white noise, which is harmless to the human body, has been introduced as a positive method of auditory feedback, but it has not yet been used as an intervention for chronic stroke patients. Therefore, the purpose of this study is to investigate the effect of auditory white noise on the gait of patients with chronic stroke.

## II. Methods

Total of 19 chronic stroke patients (age:  $62.8 \pm 12.0$  yrs, height:  $163.3 \pm 10.4$  cm, body mass:  $63.1 \pm 13.6$  kg, K-MMSE > 24) participated in this study. A three-dimensional motion analysis with using eight infrared cameras was performed and participants' gait parameters for walking with auditory white noise (WW) and without auditory white noise (NW) were measured. In this study, a six-segmented lower body model (left and right of foot, shank and thigh) was used, and a total of 54 reflective markers were attached to the participants' body to identify each segment during gait. Spatio-temporal gait parameters were obtained through experiments and a paired-t test was performed to determine the effect of white noise during gait. The significance level used in this study was  $\alpha = .05$ .

## III. Expected Results/ Conclusion/ Contribution

In this study, statistically significant differences were found between NW and WW in all spatio-temporal gait parameters ( $p < .05$ ). WW showed significantly decreased in double support time and increased in single support time on both side feet compared to NW ( $p < .05$ ). In step length, stride length and gait velocity, WW revealed significantly increased values compare to NW ( $p < .05$ ). In this study, most of the spatio-temporal gait parameters of WW showed statistically significant differences compare with those of NW. These results suggest that white noise induces strong activation of each region of brain by synchronizing the motor area and perception area. Finally this study concludes that auditory white noise positively affects the temporal and spatial gait parameters of patients with chronic stroke.

Key words: Auditory White Noise, Post Stroke Patients, Gait Analysis

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# Exploration of Trinity Education Mode of Aesthetic Education in Universities

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## I. Background/ Objectives and Goals

China has attached importance to aesthetic education since ancient times. With the development of high technology and the process of international economic integration, the intensity of professional and technical education has been strengthened from society to universities. Qian Xuesen, a famous scholar in 2005, once asked, "how can we cultivate first-class elitists? Then, in an interview, Qian Xuesen said, "I think the artistic accomplishment is very important to my later scientific work. It opens up scientific and innovative thinking." In a follow-up interview, he talked about "cultivating innovative talents. A person with scientific innovation ability should not only have scientific knowledge, but also have cultural and artistic accomplishments. No such thing can't be done... " Art education is an important means of aesthetic education. It can be seen that the promotion of aesthetic education to science and technology is self-evident. In 2018, eight old professors of the Central Academy of fine arts wrote to Chairman Xi Jinping about the importance of aesthetic education. When President Xi Jinping wrote back, he affirmed the eight professors' suggestions on the necessity of sustainable development of aesthetic education.

Through the research on this thesis, we can realize the most reasonable method and path to implement aesthetic education. It is particularly important for the whole aesthetic education system to explore the aesthetic education in universities. The aesthetic education in universities is like a foundation. The deeper the foundation, the more towering trees will grow. This thesis try to explore the specific education mode of aesthetic education implementation, and through the implementation of this education mode, promote the further development of aesthetic education in the new epoch.

## II. Methods

Starting with the six basic principles of the development of aesthetic education and the achievements of aesthetic education, the author takes Haidian District, Chaoyang District, Shunyi District and Changping District as examples, including Balizhuang Central Primary School in Beijing, Gonghua Central Primary School in Changping District and Xinghuo Primary School in Haidian District as research objects, and does a survey on the progress of aesthetic education through sending the questionnaire to the relevant teachers. The current situation of aesthetic education is investigated. This survey aims at exploring the new teaching models and methods of aesthetic education, including flipped classroom, MOOCs, micro class, PBL (Problem-Based Learning) and mixed-teaching method.

The main research methods of this thesis are data analysis method and questionnaire survey method. A large number of relevant datas are analyzed, summarized and summarized to help the author to find out the current situation, existing problems and ways of dealing with problems in aesthetic education. These efforts are aimed at drawing more accurate and reliable conclusions and giving more practical suggestions and solutions.

## III. Expected Results/ Conclusion/ Contribution

The result of questionnaire survey shows that at present, 100% of college graduates consciously apply the concept of aesthetic education to practical teaching. Through the integration of related art disciplines, they use the teaching of specific curriculum content as one of the most important means of the application of aesthetic education. However, they rarely use the guidance in the field of crossing art disciplines. In addition, the results of the questionnaire also show the organic relationship among aesthetic education, moral education, intellectual education and physical

education. The author finds that paying attention to the organic combination of knowledge, emotion and behavior can achieve the unity of truth, goodness and beauty in the teaching of various disciplines. It is the urgent time to improve students' overall quality through internalization.

All graduates of higher education believe that aesthetic education should combine classroom activities and extracurricular activities, rather than simply focusing on extracurricular or classroom activities. Aesthetic education should also permeate other channels. We should guide students to understand and show the beauty of lifestyle and youth in a correct way. Through various channels and using various aesthetic factors, students should be trained to be an aesthetic subject and constantly improve their ability to appreciate beauty and create beauty. In the practical teaching activities, the traditional class is still the most important and most commonly used means, followed by Problem-based Teaching (PBL) and mixed-teaching model, however MOOCs and flipped class occupy the least proportion. Thus, the dissemination of the new class models is still in the stage of development. Half of the teachers think that the biggest difficulty in teaching is the inadequate teaching methods, followed by those teachers who think the content of textbooks is too old and feel unfamiliar to new teaching methods.

Thus, art education is an important way to implement aesthetic education. Humanities, social sciences and natural sciences support the development of aesthetic education, and humanities account for the largest proportion. The development environment of aesthetic education is influenced and restricted by family, school and social environment. The trinity education mode is a trigonometric mode that takes humanities as the leading role, and pushes artistic practice forward in parallel with the aesthetic appreciation of classical works.

The commanding of humanities is the understanding of aesthetic education in the context of literature, history and philosophy. Pay attention to the breadth of knowledge and subject, the depth of course and the training of thinking mode. Achieve communication between different cultures and professions, and consider from an interdisciplinary perspective.

Art practice education is not only professional training, it should be abandoned the simple education of professional knowledge and go deeper into the art field to get observation, comprehension and imitation. We should make students burst into interest and establish the lifelong self-cultivation habits of aesthetic education.

The aesthetic appreciation of classical works is to go into the grand theatre or under the guidance of teachers, listening to classical works, expanding artistic horizons and improving artistic taste and accomplishment.

In short, we should shape college students' aesthetic personality and cultivate their artistic accomplishment through the implementation of the trinity education model and the edification of aesthetic education.

Key word: aesthetic education, Trinity Education Mode, Universities

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# A Study of new methodology (Focus on Gestalt of inter-subjective)\*

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## Abstract

The methodology of the social sciences started to rise in Europe in the 1920<sup>th</sup>, while case studies in the United States were development in 1940. The psychological aspect of the experimental research method was the nation. An experimental study has been applied first even in the USA. After that criticism begins Quantitative methods from the 1960, qualitative research is actively since the 1970s in Germany. Different research methods controversy began. The study was in the United States and Europe. You have any questions in a variety of academic backgrounds. In this study I will explain the new methodology.

Key word: Value of Unification (VOU), Inter-Subjective (IS), NewMethodology (NM)

## I . INTRODUCTION

This study is focus on pluralistic society to understand the need for the study of the methodology of knowledge - where does this already begin? The reason is this. Social science happens in a relationship between individuals, though it is necessary to understand the behavior. To understand the changes of behavior and to get to an academic focus is the basic questions of all methodologies, which will allow winning knowledge. This is basic in the academic area. It is also to understand that a community diversity. Quantitative and qualitative research methodologies each helped. In the academic real, but it has its limitations. For example, the safe way to understand the limitations of society will have. In this process, there is a need for research. The aim of the study is the explanation of differences between methods. We have to understand the various social methodological processes - this is the need. To reach this aim there will be used as a new variable in this study. The target is to understand the variables of social phenomena. They can be described as follows: Reflection, awareness, experience is expressed. As a result, inter-subjectivity is created. Thus, by describing inter-subjectivity will ensure objectivity. Inter-subjectivity, can be explained by the knowledge that proves. First, it should reflect the diverse nature of the perspective and should be understand as the beginning of all methodological reflection. Second, to understand the nature of the condition there must be a look on the context. Leading to knowledge is a multidimensional process. Third, we must understand the nature of the reality. Fourth, the knowledge to understand the world stands in relation to understanding procedures of life. Fifth, the study is a must from the nature. Inter-subjectivity leading to the knowledge of the process obtained. Sixth, the objective knowledge is described as inter-subjectivity. This proves to be relevant. Explain the validity and the logical. Research with the aim of achieving the objective factors. Study the nature of factors, reflection, behavior, experiences, inter-subjectivity is the purpose of this study. The method of research will be described. The process of knowledged is covery is important as the procedural. The object of study is the decision-making behavior of the participants. The objective of the study for inter-subjectivity is a process of knowledge creation. Information leading to the inter-subjectivity is described. Inter-subjectivity of the reflection, behavior, objective knowledge will be worked out experience. In this process, the

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knowledge of inter-subjectivity narrow dimensions reached. And the methodology to be procedurally process is finished. Methodology as well as the logical structure is found with the new knowledge. Discovered new knowledge of cause and effect is to create relevance.

## II. STUDIES POCEDURE

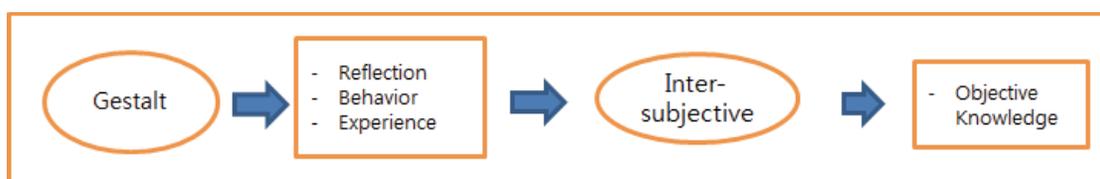
Methodology, the procedure is this. First, the nature of the behavior by introspection appears. Behavior goes through this experience. And inter-subjectivity is reached. The knowledge of the methodology has been reached in the dimension of inter-subjectivity. Objective knowledge of the new concept makes sense. This procedure, called the enemy of knowledge is reduced. In this process, the subjective and the objective is to form a consensus. To explain the methodology of objective knowledge is possible. This methodology is a set of processes. When you understand the nature of the target that is a meaningful reflection. And that knowledge has a fixed meaning. Second, a fixed objective knowledge is knowledge.

This is clearly the feasibility. This is the context of the methodology. This process can be seen as a social phenomenon. Inter-subjectivity of the objective knowledge proves this. To study this academic knowledge is a critical step to reach. Knowledge can be described as the essence of the rationale. First, targeting the reflection the process of the passage to find the truth. Reflect on the knowledge of its shape, from the passage. Second, the nature of the behavior is intended to have. This is the basis. There is a difference in the sense of knowledge of different subjects and actors because the explanation of all human behavior is a reflection of the incident. Third, the nature of knowledge and experience developed in the course of the objective. This is because the possibility that the rule can be found. Having an understanding of behavior and interests. Furth, to understand the nature of subjectivity mutual interests and understanding must be focus. This is of inter-subjectivity in the process of development that is based on objective knowledge. Fifth, the methodology can be explained by procedural differences. This is a mutual sense of subjectivity goes through a process of experience. Knowledge of the configuration of the other actors in concrete. This procedural process is found in the knowledge of the process will be described. First, reflect on the nature of the initiative is to objective knowledge. Experience and reflects the shape and meet and conduct. Objective knowledge of the process of understanding the process by which a combination of reflection and behavioral research. Second, for a given target combined experience means to exchange of the mutual understanding of inter-subjectivity.

Third, the mutual understanding of subjectivity is objective knowledge. In the process of unity in the sense of a common appear. Fourth, understand the subjective nature of any sex. It goes through the process of mutual exchange of meaning. The agreement is implied in the same sense. Objective knowledge is created.

## III. RESEARCH FRAEMWORK

The methodology must describe the nature of the empirical world. And it has brought the study of causality. The reason for this is that the researchers have to study the destination of the true nature of all social phenomena, because it is impossible to understand. In this study the over level of knowledge of the configuration found in a study to understand the process .In addition, the authenticity of the destination and the nature of knowledge and understanding of the shape. Subjectivity and objective knowledge is explained by the interaction. Reflection of behavior is based on experience, then by varying the dimensions of knowledge is scientific knowledge. And it's systematic knowledge, knowledge of structural model of this study, the process of development. Its content is shown in Figure<3-1>below.



〈Figure 3-1〉 Research Model

## IV. CASE STUDY

### *Korea*

One must understand the Fukushima nuclear accident. Sound understanding of the citizens making policy decisions that were studied. And compared. First, it is a political reflection. Practice of behavior does not. Experience, but it does not develop. The understanding of inter-subjectivity, but does not develop objective knowledge and it does not affect the policy decisions. Second, there is an economic aspect. Fukushima nuclear accident brings the need to reflect on. Actual behavior does not be Experience, but in practice is weak. Inter-subjectivity does not develop. Eventually failed to derive knowledge does not reflect policy decisions. Third, the social aspects reflection takes place. Practice and behavior appear personally. The experience was however the development of inter-subjectivity does not. The objective knowledge is not complete. It does not affect the decision. Third, the social aspect was the reflection. But the execution takes place in some other dimensions. The experience was Inter-subjectivity also occur. However, the development of social consensus cannot reach objective knowledge. It does not reach a decision. Fourth, the environmental aspects of the reflection did. However, in practice behavior occurs. Inter-subjectivity also occur and takes place in the form of a small number of aggregate. The objective knowledge does not make a development. There is no unification in decision-making. Fifth, the renewable energy aspect of reflection takes place. Practice of behavior also appears. The experience was indirect. Inter-subjectivity in the need requires. Crucially, however, does not reach objective knowledge. After all did not affect decision-making. The study < Table 4-1 > is described.

<Table 4-1> Case Study

New Methodology		Korea's energy policy				
		Political	Economic	Social	Environmental	Renewable Energy
Knowledge	Reflection	○	○	○	○	○
	Behavior	○	○	○	○	○
	Experience	×	×	○	○	×
Objective Knowledge	Inter- subjective	×	×	○	○	○
	Knowledge	×	×	×	×	×

### *Germany*

The Chernobyl nuclear accident happened in the neighborhood to Germany in the middle of the 1980th. It is to reflect what had been studied. First, there was a reflection on the political side. In terms of the behavior of running at first, but over time that occur in behavior, depending on the reaction takes place. This includes also the experience of energy policy. These events appear to comprehensive knowledge of the policy decision in reflection. Second, understanding of economics is to remark that there has no reflection taken place. The behavior in practice did not appear. It also had not an experience meaning. But here the understanding of inter-subjectivity is practically and must be focus. The development of knowledge of energy policy did not affect policy. Fifth, the social aspect should reflect both the Fukushima and the Chernobyl incidents. Practice and behavior appear wildly. Emphasizes reflection on experience. Inter-subjectivity appears in the form of a concentrate. This is the development of objective knowledge influence policy decisions. Fourth, the environmental aspects of the reflection take place. Practical action to Union Isa kind of experience. Inter-subjectivity collect the agenda. And emphasizes equality. As a result, a consensus is to describe. The Influence on policy decisions. Fifth, renewable energy power are two sides of the reflection. Practice of behavior occurs. Have experience. Inter-subjectivity adds the power of the people is supported. Knowledge in the form of the agreement appears crucial influence on policy decisions. More information is < Table 4-2>.

〈Table 4-2〉 Case Study

New Knowledge		Germany's energy policy				
		Political	Economic	Social	Environmental	Renewable Energy
Knowledge	Reflection	○	×	○	○	○
	Behavior	○	×	○	○	○
	Experience	○	×	○	○	○
Objective Knowledge	Inter- subjective	○	○	○	○	○
	Knowledge	○	○	○	○	○

## V. CONCLUSION

More studies energy policy in Korea and Germany were compared by applying the new methodology. As a result, decision-making processes that affect the reflection, behavior, experiences, inter-subjectivity of knowledge expressed by the objective, the policy has an impact on the decision reaches conclusions. Thus, in the Administration section plays a crucial role in solving social problems, which can be very important that alternative methodological demonstrated. 26 years after Chernobyl, Fukushima nuclear accident happened, two years have passed since then. Energy policy decision is changing. Nuclear power plants are to be disposed of one day and there may be a problem. In order to overcome these probabilities can influence policy decisions making methodology to be used as a party, hoping to finish the study. Inter-subjectivity or as a result of the research in each area were summarized as follows. First, the phenomenology of inter-subjectivity in the life of the world to adopt the perspective of objectivity of individual consciousness, the researchers saw the same thing and at this point is questionable. These parts in terms of a more complementary knows the need for continued research. Inter-subjectivity in the fellowship to consider concurrency to inter-subjectivity. Second, the decision-making inter-subjectivity in hermeneutics that can be used to see that there was inter-subjectivity. But it's also in the process of language and verbal communication previous social consensus process will be described. Administration, especially the implications of the hermeneutic inter-subjectivity can be used as a more practical dimension. And the study found that the livelihood of a performance. However, this section also applies to the far more logical methodology to verify the need to see. Third, mutual subjectivity in criticism integrated and can be applied in a variety of social. And looking at a wider range of inter-subjectivity vision is essential to understand the complex modern society. It also means that it is one of the methodologies to the study was obtained. But also the fact that this part of the technology as a mean to connect the interpretive language and communication inter-subjectivity was applied. In the former rather unique part is insufficient. Fourth, the logical inter-subjectivity results were much higher. In addition, the probability was obtained. Methodology, as well as take advantage of the possibility of the development of scientific knowledge in the social sciences and to take advantage of the reliability and validity can be improved. Through the verification of the reliability of inter-subjectivity can find is that the significance of the study. Counter evidence also proven through a rational process is the objective. However, values and behaviors of individuals is somewhat infringement. This part of the phenomenology of inter-subjectivity is not to limit indicated in the here. Finally, to point out the following: research and reflection exit. To demonstrate the necessity of endless reflection that you need the other hand, the certainty of the inter-subjectivity can contribute to the development of scientific knowledge, knew that. And it can strengthen the theory and the law.

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# Literature as a Space for Exchange

## : Mapping Contemporary Muslim Women's Diasporic Writing

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The proposed paper argues that art, literary studies in particular, can perform a privileged role in representing the social phenomena in different, alternative ways. As suggested by many scholars of cultural studies, social sciences and the humanities, our identities, cultures and social phenomena can be seen as complex processes, performances and articulations.<sup>1)</sup> Accordingly, any endeavor to explore these concepts requires to acknowledge and consider a myriad of processes that shape our individual and social experiences. Art, as a critical and contested space, often participates in the processes in which social, cultural and political phenomena are represented, negotiated and called into question. Without having to be exclusively factual or fictional, works of art can converge real and imagined, individual and social perspective. Art, as a social and cultural practice, charts the complex, relational and intersectional workings of our everyday lives, and has the potential to provide human beings with an orientation to understand, interpret, and interrogate the world.

In the proposed paper, I will first introduce the ways in which I conceptualize literary texts and their criticisms as a body of meanings and knowledge that not only represents existing socio-spatial realities but also promises new possibilities. Situating my research within what I prefer to call spatially oriented literary criticism, I approach literary works as cartographic practices that contest the existing, conventional paradigms and contribute to different, alternative ways of thinking about our socio-cultural experiences. Literary works, I argue, have a unique capacity to capture and reflect the dynamism and the simultaneity of the real and the imagined in people's socio-spatial experiences. Like maps, a literary work is not simply a static representation but an active representational process as well. According to the view that a literary work can both map the world and enable a reader to think of possible new worlds, narrating a story or a poem is also "a form of world-making, at least as much as it is a mode of world-representing, which in the end may come to the same thing" (Tally 49).<sup>2)</sup> Likewise, Aritha van Herk claims: "Mapping, like language, is creation more than representation, and so it is not illogical to think of fiction as cartography. The only way a country can be truly mapped is with its stories" (80).<sup>3)</sup>

The paper will then discuss the ways Muslim diasporic writing, being a contested terrain itself, can be seen as open, dynamic platforms through which a constantly shifting milieu of ideas and debates can be addressed, and narrow, stereotyped representations are called into question. Considering the recent debates and controversies regarding diasporic Muslim identity in Western countries, the social worlds of art, in the sociologist Nilüfer Göle's words, "have provided interactive spaces for cultures and publics otherwise foreign to each other" (7).<sup>4)</sup> Literary works written by diasporic Muslim women writers, in this regard, participate actively in the discourses surrounding the everyday lives of Muslims living in the West, and they bring individual, subjective, and alternative experiences and perspectives into the study of Muslims' individual and socio-cultural experiences. At a time of social fractionalization, aggravated climate of heightened prejudice and mutual, polarizing accusations, these texts play a unique role in bearing witness to lived and otherwise untold experiences, and open a space for critical exchange between individuals and social groups. Lastly, I will analyze Mohja Kahf's novel *The Girl in the Tangerine Scarf* (2006)<sup>5)</sup> as a cartographic text to exemplify my theoretical premises, and examine the ways in which it charts the individual and social experiences of diasporic Muslims living in Western countries.

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1) See, for instance, Stuart Hall, Homi Bhabha, James Clifford, and Mikhail Bakhtin.

2) Tally, Robert. *Spatiality*. Oxon: Routledge, 2013.

3) Herk, Aritha van. "Mapping as Metaphor." *Zeitschrift für Kanada-Studien* 2.1 (1982): 75-86.

4) Göle, Nilüfer. *Islam and Secularity: The Future of Europe's Public Sphere*. Durham, NC: Duke UP, 2015.

5) Kahf, Mohja. *The Girl in the Tangerine Scarf: A Novel*. New York, Carroll & Graf Publishers, 2006.



**Music · Dance & Sports**

**Tuesday, December 18, 2018**

**10:00~11:40**

**Session Chair: Prof. Kyung-hee Lee**

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# Dance / Movement Therapy and Body Movement Therapy in Korea

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## I. Introduction

From the early stage of the 20<sup>th</sup> century, approach of body movement has concentrated on monistic integrity of spirit and body. It draws interests of experts aiming pure art as well as spreads the whole society, so focuses the prevention and therapy for maintainment of individual healthy spirit. Dance education in Korea is focusing on practices of Korean dance, ballet, and modern dance. Korean universities established the department of dance in 1963, there is currently the department of dance in 35 universities, and lots of qualitative and quantitative developments have been made. However, while the discussion of body currently forms new paradigm, dance/movement therapy and body movement therapies are activated by getting out of technique and choreography education in dance. It is related to social and cultural phenomenon that many Korean people are much interested in self-reflection and self-growth by body and spiritual therapy now. Its representative fields can be Dance/Movement Therapy and Body Therapy. The purpose of this study is to examine tendency and status of Korean studies on body movement therapy, called as body re-education wakening kinesthetic perception, Somatic, for plentiful expressions and activities of movement through dance/movement therapy, body alignment, and balance that are one field of psychological therapy.

## II. Current status of Korean dance/movement therapy

Dance/movement therapy is psychological therapy so as to make creative changes for individual emotional, cognitive, physical, and social convergence with movement, dance, and body as a field of art therapy. In Korea, the beginning of dance/movement therapy is the record that neuropsychiatric doctor utilized dance for patients in the 1960s. Actual clinic was applied for schizophrenics at the department of Mental rehabilitation, Seoul National Mental Hospital in 1992. While various fields of arts psychotherapy (Music Therapy, Art therapy ect.) started in the 2000s, Korea started to make saltatory develops.

For the opportunities to activate dance/movement therapy in earnest, graduate school of special therapy, Seoul Women's University established master's and doctoral degrees for the first time in 2001 and a few graduate schools established majors of dance/movement therapy in similar period. Meanwhile, they prepared educational curriculum like America and started to do studies academically and release therapists. After a thesis 'dance therapy' of 1987, the history of Korean dance/movement therapy has been more than 20 years and academic and clinical studies have been actively conducted in various clinical fields.

〈Table 1〉 Research Method Type

Category	Frequency	Percentage
Quantitative Research	173	58.45
Qualitative Research	19	6.42
Case Studies	24	8.10
Literature Reviews	80	27.03
<b>Total</b>	<b>296</b>	<b>100</b>

〈Table 2〉 Current status of Dance/Movement Therapy in Korea

University	Department	Major	Degree
Myongji Univ.	Special Graduate School	Dance/Movement Therapy	M.D
Soonchunhyang Univ.	Graduate School of Healthcare Science	Department of Psychotherapy Dance Therapy	M.D
Seoul Women's Univ.	Graduate School of Professional Therapeutic Technology	Dance/Movement Therapy	M.D Ph.D
Gachon Univ.	Graduate School of Professional Therapy	Movement & Dance Therapy	M.D

For Korean dance/movement therapy, the release of professional therapists through graduate schools and societies is increasing and completion condition of clinic and clinic supervision for becoming a therapy, required by not only graduate schools and societies or associations is strict clinical time same as the condition required by American ADTA because curriculum of graduate schools is managed by dance/movement therapists who studied in America and societies are managed by them. Most of dance/movement therapy related societies or workshops in Korea invite lecturers who are working in American ADAT and make close cooperation with America. Most of academic mechanism of Korean dance/movement therapy is nearly similar to American system.

### III. Current status of Korean Body Movement Therapy

Body Movement Therapy started to be developed in Western society from the 1900s and the area is expanding to new study, Somatic. Ultimate purposes of body movement therapy is to let conductor realize body awareness training, relief from stress, efficiency of attitude and movement, emotional awareness, social awareness, and environmental awareness. In Korea, body movement therapy is popular with new tendency. It rapidly spreads among dancers who intend to prolong dancer's life and prevent dancing injury and general people pursuing well-being culture and is introduced by various methods for improving physical and spiritual health as one of culture.

〈Table 3〉 Body Movement Therapy in Korea

Alexander Technique	Tamalpa
Moshe Feldenkrais	Pliates/Yoga
Ideokinesis	Body-Mind Centering
Irmgard Barteneff	Laban Movement Analysis

Movement education of Somatics viewpoint can applied to not only people majoring in dance but also general people and means systematic education of essential movement theory and movement training method. In Korea, body movement therapy is conducted in schools and private institutions. At present, Pilates and yoga become popular exercises already. Especially, educational program for cultivating experts of Feldenkrais and Tamalpa is conducted in laboratories. On the other hand, Laban Movement Analysis and Irmgard Barteneff theories with long history from the time when introduced to Korea are main subjects in university curriculum and are studied as movement diagnosis tool of dance education and dance therapy.

### IV. Conclusion

Today, Korea is much interested in methodology to learn professional knowledge based on the spot. University education still shows a dull change, but multilateral approach by dance and movement and techniques and training methods applicable actually are found in actual field. In addition, Korean government's interests in young dancers majoring in dance and they provide actual supports so that they can obtain actually applicable licenses. Governmental institutions such as 'professional dance center' or 'cultural promotion center' established various programs of dance education and courses of license and cultivate experts. A few months ago, they cultivate lecturers by inviting dance

education programs for parkinsonian patients and dementia patients from America and England, as a representative example.

If Korean department of dance with history of more than half-century has concentrated on the cultivation of choreographers and dancers for pure art, it's expected to combine dance/movement therapy or body movement therapy to specialized contents and contribute the enhancement of life quality through treatment of human emotion. Therefore, it focuses on even purpose of prevention and therapy for maintaining healthy spirit, so is expected to get the spotlight as the next generation field. At present, dance/movement therapy and body movement therapy get spotlight as new studies with professionalism because seeking of new studies and treatment by body become one social phenomenon in current field of Korean dance education and establish themselves as one phenomenon naturally.

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# The Music Education Environment of China : Incorporating Music Education into the Environment

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## Abstract

1. With the rapid development of social economy, China is witnessing a rapid change in music education, in which the background environment plays an increasingly important role.
2. To analyze the environment of music education in China, I summarize the researches into two aspects: (1) the current situation of music education in colleges and universities; (2) the condition of elementary and middle schools' music education. I will start from the introduction of the scale of higher music education and the structural distribution of its ecological regions, followed by the relationship between the scale of ecological regions and the regional economy development.
3. Then I will discuss the primary and middle school students' music education environment from three aspects of school, family and society. Several humble suggestions will be put forward in the last part.

Key words: music education; background environment; regional development; suggestion

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# Buddhist Thought and Esthetic Boundaries Inherent in <Seung-Mu>

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## I. Purpose and Background of the Study

The purpose of this study is to examine the esthetic boundaries of <Seung-Mu> which was ultimately pursued by the Buddhists by looking at the expressions produced through the existent aspects of Buddhist thoughts inherent in <Seung-Mu>.

Buddhism has led the Korean culture in its long history and tradition, and it was a logic and a spirit in response to the situation of the times. Religiously, it gave people a new meaning and direction of life and sublimated their life into a philosophical life. The Buddhism became a spiritual power for people and was deeply embedded in arts that express their lives. Among them, <Seung-Mu> is a traditional dance which was most influenced by the Buddhism.

The origin of <Seung-Mu> is not known exactly but it is certain that it was influenced by the Buddhism because it produces deep Buddhist emotion. The motion of folding hands together, the sound of Moktak that musically embellishes the beginning and end of the work, the costumes such as Jangsam (Buddhist robe), Gokkal (conical hat), and red Gasa, and Beopgo (Buddhist drum), a dancing instrument that plays a role of a stage set, were all produced from the Buddhist emotion.

This study focuses on the artistic expressions of <Seung-Mu> produced from Buddhist values or philosophical thoughts. We cannot conclude that Buddhism is the origin or the essence of <Seung-Mu>. However, we would like to discuss the effects of the stagecraft symbolized by the Buddhist thoughts contained in Seung-Mu on the artistic creation and the aesthetic boundaries it tried to express. In particular, this study focuses on the composition and contents of Lee Mae-bang style <Seung-Mu>, the 27<sup>th</sup> National Intangible Cultural Asset, and tries to explore the expressive direction methods according to change of each Jangdan(rhythm) and Gwajang and the spiritual boundaries that sublimated the artistic value of Seung-Mu.

## II. Buddhist thoughts and stagecraft inherent in <Seung-Mu>

In Buddhism, the Buddhist way of life with Buddhist value and experiences is called 'Practice' (Jung Kwang-gyun, 2010, p.106) In addition, the Buddhism says that if you remove human desires such as greed, anger, and foolishness out of your mind and learn and practice Buddhist prayers, you can move out of the obsessive mind. <Seung-Mu> expresses the spiritual conflict that tries to escape from the obsessive mind through the road of practice.

While proceeding with the Gwajang of 'Yeombul (Buddhist prayer)→Dodri→Taryeong→Jajintaryeong→Gudgeori' Jangdan, <Seung-Mu> expresses the spiritual world gradually getting out of the obsessed human desire. When the movement of space, which is transformed from the real world to the spiritual world, reaches a climax through the process of striking Beopgo of 'Gudgeori' Jangdan Gwajang, the spirit reaches a comfortable state of mind [state of Nirvana] and resolves the realistic desire.

The Jangdan Gwajang of <Seung-Mu> symbolizes a kind of Yeombup process. 'Yeom' is a mental factor that is awake, one of the mental places in our mind (Jung Kwang-gyun, 2010, p.108). "Yeombul" is a process of meditation [tranquil state of mind] to reach Nirvana by polishing one's mind. As the purpose of Yeombul through meditative practice is to achieve the holiness of Nirvana (Yong-bock Kim, 2018, p.48), the 'Yeombul' Jangdan in the introduction

part is an mental factor that is awake and it shows the internal will. In 'Dodri' and 'Jajintaryeong' Gwajang of <Seung-Mu>. the act of throwing Jangsam toward Beopgo is a meditative practice to reach tranquil state of mind and a strong gesture to get out of agony. The 'Yeombul' Jangdan contains a sense of purpose to get out of oneself in agony.

In Buddhism, the process of achieving holiness aims for a mental state without any agony by achieving so-called 'Nirodhasamāpatti'. 'Nirodhasamāpatti' is a physical and mental state that has achieved a height of tranquility and a state where all senses become highly transparent (Joon-ho C. 2004, p.36). The 'Gudgeori' Jangdan Gwajang in <Seung-Mu> is a process of entering the stage where there is no more agony. The comfortable appearance of dancers wearing Jangsam again after strong expression through Beopgo is interpreted as a state of such 'Nirodhasamāpatti'.

The 'Gudgeori' Jangdan Gwajang changes in such a way as 'Gudgeori→Beopgo (Jajinmori, Dangak)→Gudgeori' and it forms the highest climax part of meditative process. The dancers enter a state of mental transcendence by reaching a state of 'Oneness of God and Man' by striking Beopgo in tranquil state of mind to transcend the reality. When the dancers pray with their hands folded together in a Lotus position, the dance ends with the sound of Moktak. The Lotus position and the sound of Moktak produce tranquil state of mind visually and aurally, respectively. The sitting in Zen meditation is a form of enlightenment and the enlightenment is a content of the image of sitting in Zen meditation. The image of the sitting in Zen meditation is a representative image expression that shows the state of enlightenment. Ending the dancing with a prayer with folded hands means a religious salvation and the continuity of practice at the same time.

### III. Conclusion: Aesthetic boundaries produced in <Seung-Mu>

The aesthetic norm inherent in <Seung-Mu> was culturally formed for a long time by the philosophical, rational, and reasonable spiritual world. In particular, it expresses beauty integrated with virtue in organic relation with the emotion created from religious good of Buddhism. The concept of beauty in Buddhism is pursuing the state of understanding and enlightenment in discussing esthetic boundaries.

The basic space structure of the <Seung-Mu> is divided into a space for Beopgo and a space for dancing around the center of the stage. The space for Beopgo expresses the inner side of the dancer precisely and the dancing movement in the center of the stage shows the will to overcome the agony through Jangsam. Especially, the image of flying Jangsam is a symbol of the will pursuing transcendent life.

The aesthetic boundary expressed in <Seung-Mu> shows a dual space structure through each Gwajang. The space change structure toward the Beopgo expresses a transcendent spiritual world that tries to escape from the agony in reality by repeatedly expressing internal conflicts. By expressing the dancing space in a dual space structure, it visually expresses the inner spiritual world. Specifically, the process of passing through 'Yeombul→Dodri' and 'Taryeong→Jajintaryeong' expresses the process of meditative practice for tranquil state of mind and a strong inner desire to become an 'Enlightened One'.

To sum up, the composition of <Seung-Mu> shows a dual space structure expressing a 'Non-Dual' relation that transcends sacredness and secularity. This dual space structure expresses the entire composition in vertical aesthetic boundary. The vertical aesthetic boundary is evident in concrete aesthetic elements, such as dance movements as if writhing in agony, horizontal flying motion of Jangsam toward Beopgo, and scattering motion of vertical Jangsam. In addition, Beopgo, Jangsam, Gokkal, and Gasa are Buddhist symbols that are sufficient enough to express deepened spiritual world.

In conclusion, the red Gasa in <Seung-Mu> expresses a strong will for meditative practice and the inner will to overcome the given situation is expressed by the image of Jangsam flying and scattered high. It looks like that Gokkal, which scarcely covers the face, symbolizes the upward inner spiritual boundary. In addition, vertical spiritual boundaries of the sacredness and secularity are expressed through the horizontal movement toward Beopgo in dancing space, esthetically expressing the upward spiritual world.

Key words: Seung-Mu, Buddhism, Meditative practice, Buddha-recollection, Esthetic boundaries

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# Religious Expression Patterns of Korean Intangible Cultural Heritage Dances\*

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## I. Introduction

Dance reflects the culture of the time and must be the first art form created by humans. Korean dancing will also find its aesthetic basis through the Korean view of the world that has continued from ancient times under the cultural background of Korea. The purpose of this study is to find out the aesthetic grounds of Korean dance by analyzing the aspect of religiosity among the items of Korean intangible cultural heritage dances and to understand the various changes that can be observed in Korean dance. I would like to present it.

## II. Main subject

In any country, ancient dances, regardless of race, are closely related to religion. Dance and religion symbolize the world view of the ancients with a complementary value system. This can be found in the Jecheon ceremony, which is an intensive form of art. Through this, we can grasp the aesthetic sense of Korean dance that it is the oldest religion before the introduction of other religions. It is a unique ritual in which gods and human beings interact with each other through the ak(樂)ga(歌)mu(舞) centered on shamanism, a branch of primitive religion distributed in Northeast Asia. It developed into dance. As they became fear of natural phenomena, they worshiped nature as a magical form, and performed the ritual of primitive faith by linking animals with spirit. According to the development of agricultural culture, abundance ceremonies were performed as tribal units, and intermediary roles mediating them emerged as their chiefs, forming a unified society, through which they performed a ceremony of origin and gratitude in thanksgiving. This dance developed as a factor of Jecheon consciousness and national events.

In addition, forms of shaman dance are the imitation of Juri Muro and witchcraft of worshipping Jiomi moo and Ilshin who pray for the rain after the evil spirits. Dances in the murals of Goguryeo, Sanggummu, Gijin tseokgi, It is a labor factor. And martial arts and acrobatic factors include martial arts dancing to win victories in war. It is divided into entertainment and dancing, which is a dance of entertainment, such as court dance for praying for the national treasure.

As such, the religiosity of shamanism that has continued from ancient times has been implicitly influenced by ritual dance, play dancing, and art dance, which are clearly seen in farming ritual dance and dance.

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\* This work was supported by the Ministry of Education of the Republic of Korea and the National Research Foundation of Korea (NRF-2017S1A5B4056054)

In the Three Kingdoms period, dance began to be completed in its full form and Buddhism played a part in separating it into its own art. The Buddhist tradition has been established as an opportunity for dance to grow into art, and has a strong character as national governing ideology and loyalty Buddhism.

The purpose of the Buddhist religion is the instrumental dance of Baekje, shamanism of Silla, Palgwanhoe, Youndunghoe, and Bumpae, Gukbup the which was performed at lanterns and temples.

Confucian ideas emphasized power through dancing instead of the chief's sense of common people and emphasized morality when moving from tribal union to ancient state. The Bicheonmu of Goguryeo tombs is based on the spirit of the gods and Taoism, and Taoism has emphasized the religious phenomena of Yubun, especially around the Unified Silla Period. Thus, the dance personality in the amalgamated religious culture can be seen to be in the same direction as in the ideological aspect. In particular, Hoguk Temple of Silla Buddhism is the Dragon King of the donghae reflect thoughts. A defensive believer can be seen as implicit in the moral defense of the king and the gods. The dances for the soul and body of the gallery can be seen as a choreographer with the shamanistic experience of the guardian spirit after a certain ordeal. Cheoyongmu, an old tree of the palace, is fixed by the composition of the dance and the arrangement of the costumes, the ball, and the blue-hwang black white.

As such, the religious form is based on shamanism, a indigenous religion of Korea, and the religious characteristics of a unique practice that embraces foreign religions such as Buddhism, Confucianism, and Taoism have permeated Korean history and formed dance. This can be found as the spirit of tradition and philosophy of life that lives in our dance, and it is also responsible for the current dance art.

In Korea, dance from ancient times is based on shamanistic primitive religious ideas that pray for abundant production and blessing, and is based on this direct or indirect exchange of shamanistic ideas, such as Buddhism, Through this process, the Korean intangible cultural asset dancing event can be concluded as a symbolic form of art dance, ritual dance of a conscious aspect, and an action dance.

However, due to the individualistic nature of modern religion, it is also defined as different from the communality, regionality, and commonality that traditional religions emphasize. The diversity of intangible cultural asset dancing found in the modern era and the differences in traditional religious characteristics have shown that it is no longer easy to understand Korean dance only in regional and cultural categories.

Changes in the relationship of modern Korean intangible cultural asset dancing, changes in concept of archetypal, play, and artistic dances of different types across regional boundaries, and different perceptions of 'conventional' ideas have been made in local settings.

### III. Conclusion

Only when an on-site analysis of how an intangible cultural asset dance event is performed as an aesthetic expression can it be regarded as a complex work of art that expresses the beauty of the sublime, elegance, spleen and framework. Therefore, we will find out the aesthetic expression patterns of intangible cultural assets that guarantee their artistic value through aesthetic expression and thus the practical approach of the intangible cultural asset dance, which is more widely regarded as a future culture through acquisition of artistic value. Based on the results discussed above, a strategy to succeed the intangible cultural asset dance as a creative cultural content with a unique identity should be devised.

Key word: Nationally Designated Intangible Cultural Heritage, Religious nature, Expression Patterns

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## Musculoskeletal injuries in modern dance students

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Modern dance companies, with fewer dancers and smaller budgets than ballet companies, often do not have the resources to provide in-house management of musculoskeletal injuries or prospectively conduct injury surveillance



Modern dance differs from ballet, not only in the frequent lack of footwear (e.g. soft slippers and pointe shoes in ballet), but also in the athleticism required for performing choreography in diverse dance genres



- Injuries in smaller companies put greater strain on healthy dancers, who must cover for injured company members
- An injury-related costs strain the finances of companies with smaller budgets



Table 2. Work weeks, performances and exposure.

Block	Block-1	Block-2	Block-3	Block-4	Block-5
<b>Work weeks*</b>					
Company-1	42 ± 3	39 ± 3	39 ± 1	38 ± 4	42 ± 1
Company-2	35 ± 2	33 ± 1	36 ± 1	32 ± 3	32 ± 1
Total	38 ± 4	36 ± 4	37 ± 2	35 ± 5	37 ± 5
<b>Touring weeks*</b>					
Company-1	26 ± 4	20 ± 4	21 ± 1	20 ± 3	23 ± 3
Company-2	20 ± 2	20 ± 3	19 ± 1	17 ± 2	18 ± 2
Total	23 ± 2	20 ± 3	20 ± 1	19 ± 3	21 ± 3
<b>Rehearsal weeks</b>					
Company-1	10 ± 0	14 ± 1	13 ± 2	12 ± 2	13 ± 2
Company-2	13 ± 1	13 ± 2	15 ± 1	13 ± 1	12 ± 1
Total	11 ± 1	14 ± 1	14 ± 2	13 ± 1	13 ± 1
<b>Performances*</b>					
Company-1	173 ± 15	151 ± 18	135 ± 12	162 ± 10	168 ± 24
Company-2	60 ± 3	70 ± 19	89 ± 15	67 ± 5	97 ± 11
Total	117 ± 63	110 ± 47	112 ± 28	114 ± 53	133 ± 42
<b>Hrs exposure/dancer*</b>					
Company-1	1562.5 ± 114.6	1450.0 ± 108.3	1450.0 ± 43.3	1437.5 ± 142.0	1562.5 ± 21.7
Company-2	1300.0 ± 57.3	1225.0 ± 21.7	1337.5 ± 21.7	1200.0 ± 99.2	1212.5 ± 43.3
Total	1431.5 ± 165.0	1337.5 ± 141.6	1393.8 ± 68.8	1318.8 ± 170.1	1387.5 ± 194.1

Annual weeks, performances and exposure hours were calculated per year and the mean of 3-yrs per block is reported.

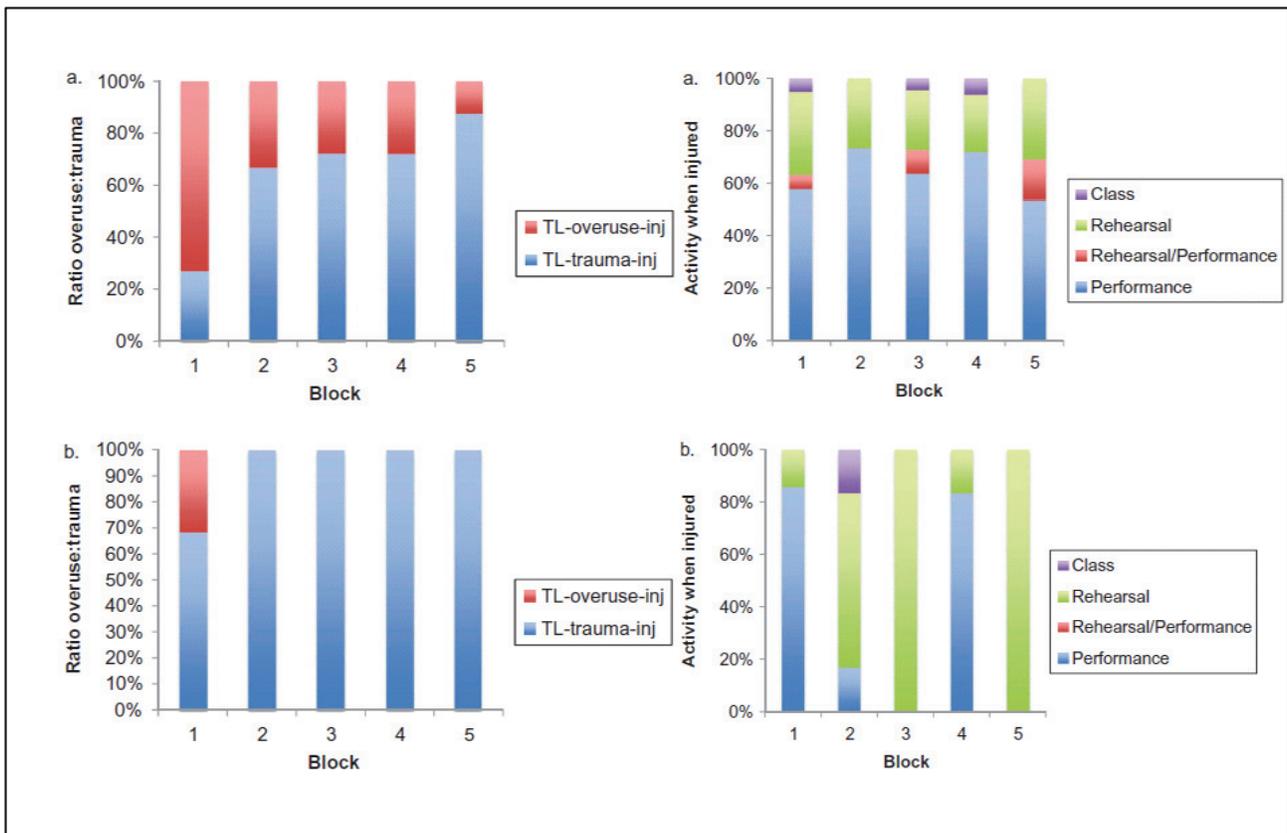
Abbreviations: Hours, hrs.

\* Differences between companies,  $p < 0.001$ .

Shaw Bronner et al (2018)

Table 3. Injuries and lost time per 1,000 hrs exposure.

	Block-1	Block-2	Block-3	Block-4	Block-5	Total
	# (rate)	# (rate)	# (rate)	# (rate)	# (rate)	# (rate)
<b>WMSI</b>						
Company-1	84 (0.61)	47 (0.36)	62 (0.47)	101 (0.79)	56 (0.40)	350 (0.52)
Company-2	27 (0.58)	12 (0.26)	16 (0.32)	14 (0.33)	6 (0.16)	75 (0.33)
Total	111 (0.60)	59 (0.33)	78 (0.43)	115 (0.67)	62 (0.34)	425 (0.47)
<b>WMSI Trauma-inj</b>						
Company-1	22 (0.16)	20 (0.15)	33 (0.25)	60 (0.47)	26 (0.18)	161 (0.24)
Company-2	10 (0.21)	9 (0.20)	11 (0.22)	8 (0.19)	6 (0.14)	44 (0.19)
Total	32 (0.17)	29 (0.16)	44 (0.24)	68 (0.40)	32 (0.17)	205 (0.23)
<b>WMSI Overuse-inj</b>						
Company-1	61 (0.44)	27 (0.21)	28 (0.21)	41 (0.32)	29 (0.21)	186 (0.28)
Company-2	16 (0.34)	3 (0.07)	4 (0.08)	6 (0.14)	0 (0.00)	29 (0.13)
Total	77 (0.42)	30 (0.17)	32 (0.18)	47 (0.28)	29 (0.16)	215 (0.24)
<b>TL-inj</b>						
Company-1	36 (0.26)	15 (0.11)	23 (0.17)	32 (0.25)	13 (0.09)	119 (0.18)
Company-2	9 (0.19)	6 (0.13)	2 (0.04)	6 (0.14)	2 (0.05)	25 (0.11)
Total	45 (0.24)	21 (0.12)	25 (0.14)	38 (0.22)	15 (0.08)	144 (0.16)
<b>TL-trauma-inj</b>						
Company-1	10 (0.07)	10 (0.08)	17 (0.13)	23 (0.18)	10 (0.07)	70 (0.10)
Company-2	6 (0.13)	6 (0.13)	2 (0.04)	6 (0.14)	2 (0.05)	22 (0.10)
Total	16 (0.09)	16 (0.09)	19 (0.10)	29 (0.17)	12 (0.07)	92 (0.10)
<b>TL-overuse-inj</b>						
Company-1	26 (0.19)	5 (0.04)	6 (0.05)	9 (0.07)	2 (0.01)	48 (0.07)
Company-2	3 (0.06)	0 (0.00)	0 (0.00)	0 (0.00)	0 (0.00)	3 (0.01)
Total	29 (0.16)	5 (0.03)	6 (0.03)	9 (0.05)	2 (0.01)	51 (0.06)



Ligamentous laxity score ranging from 0 (tight) to 9 (hyperlax)

- Passive opposition of the thumb to the flexor aspect of the forearm (2 points, one point per hand)



- Passive hyperextension of the fifth metacarpal phalangeal joint beyond 90 degree (2 points, one point per hand)



- Forward flexion of the trunk with knees straight and palms flat on floor (1 point)



- Hyperextension of the elbows by 10 degree or more (2 points, one point per arm)



- Hyperextension of the knees by 10 degree or more (2 points, one point per leg )



Sequence / Points	Problem	Assessment (circle)
<b>2nd Position grand plié</b> at barre 0-4 pts	Lumbo/pelvic stability lordosis-ant tilt / tucking-post tilt Hip: maintenance of turnout Knee: rolling in Ankle/foot: pronation	Prob / WNL Prob / WNL Prob / WNL Prob / WNL
<b>Développé a la seconde</b> from 1 <sup>st</sup> position to 90° at barre Port de bras: 2 <sup>nd</sup> position 0-5 pts (stance)	Lumbo/pelvic stability: lordosis-ant tilt / tucking-post tilt Hip: maintenance of turnout Hip: sitting in hip / pulling off hip / no movement (no shift to one leg) Knee: rolling in Ankle/foot: pronated / supinated	Prob / WNL Prob / WNL Prob / WNL Prob / WNL Prob / WNL
<b>Jumps in 1<sup>st</sup></b> (no barre) Port de bras: 1 <sup>st</sup> position 0-4 pts	Lumbo/pelvic stability lordosis-ant tilt / tucking-post tilt Hip: maintenance of turnout Knees: rolling in on landing Ankle/foot: heavy / no heel strike	Prob / WNL Prob / WNL Prob / WNL Prob / WNL

## Demographics and screening characteristics.

Gender	Female	Male	Total
# Subj (%)	140 (78)	40 (22)	180 (100)
Age (yrs)	18.10 ± 0.53	18.28 ± 1.04	18.15 ± 0.68
Dance (yrs)*	11.90 ± 3.21	7.20 ± 3.65	10.89 ± 3.85
Height (m)*	1.65 ± 0.07	1.75 ± 0.05	1.67 ± 0.07
Mass (kg)*	56.27 ± 5.87	66.85 ± 7.95	58.57 ± 7.72
BMI*	20.63 ± 1.41	21.77 ± 2.34	20.87 ± 1.72
Previous Injury	0.74 ± 0.87	0.42 ± 0.68	0.67 ± 0.85
Beighton	3.80 ± 2.01	2.85 ± 1.87	3.59 ± 2.08
SLR (°)**	105 ± 23	95 ± 18	102 ± 22
HS	38%	23%	41%
Psoas	14%	10%	13%
RF	90%	87%	90%
ITB	93%	95%	94%
LE Tightness	89%	87%	88%
Dance technique	6.58 ± 3.27	6.36 ± 3.31	6.53 ± 3.27

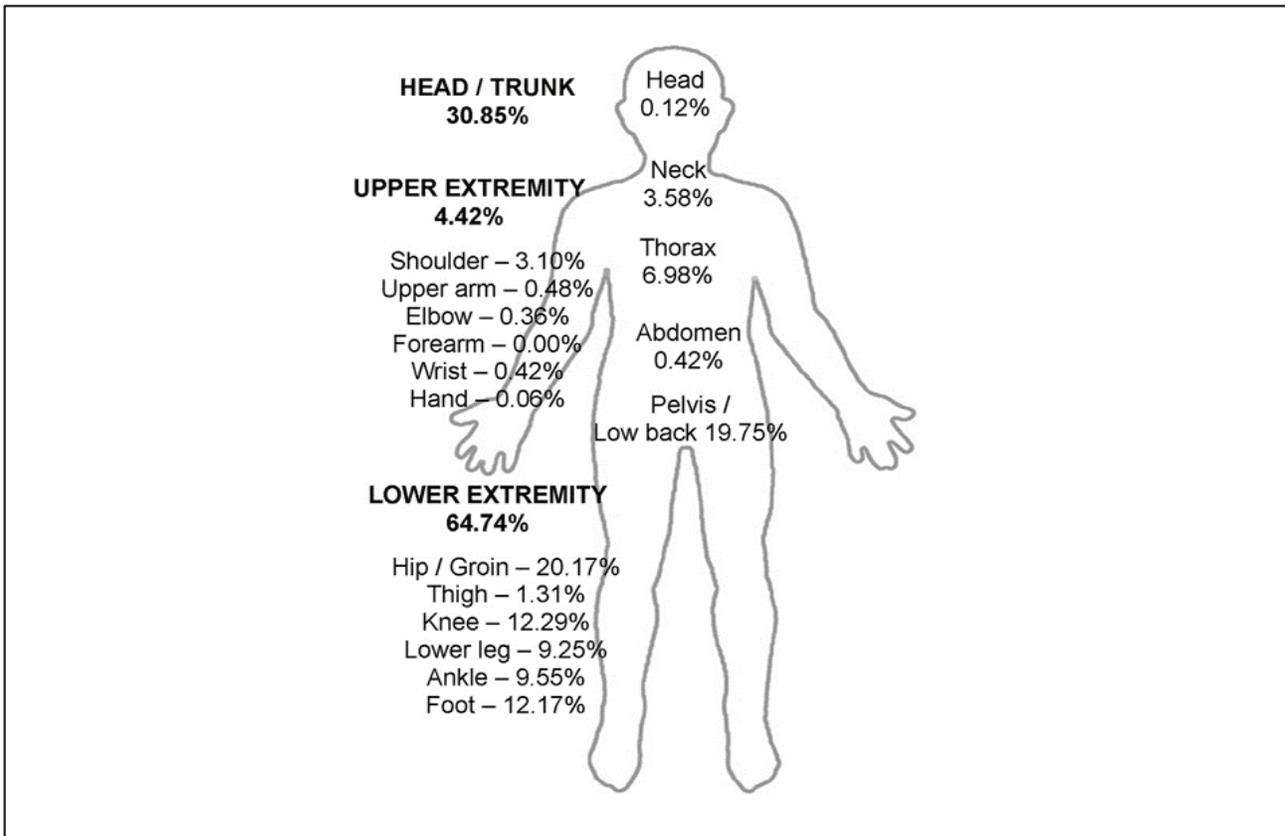
Shaw Bronner &amp; Naomi G. Bauer, 2018

## Overview of injuries.

	MAI	TL-inj
Total inj	1672	288
# injured dancers*	500	180
Dancers with 0 inj*	220	540
Dancers >4 inj	128	4
Dancers >10 inj	6	0
Inj/dancer	2.32	0.40
Inj/inj dancer	3.34	1.59
Inj/1000-hrs	3.28	0.57
Traumatic inj/1000-hrs	0.49	0.19
Overuse inj/1000-hrs	2.80	0.37

Abbreviations: Medical Attention Injury, MAI; time-loss injury, TL-inj; Number, #; Injury, Inj; hours, hrs.

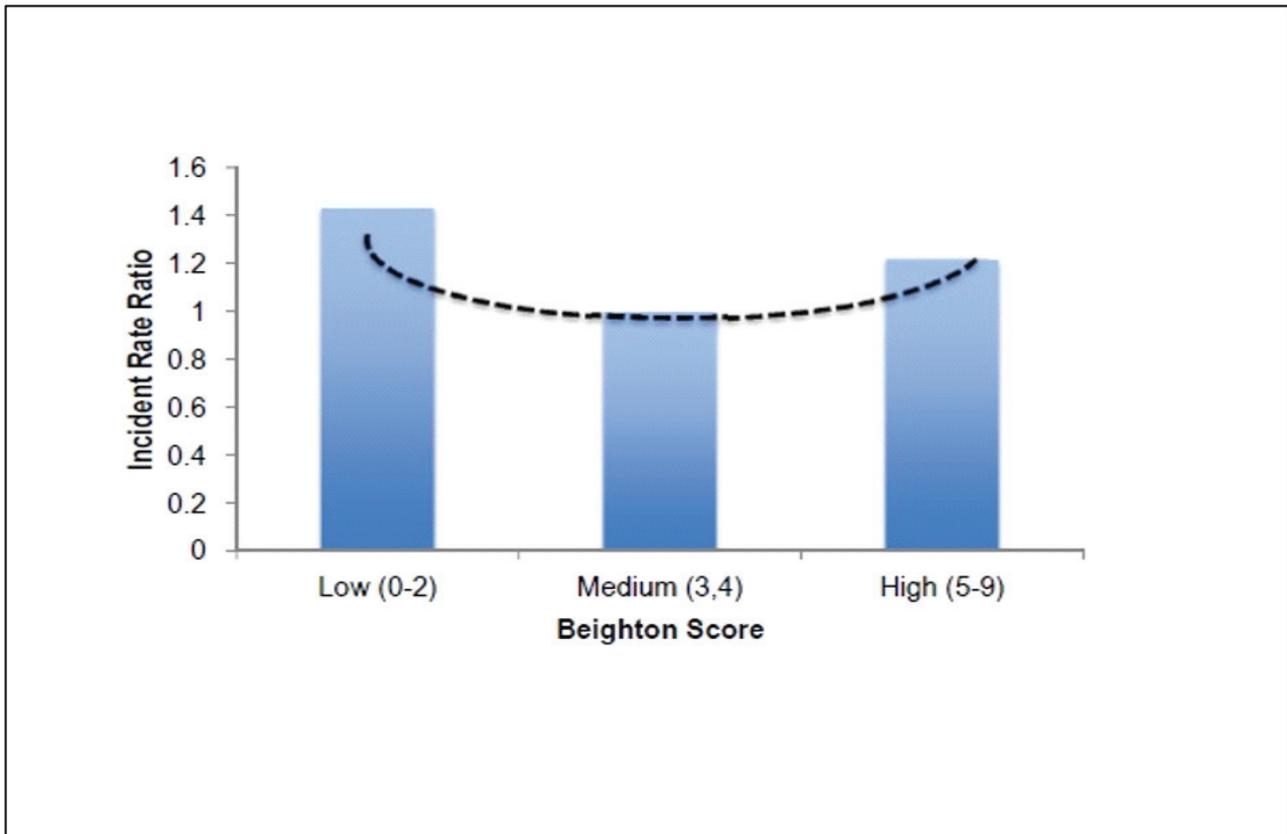
\*Note: 180 dancers \* 4yrs = 720 total.



Predictors of medical attention and time-loss injury.

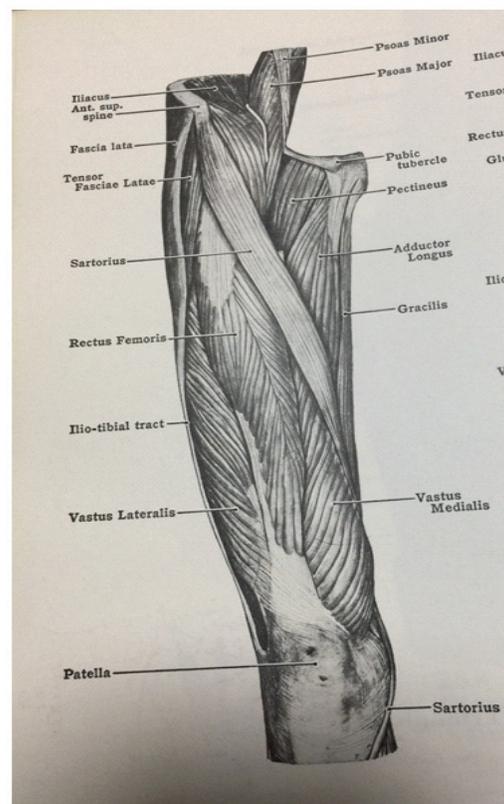
Predictor	% Inj	Significance	IRR (95% CI)
<b>MAI</b>			
<b>Beighton category</b>			
High (5–9)	38	0.03	1.221 (1.076-1.386)
Low (0–2)	35	0.02	1.427 (1.258-1.617)
Medium (3,4)	27		1
<b>MAI</b>			
<b>Technique category</b>			
Low (0–4)	31	0.013	0.865 (0.772-0.970)
Medium (5–8)	37	<0.001	0.632 (0.561-0.711)
High (9–13)	32		1
<b>MAI</b>			
<b>Muscle tightness category</b>			
2–4 muscles	89	0.001	4.107 (1.783-9.461)
1 muscle	9	0.046	2.695 (1.016-7.150)
0 muscles	2		1
<b>MAI</b>			
<b>Previous injury category</b>			
2–4 injuries	14	<0.001	1.378 (1.209-1.571)
1 injury	33	ns	1.050 (0.942-1.171)
0 injuries	53		1
<b>TL-inj</b>			
<b>Beighton category</b>			
High (5–9)	38	0.004	1.545 (1.146-2.083)
Low (0–2)	35	0.004	1.569 (1.151-2.138)
Medium (3,4)	27		1

Abbreviations: Injury, inj; Incident Rate Ratio, IRR; Confidence Interval, CI; Medical Attention Injury, MAI; Time-loss Injury, TL\_inj; Not significant, ns.



## Muscle tightness

- ITB (92%)
- Rectus femoris (88%)
- Hamstrings (41%)
- Iliopsoas (13%)





### **3-yr period of intervention**

**a 64% decline in time-loss injuries (TL-inj) compared to a period of no intervention (Bronner et al., 2003)**



### **6-yr intervention period**

**Further declines in TL-inj and lost workdays and approximately \$861,000 in savings in injury related costs (Ojofeitimi & Bronner, 2011)**

# The Correlation between Life and Dance Style of Korean Traditional Artists\*

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## I. Introduction

Korean traditional dance shows different artistic characteristics according to practitioner. However, there are no studies examining the artistic characteristics through discussions on the correlation between practitioners and traditional dance. This is because the subject of traditional dance changed from traditional artists to university dancers in the transition from traditional society to modern society, leading to changes in the ecological basis of dance. Therefore, the purpose of this study is to discuss the correlation between the artistic path of Dong-an Lee (1906-1995) from the Hawseong artist institute and the characteristics that make up his dance.

## II. Artistic path of Dong-an Lee

Dong-an Lee's grandfather, Ha-shil Lee, and father, Jae-hak Lee, were born in hereditary shaman families and served as heads of the Hawseong artist institute in Hawseong, Gyeonggi-do. The Hawseong artist institute is one of the self-governing organizations in which the shaman's husbands of the hereditary shaman family of the late Joseon Dynasty played the main role. Generally, the artist institute included a Danggol, the hereditary shaman, a Hwarangyi who performed court dances and music, a man of talent who performed court dances and music along with circus style acts such as tightrope walking and hand-stands, and a clown who performed court dances and music as an entertainer (Yong-ho Huh. 2016, p. 126). Therefore, it can be said that many of the Korean traditional plays were refined and stylized by the artists of the artist institute. In this context, it is assumed that Dong-an Lee's dance style was established by accepting the performance characteristics of the artists of the Hawseong artist institute.

At the age of 14, Dong-an Lee left his house and followed namsadangpae, a traveling theatrical troupe, where he learned singing, dancing, and the tightrope. In 1920, he moved to Seoul and performed at the Gwang Theater, a professional play theater, which was his professional entry as an artist. On the Gwang Theater stage, there were famous masters from the Hawseong artist institute, so he learned there for 10 years. He learned more than 30 kinds of traditional dance from In-ho Kim, tightrope from Gwan-bo Kim, Daegeum, pipe, and haegeum from Jeom-bo Jang, Taepyeongso from Tae-jin Bang, southern folk songs from Jin-young Cho, and Baltal from Chun-jae Park. Naturally, Dong-an Lee was able to continue the art of the Hawseong artist institute as a traditional artist capable of music and

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\* This work was supported by the Ministry of Education of the Republic of Korea and the National Research Foundation of Korea (NRF-2017S1A5B4056054)

dance. Through this, Dong-an Lee has lived his life by performing a wide range of arts and has become the Baltal successor of the 79th National Intangible Cultural Property, a legend of the tightrope, a traditional dancer, and a shaman music performer.



〈Picture 1〉 Dong-an Lee's baltal



〈icture 2〉 Dong-an Lee's Shinkaldaeshin Dance

### III. Dong-an Lee's dance style

30 of the dances passed through Dong-an Lee have characteristics of Gyeonggi-do danggut, tightrope, and Baltal. First, the ceremony and rituals of Gyeonggi-do danggut are the basis of Dong-an Lee's internal and external dance structure. Dong-an Lee grew up in a hereditary shaman family and naturally understood the world through a shamanistic worldview. Therefore, the myths of the gods and those gods appearing in each stage of Gyeonggi-do danggut became the center of the narrative that formed the inner structure of Dong-an Lee's dance. It also became an important form of music, dancing, and costume to form the external structure of his dance. The beats of Gyeonggi-do danggut became Dong-an Lee's Taepyeongmu and Jinsoe Dance. The dances of Gyeonggi-do danggut were accepted as the distinctive dances of Dong-an Lee's Salpuri Dance and Shinkaldaeshin Dance. Also, the costume of Gyeonggi-do danggut was accepted as the costume of the Indonganryu Dance and became the foundation to create the character of the dancer. Second, Dong-an Lee's tightrope movement established the technique of Dong-an Lee's dance. The rebound of the tightrope became a principle to maintain the male characteristics of a vibrant dynamic dance, and the center of gravity in the tightrope became the principle of movement of using the foot and hand on the same side. Third, Dong-an Lee's Baltal is achieved through the overall combination of jokes, singing, and dancing by putting a mask on the foot. The forms for fight and play as clowns and Baltals amplify the laughter of audiences through the humor of Baltal. In Dong-an Lee's dance, various expressive forms of this masquerade include various facial expressions and the possibility of gestures.

### IV. Conclusion

If culture is lifestyle, in the dance world of Dong-an Lee (1906-1995), there are clear signs of shaman culture, the culture of a man of talent, and clown culture. Therefore, in order to understand Dong-an Lee's dance world and clearly express it, there should be in-depth discussion on the culture in which he lived. There should also be discussion on the cultural characteristics of each one of Dong-an Lee's dances as a stylistic feature. Unless we identify the typical characteristics of the dance in many different dances, many dances are likely to be stuck in the perspective, elegance, or refinement of the universal stage. It is an unfinished debate, but it is expected that this study will be an opportunity to reveal the form of Dong-an Lee's dance style.

# APSARA DANCE

## The Royal Ballet of Cambodia

**Aok Bunthoeun**

Royal University of Fine Arts, Cambodia



Apsara, Cambodian Classical Dance or Cambodian Royal Ballet is one of Cambodia's oldest and sacred art form, dating back from between the 1<sup>st</sup> to 6<sup>th</sup> century. Apsara Dance is an essential part of Khmer culture with finds its roots in both Hindu and Buddhist mythologies. It can be worship the spirit of nature by depicting a blossoming flower. Apsara Dance is extremely complex, Cambodian Children (Particularly Girls) are trained from a very young age to be able to get enough flexibility to execute intricate movements and bend fingers almost their twists for dancing.

On 7<sup>th</sup> November 2003, for the second UNESCO proclamation, hereby proclaims that **"The Royal Ballet of Cambodia"** as a masterpiece of the Oral and Intangible Heritage of Humanity.

### COCONUT SHELLS DANCE



Coconut Shells Dance is a traditional Dance originated from Svay Rieng province in the period of 1950s. It is one of the most popular and well-known of Cambodian Folk Dance and embodies and displays the well-being, friendship, prosperity of Cambodian people.

Coconut Shells Dance mostly performed in wedding ceremonies or other events to make the audiences feel happy and relaxed. It symbolizes the natural yield of coconut trees and adapted the gestures of mantis.

Coconut Shells Dance usually performed about five pairs of young boys and young girls with Cambodian traditional Costumes and two Coconut shells per each. It performed with Cambodian Traditional music, making people aware of friendship, morality as well as physical and spiritual solidarity.

**Media & Film**

**Tuesday, December 18, 2018**

**10:00~11:40**

**Session Chair: Prof. Jae-hyung Jung**

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**2018Cambodia-Film-000003**

**Virtual Reality in Future Cinema: Origin of the Moving Image and Its Realism**

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Jae-hyung Jung / Dongguk University, Korea

**2018Cambodia-Art/Design-000012**

**Zhang Tingji's Bronze-script Calligraphy and His Collections**

**51**

Tao Shuhui / Beijing Normal University, China

**2018Cambodia-Film-000002**

**Study on 21st Century Image Aesthetics through Zombie Imaging This Is a Template for Conference**

**53**

Il-seon Eo / Cheongju University, Korea

**2018Cambodia-Media/Video-000011**

**The Visual Culture of Chinese Internet Drama and Its Causes**

**55**

Zhang Zhihua / Beijing Normal University, China

**2018Cambodia-Art/Design-000014**

**Research on the Utilization and Design of Public Space in Beijing**

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**PaBynᄇExᄇr Cambodian Film**

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Aok Bunthoeun / Royal University of Fine Arts, Cambodia



# Virtual Reality in Future Cinema : Origin of the Moving Image and Its Realism

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## I . Introduction

*Citizen Kane*(1941)- completion of pictorial realism  
the experience of physical time-space  
representation of this reality  
Andre Bazin, What is cinema

“everything that the representation on the screen adds to the object there represented. This is a complex inheritance but it can be reduced essentially to two categories: those that relate to the plastics of the image and those that relate to the resources of montage, which after all, is simply the ordering of images in time.”(Andre Bazin, evolution fo film language)

## II . Main Body

### 1. new cinema as mew media is a representation of the representation

copy of replica  
the age of simulation  
missing of the original  
non-sense of the original  
Are there any problem with a representation of the representation?  
repetition of the error  
*Jurassic Park*

“The animators who created the herd of gallimimus that chases actor Sam Neill and two children in Jurassic Park were careful to animate the twenty-four gallis so they would look like they might collide and were reacting to that possibility.<sup>12</sup> First, they had to ensure that no gallis actually did pass into and through one another, and then they had to simulate the collision responses in the creatures’ behaviors as if they were corporeal beings subject to Newtonian space.

In other subtle ways, digital imaging can fail to perform Kracauer’s redemption of physical reality. Lights simulated in the computer don’t need sources, and shadows can be painted in irrespective of the position of existing lights. Lighting, which in photography is responsible for creating the exposure and the resulting image, is, for computer images, strictly a matter of painting, of changing the brightness and coloration of individual pixels. As a result, lighting in computer imagery need not obey the rather fixed and rigid physical conditions which must prevail in order for photographs to be created. “(Stephen Prince, True lies: perceptual realism, digital images, and film theory)

## 2. Recent new cinema

the symptom of avatar age  
nomadism of the self  
the age of self-proxy  
*Search- case* a representation of the representation  
kitch aesthetics  
Lev Manovich, language of new media

new expression of images appeared in *Search*:  
scene of computer screen, HCI  
scene of video call in smart phone  
scene of app. in smart phone  
facebook scene in smart phone  
screen of CCTV signifying surveillance society  
TV screen

cutting edge film effects appeared in recent Korean film  
case of *Negotiation*  
conversation always with the criminal through CCTV screen

## 3. The aesthetic origin

cinematic forms with hybrid style  
coalition of narrative and documentary mode: neo-realism in 40's  
combination of documentary and experimental style: avant-garde in 20s  
mixed forms of film and TV  
remediation phenomena of media through ages

## 4. future cinema and its meaning of virtual reality

virtual reality, accelerating with digital technology  
justification of virtual reality in future  
value of virtual reality

“As this millennium draws to an end, the cinema—a popular form of entertainment for almost a century—has been dramatically transformed. It has become embedded in—or perhaps lost in—the new technologies that surround it. One thing is clear: we can note it in the symptomatic discourse, inflected with the atomic terms of ‘media fusion’ or ‘convergence’ or the pluralist inclusiveness of ‘multimedia’—the differences between the media of movies, television, and computers are rapidly diminishing. This is true both for technologies of production (that is, film is commonly edited on video; video is transferred to film; computer graphics and computer-generated animation are used routinely in both film and television production) and for technologies of reception and display (that is, we can watch movies in digitized formats on our computer screens or in video formats on our television screens.) The movie screen, the home television screen, and the computer screen retain their separate locations, yet the types of images you see on each of them are losing their medium-based specificity.”(Anne Friedberg, *The end of cinema: Multimedia and technological change*)

# Zhang Tingji's Bronze-script Calligraphy and His Collections

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## Abstract

Bronze script, as one of the earliest scripts in the Chinese family of scripts, has seldom been practiced since the Shang and Zhou dynasties of Ancient China. Till the Jiaqing-Daoguang period (1796-1850) of the Qing dynasty (1644-1911), it revives with a group of calligraphers boost their interest in and enthusiasm for the calligraphic art of bronze inscriptions. Zhang Tingji (1768-1848) is one of them. By focusing on Zhang's works of bronze-script calligraphy, this study aims to explore a strong relationship between his bronze-script practice and his collection of antiques, ancient vessels and rubbings of bronze inscriptions and to identify his specific calligraphic art of bronze script, which, in fact, is benefited considerably from his copy of rubbings of Shang and Zhou bronze inscriptions collected by himself. Zhang Tingji's calligraphic art of bronze inscriptions as a collector differentiates himself from other contemporary calligraphers being mostly influenced by new studies on bronze inscriptions compiled in Song and Qing dynasties. Zhang Tingji's works of bronze-script calligraphy are therefore exemplified his views on calligraphic art of bronze script, that is, the practice of bronze inscription should be traced back to its source, the rubbings of ancient bronze inscriptions.

Key words: Zhang Tingji, bronze-script calligraphy, Collection, Chinese bronze rubbings

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# Study on 21st century Image Aesthetics through Zombie Imaging This Is a Template for Conference

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## I. Background/ Objectives and Goals

The image of 4K-UHD is about 4 times the number of pixels of full HD ( $1920 \times 1080$ ) (about 4000 pixels in width and about 2000 pixels in height) and provides greatly improved high resolution, multi-channel audio and wide viewing angle. It can be defined as the next generation image that can make the audience feel.

## II. Methods

If the convergence point is located in the foreground of the screen, the other backgrounds appear to be located further inside than the screen. If the convergence point is later than the target, the objects give a three-dimensional feeling that protrudes out of the screen.

## III. Expected Results/ Conclusion/ Contribution

### PRE-PRODUCTION

Reduced shooting time by repeatedly simulating 3D conti in order to prepare for factors such as camera position, movement, I.O.D, convergence point, lens size, etc., which may delay the shooting in the field.

### PRODUCTION

Shooting with 3D Conti

Co-work with Rig technician and Stereographer

Focus shift problem

suitable Out focus and zoom-in

Using HMI like solar light

Brightness control with curtain

Overstep Light Intensity

Match the lights to the dark parts

Ton & Manner \_ base color Blue grey

### POST-PRODUCTION

Using Scratch program

color difference between both images by shooting with mirror rig

Focus on left and right color matching

Left and right highlight, contrast matching

Using FinalCut program

Side by side Distortion - 3D Review

XML editing data

Using Maya program(VFX) & Nuke program(Compositing)

Zombie Transformation taken twice(before / after make-up)

Added Morphing and blood lines.

Key words: 21st century Type Technological Progress, I.O.D & Convergence Point

## References

Authors Focused on the Pilot Film <Zombie>

# The Visual Culture of Chinese Internet Drama and Its Causes

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## I. Background/ Objectives and Goals

As a visual culture with different viewing interests and value levels, Chinese internet drama mainly displays related cultural connotations, value orientations and aesthetic tastes through the characters, lenses, composition and colors of internet dramas. It includes the secular visual culture, the elegant visual culture and the semi-secular and semi-elegant visual culture. The reason why Chinese online drama has become a visual culture of elegance and popularity has its profound reasons for formation.

## II. Methods

This paper mainly uses text analysis method to do research. On the premise of carefully studying a large number of texts, it adds some cultural analysis content.

## III. Expected Results/ Conclusion/ Contribution

### 1. Secular Visual Culture

Chinese online dramas reflect a worldly visual culture. The works mainly show the worldly people and things, showing the composition of the world and the beauty of the world, such as *Fang Chef*, *Diors Man*, *Great Lady*, *White School Flowers* and *Big Long Legs*, *Miss Puffs*, *My Predecessor is One of a Kind*, *Report the Boss* and so on.

With the rapid development of Chinese society, people's demand for time is getting higher and higher. Fast food, fast track, express delivery and so on are all seeking a "fast" word. The online drama with worldly visual culture has the characteristics of entertainment fast food and meets the needs of some netizens. The content of some online drama stories is fresh, exciting and easy to understand, and is very popular among young people. The network drama set is long and short, so netizens can use the fragmented time to enjoy it quickly. Because of the low production cost of the online drama, most of them are played by the new faces, which enhances the freshness of the online drama to the netizens. Internet dramas update speed is fast, the total number is small. After you become a member of VIP, you can see a few episodes in advance. This reduces the time for viewers to wait for episodes to be updated, adapts to the fast pace of urban life, and makes the online theater platform profitable. After *Miss Puffs*, *My Predecessor is One of a Kind* broadcasting, they were loved by netizens, which greatly reduced the waiting time of internet audience. At the same time, a large number of broadcasts in Internet dramas make the contemporary young people respect the secular culture and popular aesthetics, which is conducive to the differentiation competition between video websites.

### 2. Elegant Visual Culture

In the Chinese online drama, some of them belong to the elegant visual culture. Their works give people a sense of elegance and convey a deeper theme and humanistic connotation, such as *Di Renjie*, *The Dark Man*, *Psychological*

*crime. Forensic Qin Ming* and so on.

The open network communication platform gives the media and the audience a wide and free voice. The online media brings a personalized expression of content, which enables it to have more diversified choices and a broader creative expression in the choice of subject matter. The clarity of values is the key factor for the affirmation of online dramas. In the current network drama market, some online dramas have more or less unclear values, blurred subject consciousness, pan-entertainment, and vulgarity. A network drama must have the right values in order to avoid its misguidedness. At the same time, we must be alert to the pan-entertainment process of online dramas, and prevent the pan-entertainment of vulgar online dramas from entering the market. It is also the only way to develop online drama.

An internet drama with an elegant visual culture helps online dramas form a brand. Brand development is an inevitable trend of the network video industry becoming bigger and stronger. In the era of serious competition in network video homogenization, creating a boutique network drama is its main development direction. Through the development and expansion of the network drama brand, and extending it to all aspects of the cultural industry, creating new cultural products, creating an industrial chain with network drama as the core, thus generating more cultural values and society. Value and economic benefits.

### 3. Semi-secular and Semi-elegant Visual Culture

Some of China's online dramas show a semi-secular and semi-elegant visual culture, using semi secular and semi elegant composition to express the mixture of Secularity and elegance, such as *It Never Occured to Me*, *Soul Ferry*, *Prince Soaring*, *House of Cards*, *Like love*, *Cambrian Period*, *The Graver Robbers' Chronicles* and so on.

The accessibility and compatibility of network drama allow more directors with ideas but without investment to display their talents, and the network audience can also increase their understanding of these directors, which promotes the formation of semi-secular and semi-elegant features of network drama. The online drama is transmitted through the Internet, and it is subject to numerous and interactive. According to the "39th Statistical Report on Internet Development in China" released by China Internet Network Information Center in January 2017, the number of Chinese netizens reached 731 million, and the network penetration rate reached 53.2%. The size of netizens has already reached the total population of Europe. The number of Internet users in China has become a huge advantage in the development of online dramas, especially the increase of mobile internet users. It is also attracting attention because of its convenience of viewing and flexibility.

Internet dramas are generally linked to social hotspots, and some online dramas are in pursuit of social hotspots and leading social hotspots. Many topics in the online drama are in line with current social hot issues. While reflecting some social phenomena, makes the audience easy to entertain, and lead to the audience's thinking. This is also a manifestation of this kind of semi-secular and semi-elegant visual drama.

### 4. Reasons or the Formation of Visual Culture in the Internet Drama and Refined Tastes

The Chinese network drama makes full use of the characteristics of network communication and has changed the traditional concept of film and television. It has become a brand-new comprehensive audio-visual art after the film and television. The visual culture of the network drama and the popular taste has its profound reasons for formation.

There are secular cultures and elegant cultures in the society. There are also secular cultures and elegant cultures on the Internet. People like secular culture and also like elegant culture. Internet drama is a reflection of social life and is closely related to the preferences of netizens. The online drama has constructed an interactive platform for free communication and unlimited expansion through the network, which gives the audience free and convenient voice and autonomy, and the interaction between the audience and the broadcast platform, the audience and the audience has reached an unprecedented level.

In the era of internet self media, everyone can become a self media. On the one hand, the audience groups involved in online drama have grassroots characteristics, and many people become network scriptwriters, directors, actors and commentators. With the characteristics of openness, interaction, popularity, network drama, which is based on popular participation, provides a platform for ordinary netizens to voice, and they have become the main force in the network

world. On the other hand, the grassroots nature of network drama itself meets the participation and demands of grassroots netizens, tells the proposition of life from the perspective of civilians, makes grassroots deduce the incidents in life, and closes the psychological distance between network drama and audience. The network drama should pursue high quality and fine production, and constantly meet the requirements of the broad masses of netizens. Some online dramas have problems such as rough production and low plot. In order to realize the rapid development of network drama, network drama must improve its quality and creativity, maximize its own cultural and social values, take practical content as the most important production concept, and strive to achieve the strategic requirements of high quality and fine work. Only doing this so can we stand out in the competitive film and television industry.

Key words: internet, drama, visual culture, secular, elegant

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# Research on the Utilization and Design of Public Space in Beijing

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With the rapid development of industrialization and urbanization, more and more people live in cities. In China, about 10- 12 million people move from the countryside to cities every year, and the dwellers hope for enjoying the civilization and convenience of urban life. However, the problems are also becoming more and more prominent, such as pollution, crowding, class differences, and loss of cultural characteristics etc. In 1996, the *Second UN Habitat Congress* proposed that cities should be the habitable human settlements. As the capital of China, Beijing is defined as "National capital, World city, Cultural city and Livable city" in *Beijing Urban Planning (2004-2020)*. After long-time developing in Beijing, there are many design achievements, but new challenges arise.

## I . URBAN CONSTRUCTION

Dating back on the orientation and construction history of Beijing, the appearance of geometric beauty of neat order represent the identity of an ancient capital for a hundred years. The enclosed streets system contain the daily lives of all people, and also facilitate the management of the rulers. However, modern urban design has shifted to emphasize the urban expansion based on transportation and architecture. In the rapid global urbanization, design is regarded as an efficient and rapid innovation methods. On the one hand, design is an efficient way to build the vivid urban environment, on the other hand, it has quickly deprived human beings of their dominance in urban public space.

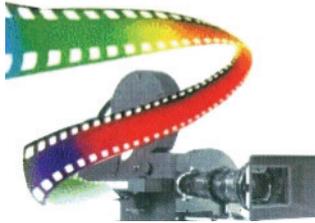
## II . AGING

According to the statistics from the China Statistical Bureau, the aged population (over 60) has reached 222 million in 2015, accounting for 16.15% of the total population. According to the estimation, China's aging population will account for 33.6% of the total population by 2050, which means that there will be one elderly person in every three people. With the growth of age, the changes happened in both physical and psychological level, which make their needs and usage of environment different from others. The barrier-free design seems lack the investigation of the actual needs of elderly group. It is a common phenomenon to see the struggle for the "usage right" of urban public environment in Beijing.

## III. COMMERCE

City life includes the high expectations of social interaction and consumption. Cities not only provide the richest resources and conveniences in the physical part, but also create the most direct opportunities for social interaction between people. Almost all of "the social activities circle" are closely related to the gathering places and the quality of the environment. Nowadays, most of the central areas of cities in China are busy commercial district. However, the duplication of brands and the homogenization of functions lead to the similarity and dullness of the city's appearance.

Key words: Beijing, Urban Environment, Utilization, Design



# PaBynṭEḫur

## Cambodian Film

**Aok Bunthoeun**

Royal University of Fine Arts, Cambodia

Dear Ladies & Gentlemen,

My name: Aok Bunthoeun, Vice Dean, Faculty of Choreographic Arts and a professor of Acting, Directing and Writing (Film & Drama) in Royal University of Fine Arts, I have been in South Korea 3years for taking Master Degree of Film Making. Today I am very happy and very excited to talk about Cambodian Film.

### Summary of Cambodian Film History:

-In 1863-1953 the during of French Colonial in Cambodia, a few after they came to Cambodia, they took some films to screen in the field of Cambodia because in that time no Cinema Hall, Cambodian people said "Kon" —**ṭkun** | for Film or Cinema in speaking language, there are some of Cambodian people who joined to watch the film, they had to do something so hard after the end of film and when they came back home, they told to the others who did not watch film yet "be careful of Kon" —**Rbyṭṭkun**! and they said "Pheapyun" —**PaBynṭ**! for F ilm or Cinema in writing language.

A few years latter French Colonial started building the first Cinema Halls in the corner at the north of National Museum, its name "**Bijou**". Hence the other Cinema Halls was also built by Cambodian Film Makers or Businessmen one by one as below:

1. Le Royal Cinema built in 1928
2. Kilomtre 6 Cine-theatre built in 1929
3. Lux Cine-Theatre built in 1930
4. Trung Kok Permanent Cinema built in 1930
5. Stung Meanchey Cinema built in 1931
6. Dara Cinema rebuilt 1932, the Original of Bijou Cinema.
7. Eden Cinema built in 1934
8. Hawai Cinema built in 1935
9. Phsar Kapkor Wooden Cine-Theatre built in1936
10. Tuol Tumpoung Cine-Theatre built in 1937
11. Phnom Pich Cinema built in 1938, it became to Moscow in1979
12. Majestic Cinema built in 1938
13. Rorng Tmar Cine- Theatre built in 1939
14. Casino Cinema built in 1940
15. Phsar Silep Cine-Theatre built in 1940
16. Kampoul Pich Cinema built in 1945
17. Prum Bayon Cinema built in 1945
18. Vimeantep Cinema built in 1945
19. Vimean Suosdei Cinema Built in 1946
20. Sall Dambol Touk Cine-Theatre Built in 1946
21. Phnom Penh Cinema built in 1951
22. Kirirom Cinema built in 1953
23. Kapitol Cinema built in 1955
24. Soriya Cinema built in1959
25. Chaktomuk Conference Hall built in1959

26. Preah Soramridh Cine-Theatre built in 1959
27. Chbar Ampoav Cinema built in 1961
28. Khemarak Cinema built in 1963
29. Mekong Cinema built in 1963
30. Chenla National Cine-Theatre built in 1964
31. Bokor Cinema built in 1967
32. Hemacheat Cinema built in 1967
33. Angkor Cinema built in 1967
34. Prasat Pich Cinema built in 1972
35. Makod Pich Cinema built in 1973
36. Apsara Cinema built in 1973
37. Kim Soeung Cinema built in ?..
38. Kim Phong Cine-Theatre built in ?..
39. Thansuo Cinema built in ?..
40. Sar Prummeas Cinema built in ?..
41. Monorom Cinema built in ?..
42. Santepheap Cinema built in ?..
43. Khemarin Surround Sound Cinema ?..

These are Cinemas only in Phnom Penh, and every provinces of Cambodia there was one Cinema at least, excepts Battambang there were 3 Cinema Halls, and there were about 381 films were made for screening all those Cinema Halls, even though King Sihanouk had also made some famous films.



From that time to 1975 There about 49 Film Productions, but after 17 April 1975 to 1979 all the Cinemas in Cambodia were closed and a lot of Cambodian Film Stars and Film Makers were killed by Pol Pot time.

After 1979 Some of Cinemas restarted to screen about Vietnamese film and Russian Film, a few later we can screen Indian, Thai or Chinese Film and some of Cambodian Films.

1985-1990 there are 159 Cambodian Film and Video Productions that joined in Cambodian Film Festival in 1990, and they disappeared one by one without Professional skill and budget, now there are a few Film Productions and only one Lux Cinema left with some new Modern Cinema Halls in Super Market as Regent Cine-Complex, Plaza City mall Cine-Complex, Soriya Mall Cine-Complex, KT Cine-Complex and Koh Pich Cine Theatre... and so on.

From the past time till now, Cambodia Country has not yet to create the School of Film we should try to open it because we have enough Human Recourse from abroad and domestic. We had a plan to open School of Film 6years ago in RUFA, but cannot. If we want to develop the Cambodian Film again we should have the School of Film, we should have the workshop production before making film.



At the end, I would like to show one Film that I made. Please, enjoy it.

By Prof. Aok Buntoheun

## **Introduction**

Cambodia is situated in south-east Asia, and occupies an area of 181,035 square kilometers, and shares borders with Thailand, Laos, Vietnam and Sea. Cambodia is small and poor, but Cambodia there are a lot of Cultural Heritages both Tangible and Intangible Heritages, so Cambodia is the center of culture in Asia, Cambodia is the Kingdom of Culture.

Long time ago no one made film about Cambodian Intangible Cultural Heritage, only king Norodom Sihanouk and Princess Norodom Bophadevi who has shown the Apsara, a kind of Cambodian Classical dance in their film, and the other kinds of Cambodian ICH not yet made in the film.

## **Cambodian Performing Arts (Cambodian ICH)**

### **1. Lakhaon Kbach Boran (Classical Dance or Royal Ballet)**

Classical Dance or Royal Ballet is one the Cambodia's oldest and sacred art form, dating back from between the 1st to 6th century.

On 7 November, 2003 for the second UNESCO proclamation here by proclaims "The Royal Ballet of Cambodia" as a masterpiece of the Oral and Intangible Heritage of Humanity.

### **2. Lakhaon Khaol or Masked Male Theatre**

Lakhaon Khaol or Masked Male Theatre is also one of the oldest forms of Cambodia performing arts practiced as early as the Angkor period. It believed to have started approximately in 9<sup>th</sup> century in accordance with bas-reliefs found on Angkor temple walls.

### **3. Robam Prapeini or Traditional Folk Dance**

Cambodian Traditional Folk Dance refers to all kinds of Dances that passed on from one generation to another and that often linked to an ethnic group's traditional ceremonies.

Folk Dance performed at religious ceremonies, festivities and for leisurely entertainment.

### **4. Lakhaon Bassac or Bassac Theatre**

Lakhaon Bassac or Bassac Theatre is a musical theatre that strongly influenced by Chinese and Vietnamese opera as it originated from the many different cultures in region.

## **5. Lakhaon Yike or Yike Theatre**

Lakhaon Yike or Yike Theatre is a popular and ancient form of Cambodian musical theatre that believed to have originated from sea farming people.

Concerning the poetic expression in the songs, it can assume that Lakhaon Yike or Yike Theatre appeared in the late 8<sup>th</sup> century during the reign of King Jayavarman II.

## **6. Lakhaon Niyeay or Modern Spoken Theatre**

Lakhaon Niyeay did not take root until the early 1930s, and considered one of the youngest among the twenty different forms of Khmer dramas. Modern Spoken Theatre is strongly rooted in western literature but the form has evolved to meet the needs of Cambodian audiences.

## **7. Traditional Circus**

Cambodia has own Traditional Circus. Researcher reveals that Khmer Traditional Circuses are in fact very similar to the modern-day circus found today; we can see it on bas-relief on the wall of Bayon temple, which built in 13<sup>th</sup> century.

## **8. Ayai Roeung or Ayai Theatre**

Ayai Roeung is improvised folk musical theatre based on Ayai song, and improvised form of alternating duet singing between a male and female singer.

## **9. Chapei or Long Neck Lute**

Chapei is a long-necked guitar that is played in Arak music groups as well as wedding music. Besides its function in both orchestras. Chapei is played in many events such as wedding ceremonies and traditional ceremonies.

## **10. Nitean Roeung or Storytale**

Nitean Roeung is a form of Story-Telling that is generally divided into two story forms: Folktales and Fables. Story are derived from ancient legends or folktales that were recorded by poets scholars on palm leaf manuscripts.

### **11. Kse Diev**

Kse Diev is a single musical instrument within the Arak and Wedding music. This string instrument played by plucking the string with the instrument held close to the chest, produces a beautiful and unique sound.

### **12. Lakhaon Chamros or Mixed Theatre**

Lakhaon Chamros is based upon modern spoken theatre and mixture of other arts form such as dance, poetry, song, bassac, yike, circus, slideshows, video and film, it was first introduced in 1967.

### **13. Lakhaon Sbaek Touch or Small Shadow Theatre**

Lakhaon Sbaek Touch was first introduced in Kampong Trayong village, Siem Reap Province. The puppets are made of leather and their arms and legs are move by small, thin sticks attached to the body, and a mouth that can be opened to imitate speech and songs of the narrator of the story.

### **14. Lakaon Sbaek Thom or Large Shadow Theatre**

Lakhaon Sbak Thom is the oldest form of Dance Drama in Cambodia that can be traced back to the Angkor period as seen on temple inscription.

It is a sacred art form that exclusively perform the epics of the Reamke (Khmer version of the Ramayana). Large, highly detailed leather puppets in large panels are placed on a white screen whose movements are highlighted by shadow.

### **15. Lakhaon Sbaek Por or Color Leather Theatre**

Lakhaon Sbaek Por was created in the Chaktomuk Theatre Hall period between 1859-1904, with the support of the Queen Siosowath Kosamak Neri Rath.

A variety of different colors were used to paint the figures often decorated Angkor stylized ornaments on medium-size cut leather.

The puppets have no moving parts but are presented in one panel, similar to Sbaek Thom.

### **16. Lakhaon Porl Srey or Female Narrating Theatre**

Lakhaon Porl Srey is the female version of Lakhaon Khaol, which literally translates as female narration. Both form combine classical theatre and dance and are accompanied by Pin Peat (the traditional orchestra).

### **17. Lakaon Ape or Ape Theatre**

Lakhaon Ape is often described as mixture of Yike and classical dance, it is named after a man named “Ape” who is believed to have created this art form.

### **18. Lakhaon Berk Bat or Berk Bat Theatre**

Lakhaon Berk Bat is believed to have originated in the middle post Angkor period ,(18<sup>th</sup> century). Some older Royal Ballet Dancers also recalled hearing that it was created in the late Angkor period.

### **19. Lakhaon Pramotey or Pramotey Theatre**

Lakhaon Pramotey is a modern form of musical drama. Similar to modern spoken theatre, the performance style is influenced by elements of European theatre, particularly of French origin.

### **20. Lakhaon Tokata or Puppet Theatre**

lakhaon Tokata is the theatre that performed for the Children, it usually they acted by hands with puppet materials.

### **21. Lakhaon Ken or Ken Theatre**

Lakhaon Ken is improvised musical theatre of verbal exchange that is accompanied by the Ken (One of the names of Cambodian Music).

### **22. Lakhaon Kamnap or Poem Theatre**

Lakhaon Kamnap is believed to have been inspired by Lakhaon Bassac. It was adopted by National Theatre in the last 1950s and decade after by Royal University of Fine Arts. It appeared in Cambodia in the 1930s.

### **23. Lakhaon Mohori or Mohori Theatre**

Lakhaon Mohori is an old art form of folkloric dance drama that was re-instituted in the 1960s based on Mohori song, folk dance and conversation. The word mohori is derived from a word “Monouhari” as it appeared on ancient stone inscription.

### **24. Lakhaon Plengkar or Traditional Music Theatre**

Lakhaon Pleng Kar is drama performed accompanied by classical traditional wedding music. The drama like the music is believed to have appeared as early as the 1<sup>st</sup> century, during the wedding ceremony of Princess Neang Neak and Preah Brahman Thong.

And there are some more which we are researching not yet finished.

### **Vision**

Nowadays, all Cambodian ICH describing above, or Cambodian Performing Arts have formed part of curriculum in the Fine Art School, and in the Royal University of Fine Arts, Phnom Penh, Cambodia, and in the future we will make the Documentary Film all of the Cambodian ICH, both Cambodian Intangible and Tangible Cultural Heritage.

Prof. Aok Bunthoeun (RUFA)

(Master of Film Making from KNUA)

**Tuesday, December 18, 2018**

**13:30~14:30**

**Session Chair: Prof. Yeon-Soo Kim**

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**Kinesemiotics: A Pilot Research on the Interdisciplinary Study of Dance Discourse**

**65**

Arianna Maiorani / Massimiliano Zecca and Russell Lock, Loughborough University, UK.

**Asia Film Industry based on Big-data Analytics Technology**

**71**

Jin-wook Kim / Pyeongtaek University, Korea



# Kinesemiotics: A Pilot Research on the Interdisciplinary Study of Dance Discourse

**Arianna Maiorani**

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## I . The background

The first idea of Kinesemiotics emerged about three years ago during a non-academic conversation I was holding at a lunchtime informal meeting with colleague and fellow Italian Professor Massimiliano Zecca. It emerged from the converging interests of a linguist and semiotician with a keen interest in multimodality and technology and those of an healthcare engineer specialised in robotics with a keen interest in movement and performance. Kinesemiotics is indeed a bridging area of research that offers great potential for interdisciplinary projects that focus on movement-based human communication especially when performance is involved.

Interest towards the study of dance movement and in general towards movement-based communication has shown a considerable increase in recent years, especially from specialists in robotics, movement recognition, visual effects. These studies have focused in particular on the mechanics of movement and movement sequences and have made use - sometimes very sporadically - of categories belonging to traditional dance notation systems like Benesh notation (see McGuinness-Scott 1983) or Labanotation (Laban 1956). A common denominator of these studies was the use of different areas of technological and scientific expertise to create effective protocols for capturing movement flow.

Why a focus on dance then? Because dance is a worldwide form of communication that is inherent in most cultures and that involves the elaboration, performance and transmission of cultural values, beliefs and identities. This scenario is particularly appealing to scholars in robotics:

“Dance interweaves with other aspects of human life, such as communication and learning, belief systems, social relations and political dynamics, loving and fighting, and urbanization and change [...] robotic dance has many social effects in society [...] it is a kind of interactive social behaviour, in particular human-robot interaction” (Peng et al. 2015: 281).

Yet, a proper interdisciplinary area of research that focuses of dance discourse studies had not clearly emerged. Most studies made use of Laban Movement Analysis categories to investigate the expressive nature of dance movement for specific purposes. Laban Movement Analysis was created in the first half of the 20<sup>th</sup> century to annotate ballet choreography mostly in terms of body part positions in space and physical quality of movement involved. Zhao and Badler (2001), for example, focused on the role of gestures in conversation to find out whether it was possible to build effective computerised conversational partners capable of extracting, understanding, and also simulating meaningful movement patterns. Similarly, Camurri, Lagerlöf, and Volpe (2002) worked on movement cues in dance performance sequences to investigate their emotional content; they distinguished between “propositional movements” - gestures with an established meaning that is conventionally recognised in specific contexts - and “non-propositional movement” (Camurri et al. 2002: 214) - movement qualities like rhythm, tempo, force, heaviness, lightness, which can be related to a wide range of gestures. In this study, which investigated specifically the emotions of anger, fear, grief, and joy, professional dancers were asked to perform choreographed sequences created ad hoc; each dancer was left free to express the required emotions in their own way, they were video-recorded and the recordings were then presented randomly to two groups of selected spectators: both groups showed similarities in emotion recognition.

Other studies focused more on the dancer’s relationship to movement rather than on audience response: Bläsing, Tenenbaum, and Schack (2008) investigated the cognitive mechanism through which movement is learnt and remembered by dancers through structure recognition, which showed significant differences between novice and expert

dancers and between amateurs/beginners and professionals.

Laban Movement Analysis along with Baternieff Fundamentals<sup>1)</sup> were also used in the area of robotics research by Lourens, van Berkel and Barakova (2010), who annotated automated communication of emotions and mental states in robots. However, their use of terminology is sometimes inconsistent - *effort categories* become *effort factors* when analysed in movement combination patterns - and, in this particular case, no specific work on dance was made.

Most of these works focus on dance to find out effective ways of capturing meaningful movement patterns for different applications. Their use of Laban Movement Analysis involves categorise - not *structures* - and it focuses in particular on the notions of *body* in terms of body parts and *space* in terms of size and form of environment. The use of terminology in most studies is not consistent as Labanotation categories and categories borrowed by other annotation systems are adapted to the specific aims of each study, which is an inevitable consequence of working with these very complex manual notation systems that are not generated by a comprehensive linguistic and semiotic theory.

Kinesemiotics works on the theory and analytical model of the Functional Grammar of Dance (Maiorani 2017), which was created precisely to address the need for a framework to analyse dance as a form of communication and explore whether dance discourse can be automatically tracked and recorded in a non-visual form. It offers a specific theoretical background and it can provide analytical categories for analysing movement structures that incorporate space as a meaning-making component.

## II. Kinesemiotics and the Functional Grammar of Dance

Kinesemiotics is currently focusing on ballet as a form of dance that has been developing not just as entertainment but also as a form of communication and as a cultural product that changes with time and society. Notwithstanding its relative popularity, ballet is a form of performance enjoyed by smaller audiences with respect, for example, to musical theatre, opera, circus: ballet audiences can still be defined as an *élite*. The problem is that as soon as ballet moves away from popular narratives, non-specialist audiences find it difficult to enjoy it. Its language is really shared by a very restricted number of practitioners and connoisseurs and this prevents a wider audience to appreciate its cultural function. This limitation also explains why dance discourse analysis has remained a quite exclusive area of research.

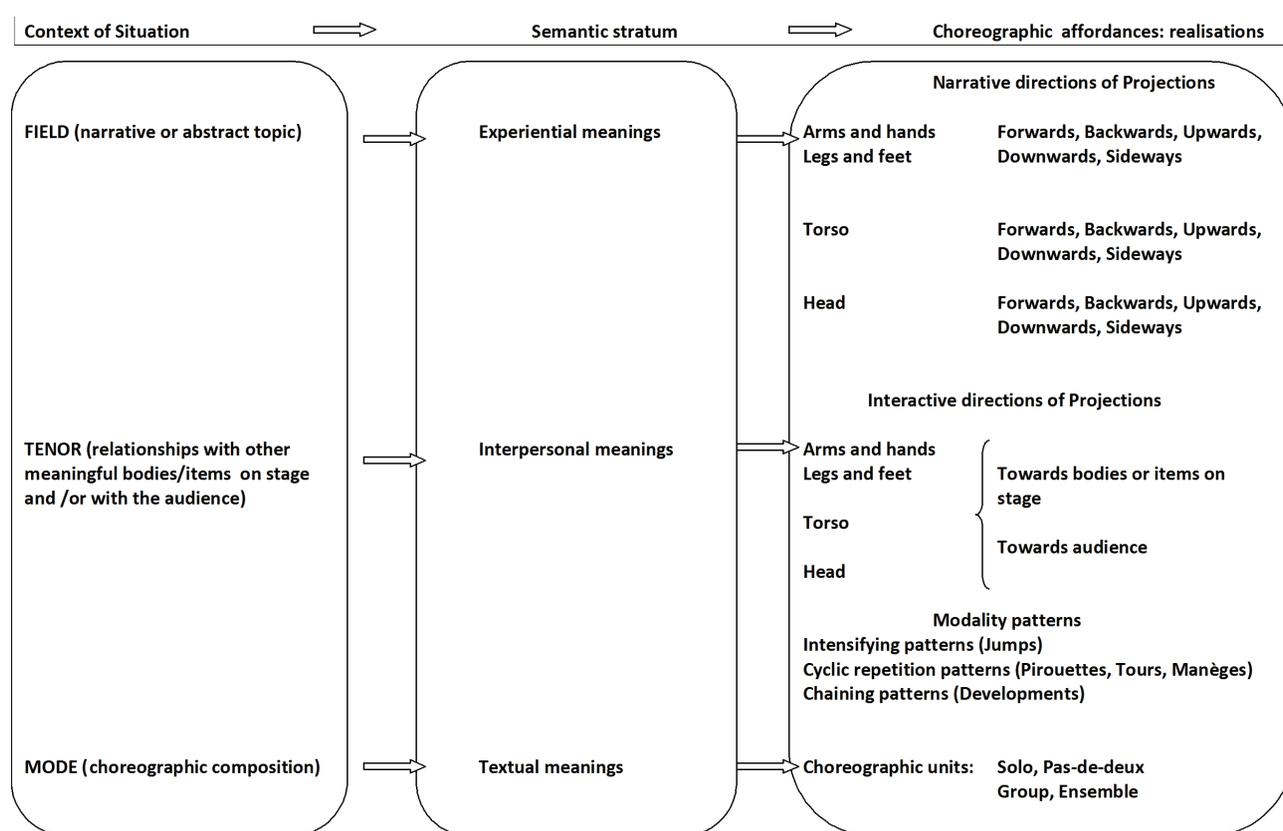
The Functional Grammar of Dance (henceforth FGD) has been initially applied to ballet; it is modelled on the Hallidayan Functional Grammar model for verbal language (henceforth FG) and is informed by Systemic Functional Linguistic theory (Halliday & Matthiessen 2013). The FG model of analysis of verbal language traces systematic connections between the non-linguistic dimension of a text - its Context of Situation - and the structural and lexical choices that realise its linguistic dimension, which Halliday defines as *lexicogrammar*: "grammar and vocabulary are not different strata; they are two poles of a single continuum, properly called **lexicogrammar**" (Halliday & Matthiessen 2013: 24, original emphasis). The Context of Situation of a text is informed by a wider context of culture (Halliday & Matthiessen 2013: 33) and can be described by three co-existing, variable categories of human experience: Field - the topic, the ongoing socio-semiotic activity; Tenor - the types of relationships and the roles that are established through the ongoing socio-semiotic activity; and Mode - the role of language and other semiotic systems in the ongoing socio-semiotic activities (cf. Halliday & Matthiessen 2013: 33 - 34). These contextual variables are accounted for by specific overarching language functions that Halliday defines as metafunctions (Halliday & Matthiessen 2013: 30): respectively the Ideational metafunction, the Interpersonal metafunction and the Textual metafunction. These metafunctions activate respectively the Ideational meanings, Interpersonal meanings, and the Textual meanings of the Semantic stratum of a text which are then realised by lexicogrammatical structures. Choices are made both at syntagmatic and at paradigmatic level and are aimed at making the text functional to its context. This model (Figure 1) informs the FGD, which considers dance as a language and describes it as a system of choices among movement-based structures that realise specific meanings activated by the Contexts of Situation. The FGD Context of Situation is performance-specific and is informed by a wider Context of Culture. For example, a ballet like *Sleeping*

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1) Ingrid Baternieff was a student of Laban who analysed movement of polio patients and dancers and used a combined annotation system specifically for dance therapy.

*Beauty*, with its plot, characters and locations, can be considered as a Context of Situation. The Context of Situation of a performance is described through the use of three contextual variables - Field, Tenor, and Mode - that will activate specific meanings in the form of choreographic affordances. More specifically, the Field is the narrative or the abstract topic of the performance; the Tenor is the relationship or ensemble of relationships that each meaningful dancing body builds and entertains on stage on two levels: a) with other meaningful bodies or items on stage and b) with the audience; the Mode is the choreographic composition that will enable all variables to work in integration.

Unlike what happens in verbal language, meaning in dance is created through movement structures that work in relationship with space as a semiotic dimension (Maiorani 2011): space enables and contributes to dance meaning-making processes. As a result, the analysis of dance discourse based on choreographic affordances has to be divided into two stages: the structural analysis of movement in the *physical space* and its contextual analysis in the *contextual space*



⟨Figure 1⟩ The Functional Grammar of Dance model

Choreographic affordances are ranges of movements that are available for each choreographer to use according to a specific style to realise dance discourse. They are basic movement components on which the choreographer can elaborate to create specific meaningful combinations, sets of movement choices that are performed in the *physical space* and then acquire specific meanings when combined with the *contextual space*. The *physical space* is the actual space where performance occurs; the *contextual space* is determined by the scene set including background, props, and all items on stage. The stage physical space is thus divided into areas of contextual value (for example a throne in a corner, a Christmas tree at the centre of the stage, etc.).

Choreographic affordances that are available to realise Experiential meanings are the *Narrative directions of projections* of arms and hands, legs and feet, head and torso. The concept of projection is fundamental for understanding how movement makes meaning by interacting through space as projection is enacted by dancers and created by choreographers.

Choreographic affordances that are available to realise Interpersonal meanings are the *Interactive directions of projections* of arms and hands, legs and feet, head and torso, and *Modality Patterns*. Interactivity can be directed either

towards or away from other bodies or items on stage or towards the audience (in this case they build an inclusive relationship with the audience). *Modality patterns* define the ways of delivering information through patterns that determine the relationship between the dancer/s and the discourse they are realising: intensification in the case of jumps, repetition in the case of cyclical figures, and chained information in the case of *développés*. These patterns can be used singularly or in combination.

Choreographic affordances that are available to realise Textual meanings take into consideration the traditional partitions of the dance text: the solo, which is a dance unit performed by just one dancer; the *pas-de-deux*, a dance unit performed by two dancers; the group, which is a dance unit performed by three or more dancers but not all dancers on stage; the ensemble, a dance unit performed by all dancers on stage.

This model of the FGD was first used in the manual analysis culminating in the position represented in Figure 2 and it is intended to offer a general idea of what type of information the protocol we are developing for automated recognition is trying to capture.

### III. An example of manual analysis

#### *3a. An example of manual analysis of movement in the physical space*



〈Figure 2〉 Arabesque - Aurora's solo in *The Sleeping Beauty*, Act I

#### *3a. 1. Narrative directions of projections*

In the *physical space* of the stage, the ballerina arrives at a position called *arabesque* and projects her right arm upwards and her right hand slightly backwards to indicate a connection with what is in the background and that she is above it at the same time. Her left arm and hand are raised perpendicularly and are pointing at the audience. Her

head and torso also face the audience. One leg is solidly on the ground on her point so that she is grounded but elevated, the other is raised perpendicularly behind her to show she is retained by what is positioned on stage in that direction.

### *3a. 2. Interactive directions projections and Modality Patterns*

In the *physical space* of the stage, the right arm and hand of the ballerina engage with what or whom is behind her, her left arm and hand as well as her torso and head engage with the audience. One leg shows her elevated position in relation to the place where she is standing, the raised leg behind her engages with what or whom pulls her back. There is clear but complex interpersonal tension in this position, which is part of a narration.

### *3a. 3 Choreographic unit*

In the *physical space* of the stage this dancer is performing a solo: the experiential and interpersonal meanings she realises are personal and have to do with her own actions and interactions.

### *3b. An example of manual analysis of movement in the contextual space*

The silhouette in Figure 2 represents Princess Aurora in *Sleeping Beauty* in Act I, when she is attending her birthday ball in the royal palace, surrounded by her court and all the invited characters, just before the sleeping spell is cast on her.

### *3b. 1 Meanings realised by the Narrative directions of projections*

The background prop is a big hall of a royal palace: the ballerina-Aurora is projecting her right arm and hand towards the court and friends behind her, showing she belongs to the court but that her social status is superior. She projects her left arm and hand towards the audience to show her position and the beauty of her court, and she reinforces this inclusive attitude with her straight torso and head, which are also projected towards the audience. She elevates herself on her right leg as she belongs to the palace as a person of high status and her left leg and foot point at the thrones where her parents, the King and Queen, are sitting: she is the Princess and still under their guidance and power.

### *3b. 2 Meanings realised by Interactive direction of projections and Modality Patterns*

Princess Aurora interacts with her court and with the audience at the same time by showing her status and her position and making the audience share in her glory. She also reminds the audience that she is coming from a royal family.

### *3b. 3 Meanings realised by the Choreographic unit*

Aurora's solo thematises her role of young Princess in the ballet story. At this point her relationship with the court is defined, events are seen from her point of view and she shares the celebration of her status and birthday with the audience.

## IV. Kinesemiotics so far: a collaboration with the English National Ballet

The procedure followed in the example of manual analysis presented above informed the protocol that was established for a series of experiments carried out at Loughborough University in May and June 2015 in collaboration

with Professor Massimiliano Zecca. Further experiments were subsequently carried out with professional ballet dancers from the English National Ballet in 2017, thanks to seed funding awarded by the Loughborough University CALIBRE programme. The Kinesemiotics team included Professor Zecca and Dr Russell Lock from Computer Science at Loughborough University. Dr Lock is a computer scientist with a keen interest in interdisciplinary research whom I met at an interdisciplinary research seminar at Loughborough University and who immediately joined the team with enthusiasm providing the precise type of expertise and perspective that Professor Zecca and I needed for the development of Kinesemiotic studies.

The experiments with professional dancers from the English National Ballet took place at the company's London headquarters and involved First Soloist Junor Souza, Principal Ballet Master and Bolshoi and Royal Opera House former Principal dancer Irek Mukhamedov, and the Director of the Engagement Department Fleur Derbyshire-Fox. Movement tracking was carried out through the Perception Neuron MOCAP System by NOITOM, which allowed for the integration of the motion capture with the motion visualisation. Dancer Junor Souza was asked to perform initially basic movements and positions to calibrate the sensors. We then tracked his live performance of several short sequences including jumps, basic pirouettes and développés in several positions; eventually we recorded part of the Prince's solo in Act 1 of Swan Lake. Movement was tracked on the basis of the structures described by the FGD. Data is currently being mapped and paired with space labelling. Results are at a very initial stage but they are also very promising and show a semantic richness that actually portrayed the dancer's personal interpretation. Data also showed through a complex movement perspective how the dancer was going through a recovery process from a recent injury. Kinesemiotics findings and further research that is being set up have the potential to change radically dance archival and teaching techniques, rehabilitation, and the way in-progress choreographic creations are stored and shared. Further research is being carried out in this direction and in the creation of a user-friendly interface for data collection, analysis and representation.

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# Asia Film Industry based on Big-data Analytics Technology

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## I. Introduction

Recently, Big data was once again selected as one of the top 10 Strategic IT Trends to look out for at the Gartner's Symposium, There has been a gradual increase in the utilization of big data analytics technology especially in the film industry.

This study will prospect recent cases where big data analytics technology was utilized in the Asian film industry through Korean film big data technology to expand into the global film industry.

## II. What is Big Data?

### 1. Definition of Big data for each agency

Institution	Definition	Reference
Mckinsey	Beyond traditional methods of storage, management and analysis	Focus on Data size
IDC	Extract value from a variety of data types at a lower cost, and define data discovery and analytics as an architecture	Focus on Job performance
Gartner	Big data is a phenomenon in which various types of data are generated too quickly for businesses to handle	Focus on data utilization

### 2. Big data use cases in the Movie Industry

#### A case in Korea

'CJ CGV' screening systems with Big data

The application's movie recommendation system

'Netflix' introduction to Korea

Establish strategies by analyzing SNS data during marketing

#### A case in Overseas

A variety of movie services, starting with the planning and success of 'Netflix' [House of card]

'Netflix' Movie recommendation service <CineMatch> 'Fizziology'



Netflix Sample

3. Big data for the future

It is expected to be more leveraged with the development of IOT

Date on feelings that are felt in real time through wearable devices. and it recommends the movie according to the emotion.

4. How to revitalize the Big data video industry

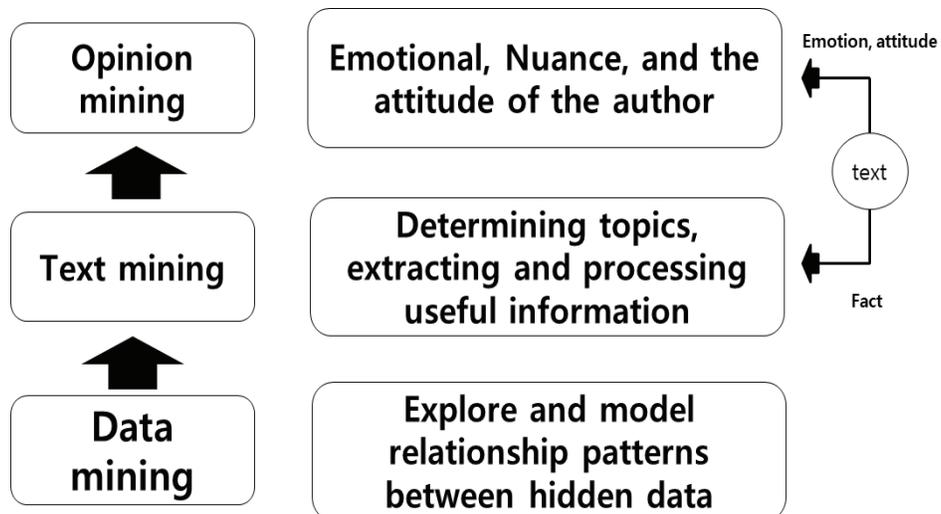
A. Helping to establish a Big data center for movies in schools.

ex) Seoul national university's Big data institute

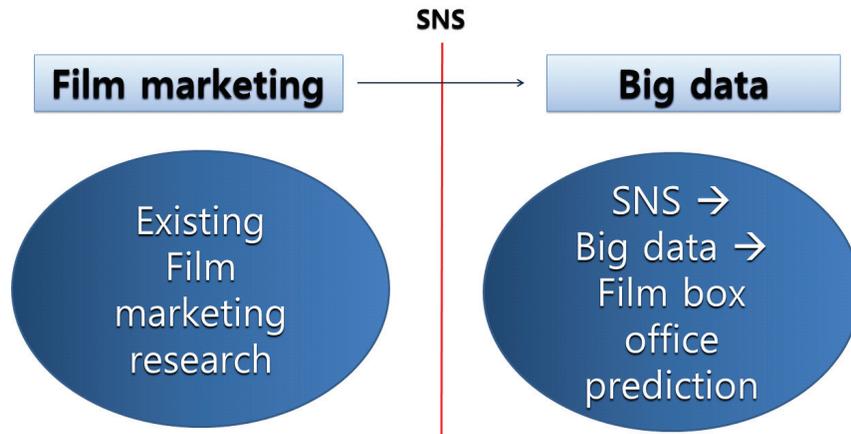
B. Support from the medium business administration to support the launch of film expertise and consulting

C. Education of film expertise data mining experts

5. Classifications of data mining



### III. Why Big Data?

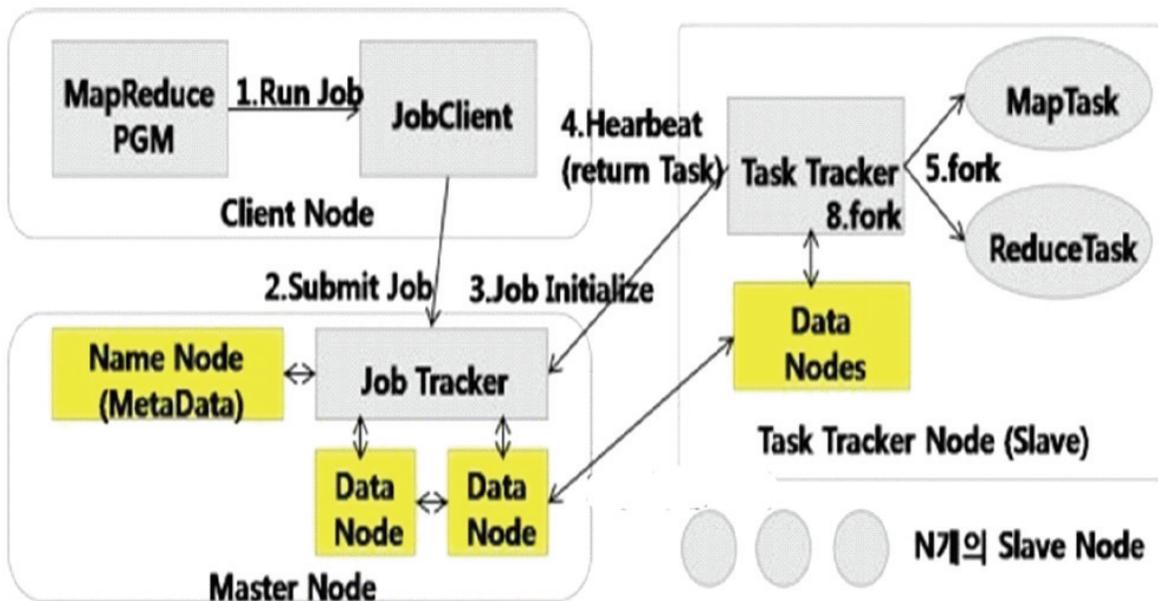


#### 1. Predict box office through big data.

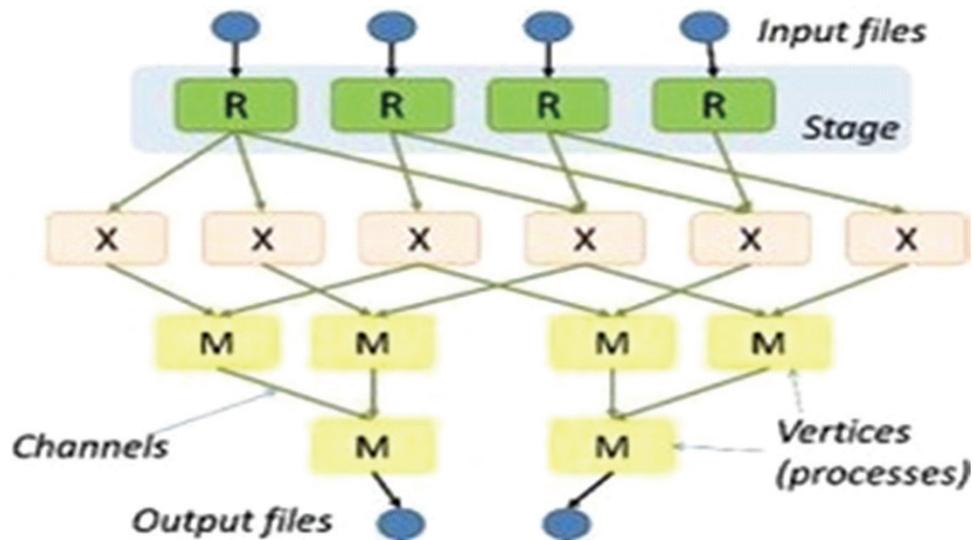
Using SNS 'powerful platform to identify consumers' attitudes and preferences toward movies is necessary information for marketing to attract audiences before the film's release.

If information on movies evaluated by SNS users is data-data, specific classification of movies will provide a detailed understanding of consumers ' satisfaction or preference for movies.

#### 2. Big data computing processing analytics.



〈BigData Hadoop for distributed storage and processing〉



〈BigData Distributed storage and processing technology model〉

#### IV. Conclusion

In the past, SNS or data physically input by an individual would have been utilized for analysis.

In the future, more detail oriented recommendation, further out, the production of content based on personal preferences would become possible.

“IOT(Internet of Things)” was included in Gartner’s Strategic Technology Trends. especially film content.

Bigdata technology is called the Internet of things and refers to the digital equipment’s “concept of wearing, rather than the concept of carrying,” which means the devices actually stick to our bodies, collecting real time data on the individual’s condition, feelings, and even emotions to be digitized and analyzed.

As a result, I hope that the importance of Bigdata will be realized, look forward to greater cases of utilization in the film industry, and wish for the Asian film industry through Korean film ins to utilize big data technology to expand into the global film industry.

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**Dance / Film / Sports**

**Wednesday, December 19, 2018**

**Theater Hall 15:00~17:00**

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# Comparing Analysis of 「Cheo Yong - Stained in blood」 that Re - created ‘Cheo-yong mu’, Unesco Intangible Cultural Heritage for Humanity : Main focus on O-bang Cheo Yong mu

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## I . Introduction

Dance is an artistic genre that have been with the history of humanity. Traditional dance can be called the country’s intangible cultural heritage, containing the history and thoughts of one ethnic group. The reason that intangible cultural heritage is called valuable is because it is traditional culture and at the same time alive culture. Because it is artistic piece that was born out of irreplaceable creativity and also it shows traditional cultural thoughts that can be unique and exceptional proofs. Traditional cultural heritage to protect specially are registered in Unesco’s intangible cultural heritage of humanity and are being preserved. In 2009, ‘Cheoyongmu’ was registered as intangible cultural heritage for humanity and the value was more highlighted.

In Cultural asset protection law, the article 1 says ‘we preserve the cultural asset and make use of it so we try to improve cultural state of the citizens of the nation and at the same time to contribute to the develop the culture of humanity’ as purpose and it shows the cultural asset is not only for protection but the subject to make use of. And also dance uses body as medium so even if same person dances, the dance changes according to the time and space, and transmitter. Therefore, as new intangible cultural asset law was enacted, the value of intangible cultural asset dance turned from maintaining the original form of dance to fulfilling the value and improving through maintaining the types. In terms of this perspective, we can see that it is the task of this era not only to preserve the traditional culture but to make it melted in current era alive and make it new tradition for next generation to inherit.

I think that shedding new light to our traditional intangible cultural heritage as the performance art this era wants will be a way to see the cultural heritage in broader way and revive the value. So I think <Cheo-yong- Stained in blood>, the creative work of Yoon Su-mi dance group has value in contributing our cultural heritage as art performance.

The creative work <Cheo-yong - Stained in blood> interpreted ‘Cheo-yong’ myth in terms of modern society’s context with the motif of ‘Norway shooting incident’ in 2011. Combining traditional ‘Cheo-yong-mu’ and newly interpretable ‘New Cheo-yong-mu’ and showed two faces of preservation and new inheritance at the same time. It was performed in 2012 Korea Dance Festival ‘Dancing Korea cultural heritage in the world’, made real approach in terms of the inheritance and creation of tradition.

I compared and analyzed traditional ‘Cheo-yong-mu’ which is intangible cultural heritage for humanity and ‘new Cheo-yong-mu’ scene in <Cheo-yong - Stained in blood> to see how different the two pieces are, would like to discuss how the layered coexistence of tradition and modernity affect the inheritance of our dance cultural heritage.

## II. Creative background of creative work <Cheo-yong - Stained in blood>

At the time of King Hun-gang of Shin-la dynasty, the dragon in the east sea sent one of his sons to Gyung-ju to help political affairs to praised the virtue of the king, his name was Cheo-yong. The king made him marry beautiful

woman to please him. One ghost admired the beauty of his wife, he changed into the body of human and found trying to seduce her at night. Seeing this, Cheo-yong sang a song and danced, so the ghost appeared himself kneeling down, and apologized swearing he would not enter anywhere the image of Cheo-yong is. Due to this, the citizens posted the image of Cheo-yong at the door to repel the evil ghosts and they got to face happy event for their country(Korea Creative Content Agency, 2005)

The boys who participated in the politics camp in island Utoya, Norway fired gun blindly killing more than 90 people in July 22th 2011. The criminal masqueraded himself as police officer, being raged at the culture becoming more multi-cultural from the position of right-wing and anti-muslim...(omitted)

<Cheo-yong - Stained in blood> is a piece to reveal significant meaning of the content of Cheo-yong fable and the dance of Cheo-yong-mu that has been transmitted as palace dance. And mixed 'the Norway gun shooting' criticizing multi-culture policy in 2011 in the Cheo-yong fable, trying to describe the inner story of Cheo-yong interpreting 'Cheo-yong' as modern 'Gentile' in the context of cultural, multi-ethnic society.

### III. The comparing analysis of traditional <Cheo-yong mu> and <Cheo-yong - Stained in blood> - with O-bang mu as main focus

#### 1. Directional aspect

Cheo-yong mu is made up of Tree, Fire, Soil, Iron, Water, in the five order according to the O-hang, and it can be applied in various range in its direction, color, characteristics. First the range of direction appeared 'Tree-East, Fire-South, Soil-Center, Iron-West, Water-North', and color applied in 'Tree-East-Blue, Fire-South-Red, Soil-Center-Yellow, Iron-West-White, Water-North-Black'. Cheo-yong mu represents the circulation of creations in the nature, so the direction for the color, the arrangement of direction is important factor.

Therefore, I want to compare 'Cheo-yong mu' through the direction arrangement of traditional 'Cheo-yong mu'.

<Table 1> comparison of direction

Order		1.arrangement in line (一字)	2. arrangement in four direction (四隅方)	3. arrangement in five direction (五方)	4. arrangement in circle (圓)
arrangement of direction	Cheo -yong mu				
	New Cheo-yong mu				

The order of proceeding direction is arrangement in line, arrangement in four directions, arrangement in five direction, arrangement in circle, so it was seen that cheo-yong mu and new cheo-yong mu had same order of directional proceeding. The position was same until arrangement in five direction, it changed from five persons circle arrangement to four persons circle arrangement, and the direction of proceeding was different from arrangement in

four directions and arrangement in circle. The direction in arrangement in four directions showed both left and right, but the direction of new cheo-yong mu was proceeded in anti-clockwise. And five persons turn clockwise 360 degrees, but in a creative work they proceed in clockwise and turn back.

This change was made as Mr. Hwang became the focus in creative work.

## 2. Composition of movements

1. Cheo-yong enters		
Title	Cheo-yong mu	New Cheo-yong mu
Picture		
Commonality	entering in order of blue, red, yellow, black, white.	
Difference	touching in waste by hand.	laying down the arm and holding apart.
2. Mu-rup-di-pi mu		
Picture		
Commonality	Bending waste, Holding both hands, Raising feet following hands, Laying down on lap.	
Difference	Facing each other for couple.	Turning back against each other.
3. Bal-bab-dit-Ip mu		
Picture		
Commonality	five persons coming in front. Coming in one line and scatter away.	
Difference	Left foot for blue, black Right foot for yellow, red, white.	coming in same feet.
4. In(person) mu		
Picture		
Commonality	moving to points of the center and four places. moving one hand up and down.	
Difference	Blue-White, Black-Red facing each other. Yellow left hand first, four persons right hand first.	Instead of facing each other, standing as facing the back, blue facing the back of white, white facing the back of black, black facing the back red, red facing the back of blue. All of five persons raise right hand first.
5. Bal-ba-di-jak-dae mu		
Picture		
Commonality	Putting yellow in center + standing in cross.	
Difference	Black doesn't stand turning back.	Black stand turning back.

6. Su-yang-su-mu-rup-di-pi mu / Su-yang-su-o-bang mu		
Picture		
Commonality	Looking at Hwang in center doing the 1:1 movement, turning back to do movement.	
Difference	Same movement with Hwang.	Showing difference in movement for five persons.
7. Dance turning in O-bang mu		
Picture		
Commonality	Hwang turns around in clockwise.	
Difference	four persons don't turn around.	Four persons turn around in clockwise changing their seats.
8. Turning dance		
Picture		
Commonality	Having turning movement.	
Difference	Five persons turn in circle.	Hwang keeps in center his seat. They turn in clockwise and turn back in opposite direction.

I compared and analyzed the main movements in 'O-bang-cheo-yong mu' that was shown in 'Ak-hak-gue-bum' and the movements in 'shin-cheo-yong mu'. Although 'Ak-hak-gue-bum' shows 13 movements in total, I excluded 3 movements judged as ambiguous standard for the movement, and 1 movement fading out in cheo-yong mu for natural composition in the process of creating, so I analyzed with 9 movements.

All of 9 movements appeared in 'new Cheo-yong mu'. In the process of creating, the difference of right and left direction, and the difference of the order of hand and foot, but specific movement was shown well overall, the movement of arm to upper body movement, lower body movement to change of height, the extension of movement was shown.

### 3. Costume

Costume in Cheo-yong mu is important factor that showing the thoughts of Eum-yang, O-hang(Jeo-yong mu preservation group, 2007). I want to compare the modern costume in 'new cheo-yong mu' with the costume composition in cheo-yong mu.

composition factor	traditional cheo-yong mu	creative work new cheo-yong mu
Ui	five colors of blue, red, yellow, white, black	surrounding neck and arm drawing of flower(manga) is drawn
bottom	blue,black- red/ red, white- green/yellpw- blue	five persons all wearing wide pants with gray color
top	five colors in blue, red, yellow, white, black	top in gray color
Han-sam	five directions are all white	five color in blue, red, yellow, white, black
Cheon-ui	painting of flower in green cloth	Flower painting in black cloth, five direction color, connected to hat
Sa-mo	Mask and Mok-dan flower, the peach fruit, brach, wearing earing	
Gil-gyung	red long cloth, green in both tip	n/a
Dae	red waste belt	n/a
Hye	white leather shoe	n/a

As known through the table above, some of the composition of costume was deleted and minimized combined with other factors. Tops and bottoms didn't express the colors of five directions, Ui that is expressing the factors of five colors embracing entire body was minimized in its size as just embracing neck and arm. Hansam was least expressing in color as white color for five persons, but it was most clear color in creative works, instead of mask, the hat was used, Cheon-ui was connected to hat and was expressed briefly.

The reason the clothes was minimized is to show fast and big movement effectively, and also the reason the expression of color was changed to Hansam and Cheon-ui is to make the flying of color maximally dramatized in the lights.

#### IV. Conclusion and suggestion

This research compared and analyzed <Cheo-yong - Stained in blood> re-creating 'cheo-yong mu' of intangible cultural heritage of Unesco and discussed two pieces, and also bring up discussion if the layered coexistence make new structural role possible in inheritance of intangible cultural heritage.

I compared the direction and movement composition, the changes of costume in 'new cheo-yong mu' of <Cheo-yong - Stained in blood> which turned the dances in 'Cheo-yong mu' into modern movement, and analyzed how creative works accept tradition.

<Cheo-yong - Stained in blood> contained the problem of modern society in the contents of Cheo-yong myth, and created the style of dance from traditional Cheo-yong mu movement. Containing two aspects together, it could make the image of myth concrete, and creating the original traditional movement, provided new dancing style, maximized the synergy of creative dance.

And also including the traditional dance in creative works, it made difficult and tedious traditional dance into light and easy to see so our young generation can transcend and inherit our dance culture.

Yoon Deok-kyung said 'tradition is not only to revive the value of the past but to perceive responsibility for the future and to recover the past and preparing study to bring about new culture. Accepting new tradition is not left behind of the era but being able to create new one through tradition, and letting the identity of our dance known and preserve, opening possibility of inheriting and transcending to next generation in the form of performance art.

Dance cannot be seen by everyone the same way because it moves with our body as medium. So we need more discussion on the quality and depth on modern way of accepting it based on tradition, and also we need to pursue research for multi-faceted understanding about our cultural heritage.

Our dance cultural heritage has its own uniqueness and universalness. We should make the uniqueness of our dance more solid through the heritage of traditional dance, and let many people inherit so it can spread out as universal dance in the world. This is our duty as artist of this era we should keep working on consistently.

Key words: Cheo Yong mu, Cheo-yong fable, Unesco Intangible cultural heritage for humanity, Korea traditional dance, Korea creative dance, intangible cultural asset

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# The Misen-en-scène of a Character Hwang Jin-yi in Korean films

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## I. Background

Hwang Jin-yi is called Joseon Dynasty's best Gisaeng, who was a poet, writer, calligrapher, musician, and dancer in the mid-Joseon Dynasty. For this reason, Hwang Jin-yi has been well recognized as a good subject of movies and dramas, appearing in about 10 works so far.

Hwang Jin-yi was a real person but the stories about her were mostly passed down by word of mouth, which cannot be ascertained through historical research. Therefore, it is easy to dramatize her story to develop a drama. That is why Hwang Jin-yi has been used as an interesting character in movies and dramas. She had a number of scandals with well-known celebrities of those days such as a Buddhist monk, a scholar, a royal descendent, a master Pansori singer, and so on. Those anecdotes are also good material for dramas.

## II. Methods

This study selected 5 films featuring Hwang Jin-yi: director Cho's "Hwang Jin-yi" starring Doh Geum-bong in 1957, director Yoon's "The Life of Hwang Jin-yi" starring Kang Sook-hee in 1961, director Jung's "The First Love of Hwang Jin-yi" starring Kim Ji-mee in 1969, director Bae's "Hwang Jin-yi" starring Chang Mi-hee in 1986, and director Jang's "Hwang Jin-yi" starring Song Hye-kyo in 2007. From those films, how various parts of Hwang Jin-yi were expressed was examined.

First, voluptuousness was expressed as a gisaeng. Hwang Jin-yi was known as the best beauty of the Joseon Dynasty, who inspired jealousy from her beautiful colleague gisaengs and for whom many foreign ambassadors showed admiration as an unsurpassed beauty. Besides, her versatility as well as her beauty was widely known to many scholars and her romance with them was much gossiped about. In "Hwang Jin-yi" directed by Cho in 1957, the actress performed the bold exposure of breast for the first time in Korean film history. In the film you can find Hwang Jin-yi extraordinary and charming, which was represented based on the intensity, passion, and splendor of color red.

Second, her life as an artist was expressed. There is a kind of opinion that her father was a yangban, nobleman. So, it was said that she practiced her study and learned courtesy as young. She started to learn the Thousand-Character Text at the age of 8. When she was 10 years old, she could read classical Chinese writings and write poems in Chinese character. She was good at paintings and calligraphic works and played the gayageum very well. Unfortunately, many of her works were not passed on to later generations because they were tabooed and avoided due to her status. However, some of her poems in Chinese character and traditional Korean poems are still told to his day. In the films, Apricot flowers and a mask that is colorful but does not expose a face represent another Hwang Jin-yi.

Third, the films expressed her life as a woman. There are various views as to why she got the status of gisaeng. One of the most famous stories is in the following. A boy in the neighborhood fell in love with her at first sight and died of lovesickness. During the funeral, the bier would not move in front of Hwang Jin-yi's house. Only after she came out and touched the coffin did it moved. As you can imagine from this story, she was not to enjoy the life of an ordinary woman from then. She was obsessed with sadness because of her unfilled love with Seo Gyung-deok, a scholar, and Byeok Gye-su, a royal descendent. Due to this, the best gisaeng of the day wandered throughout her all life, and the date and the reason of her death have not been known. All of these represent her life, which was seemingly gorgeous but full of sadness. In the most recent film, "Hwang Jin-yi", directed by Jang in 2007, the actress performed a static and fragile woman rather than a gorgeous Hwang Jin-yi. The color black and not showing face at all represented the sadness of Hwang Jin-yi's hidden face.

### III. Conclusion

The character Hwang Jin-yi was divided into three aspects and the characteristics in those films were analyzed regarding costume, make-up, and hair. Although the mise-en-scene of the character is not all expressed in appearance, it is an important part in the film which is an art to be seen.

As condensing a person appearing in a movie into a scene means representing the symbol of the person, many studies for that should be done.

Key words: character, Misen-en-scène, Hwang Jin-yi, Korean films

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# A Study on the Application of Multi-Camera Subjected to the Change of Acting Technic in the Digital Era

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## I . Background/ Objectives and Goals

Today in 2018, broadcasts and movies use many cameras at the same time. It is for reducing the shooting time. With this development of image technology in Korea, film acting has been changed. In the film, actor needs to act on the fixed frame.

This study will apply the change made by multi-camera system in Korea to real lecture. It is based on the example used by an lecture 'Camera Method Acting 2' in Cheongju University. It is connecting 3 cameras with Video Switcher and cutting the film straight off with it, so letting students see their edited acting right away.

## II. Methods

This study states 4 factors that movie actors must know, as I stated in the doctoral dissertation accepted by Cheongju University, 'Study of University Film Acting Education in South Korea'. To make students understand one of those factors, 'understanding each frame and shot', 3 cameras were turned on at once. In that situation, students learned to find their position in the area of the frame. Video Switcher that shows 3 videos together was used to examine whether students can recognize their acting in frame. Among 20 students in a class, 2 students acted and a student controlled the Video Switcher. The rest of students and lecturer edit the video by scene together. Other students and lecturer evaluated and discussed after watching the video on monitor.

## III. Expected Results/ Conclusion/ Contribution

Students tried to act freely and accurately in fixed frame. It leded to their effort not to act exaggeratedly or be out of the frame. Making students understand those equipments was not easy. However, they figured out their problem of their acting, using and studying the film equipments on their own.

They understood not only basic concept of frame and shot that actors must know, but also how to act in frame with multi-cameras. In result, they could have a chance to improve their adaptation ability by understanding real equipments.

Key words: Film acting, multi camera, acting, method, actor

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# A Study on the Development of Integrated Arts Program of Crafts and Dance for the Prevention of Dementia

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## I. Background/ Objectives and Goals

The first step to dementia treatment is looking for the cause, but there aren't yet currently any radical therapies for that, and just symptom-centered treatment and appropriate management programs that provide care are being offered. No evident medication or method to ensure the successful prevention of dementia have not yet been discovered. Accordingly, various interventions are attempted to maintain and improve the cognitive functions of elderly people with dementia.

The purpose of this study was to suggest how to develop a culture and arts program by focusing on crafts, which could make active use of hands, and on dance, which is an artistic activity to use the body as a medium.

## II. Methods

This study attempted to develop a program by connecting crafts and dance activities in an organic way in order to present an integrated arts program of crafts and dance geared toward preventing dementia. The method and limitations of the study are as follows:

To be specific, the crafts activities that were selected in this study to prevent dementia were confined to making fans out of traditional Korean paper and making traditional knots. As to the genre of dance, Korean dance that could utilize fans and traditional knots was selected.

## III. Expected Results / Conclusion / Contribution

The purpose of this study was to suggest how to develop a culture and arts program by focusing on crafts, which could make active use of hands, and on dance, which is an artistic activity to use the body as a medium. Making fans out of traditional Korean papers and making traditional knots were selected as the activities that could give intensive stimuli to hands, and Korean dance that makes it possible to connect them with dancing was selected as the core activity.

As a result, a 12-week integrated arts program of crafts and dance was developed to prevent dementia. Several principles were applied to this program, which were hand stimulation, cardio exercise, cross-exercise of the upper body and the lower body, breathing and interaction with others.

Key words: Arts Program, Crafts and Dance, Prevention of dementia, Dance

# Effect of Massage Therapy on the Activity Disorder of the Third Lumbar Vertebra

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## Abstract

The purpose of this study is to investigate the effect of massage therapy on the third lumbar pain disorder while proving its causes and suggesting treatment method by integrating various previous studies. Pain disorder of the third lumbar vertebra is kind of lumbago and skelalgia that is often seen in young people and physical workers. Since its symptoms are complicated, physicians often miss treatment period due to lack of awareness of the specific symptoms of the disease. Massage treatment is an effective approach to treat the pain of the third lumbar vertebra. Therefore, the study intended to explore the anatomical principles, principles of onset, and methods of diagnosis and treatment to understand causes of the disease and with the findings, it aims to search and suggest effective method for treatment of pain disorder in the third lumbar vertebra.

## I. Introduction

The purpose of this study is to investigate the effect of massage therapy on the third lumbar pain disorder while proving its causes and suggesting treatment method by integrating various previous studies. Pain disorder of the third lumbar vertebra is kind of lumbago and skelalgia that is often seen in young people and physical workers. (Ironson, G., Field, T., Scafidi, F., Hashimoto, M., Kumar, A., Price, A., Goncalves, A., Burman, I., Tetenman, C., Patarca, R., & Fletcher, M.A. 2000 ; Kiecolt-Glaser, J.K., Glaser, R., Strain, E., Stout, J., Tarr, K., Holliday, J., & Specicher, C.E. 2016; Sherman, K.J., Cherkin, D.C., Kahn, J., Erro, J., Hrbek, A., Deyo, A.R., & Eisenberg, D.M. 2005) Since its symptoms are complicated, physicians often miss treatment period due to lack of awareness of the specific symptoms of the disease. Massage treatment is an effective approach to treat the pain of the third lumbar vertebra. Therefore, the study intended to explore the anatomical principles, principles of onset, and methods of diagnosis and treatment to understand causes of the disease and with the findings, it aims to search and suggest effective method for treatment of pain disorder in the third lumbar vertebra.

## II. Cause of disease

The third lumbar vertebra is located in the middle of the lumbar. As the center of spinal activity, it is the most important axis for the movement of waist back and forth or turning side to side. Among the five lumbar transverses, the third lumbar transverse process is the longest and has the greatest degree of flexion; therefore, it is located in the site where lever action occurs most frequently. For this reason, the tensile force introduced to the attached muscles, ligaments, and fascia are so great that they are likely to be damaged in case of lifting heavy objects or doing intense exercise.

In addition, surrounding tissues are engorged if treatment period is missed after waist sprain or waist is repeatedly damaged. As a consequence, lesion or adhesion occurs at the fiber, leading amyotrophy. Eventually, this causes the

nerve passing through the fascia to be stimulated or pressurized, resulting in lack of blood and nutrition supply to the nerves. Once nerve tissue is damaged, the vicinity of the third lumbar vertebra, gluteal region, and femur also trigger severe pain.

### III. Diagnosis method

By integrating previous studies, diagnostic methods of the third lumbar pain disorder are extracted as follows.

1. The third lumbar pain disorder is a disease caused by excessive use of the waist for a long period of time or injury over several times.
2. Pain spread to the gluteal region, posterior femur, and as pain occurs in the third lumbar transverse process. Symptoms get worse when waking up in the morning or overwork.
3. The third lumbar pain disorder triggers activity disorder when bending or turning the waist or crouching down.
4. There exists tender point when touching the injured third lumbar vertebrae and the band-shaped hard muscles is sensed when touched. Pain occurs reflexively on the same side of the lower limb.

### IV. Treatment method

1. Local pain relief - The patient is in prone position. The practitioner massages the area around the third lumbar vertebra by using rolling, pressing, and rubbing techniques for 3 to 5 minutes to relieve local muscular rigidity and increase the supply of blood.
2. Fingering Technique - The practitioner massages with both thumbs in a direction perpendicular to the third lumbar vertebra. Begin smoothly and increase strength to penetrate the technique deeply. In addition, use rubbing technique to remove adhesion and eliminate extravasated blood and swelling.
3. Acupoints that helps alleviate symptoms of third lumbar pain disorder - Massage the upper part of gluteal region and dorsolateral femur while compressing the acupoints of , Bl-54, Gb-29/St-3, Gb-31, Bl-40, and Bl-57 . Finally, lightly stroke the cystoscope located on both sides of the waist and back as well as lower part of the body horizontally.

### V. Conclusion

Symptoms of the third lumbar pain disorder are shown complicatedly in clinical setting. Since such nature is related to anatomical physiology, knowing these complex clinical symptoms is effective in terms of accurate diagnosis of the disease.

Lastly, treatment of this disease with massage therapy is effective in rapidly removing of inflammation and neuromuscular hydrops caused by external injury. Especially, it accelerates blood circulation in the damaged areas and restoration of injured tissues.

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# Psychological and Physical Effects of Massage on Table Tennis Players

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## Abstract

Massage is a traditional Chinese sports healthcare technology. Proper athletic massage given to a table tennis player before, during, and after games can improve the player's reaction and condition, control during the game, and help maintain an active psychological state, preventing potential injury and improving the athletic performance of the players. The purpose of this study was to investigate the effects of massage before, during, and after games on a table tennis player's psychological state and physiological function. The following are the conclusions obtained from the study: first, proper massage before, during, and after games help players maintain their optimum physical condition, directly affecting the players' performance; and second, proper massage before, during, and after games are very effective treatments that improve psychological stability and physiological function of the players and promote rapid physical recovery.

Key words: Massage, psychological control

## I . Introduction

Table tennis is not only a game of confrontation between player's skills and techniques but also the competition of the psychological state. The exercise function is lessened due to tension in the psychological state and results to physical exhaustion before or during the game. Also, before the game, the control function of the central nervous system deteriorates. At this time, the athlete becomes nervous due to various abnormal psychological conditions and this situation may have a negative influence on the progress of the game. Therefore, it is necessary to properly change the player's condition in various ways. (Mackinnon, L.T., & Jenkins, D.G. 2013: Pedersen, B.K., Tvede, N., Hansen, F.R., Anderen, V., Bendixen, G., Bendtzen, K., Galbo, Haahr, P.M., Klarlund, K., Sylvest, J., Thomsen, B.S., & Halkjaer-Kristensen, J. 2008: Pedersen, B.K., Tvede, N., Klarlund, K., Christensen, L.D., Hansen, F.R., Galbo, H., Kharazmi, A., & kalkjaer-Kristensen, J. 2000: Schillinger, A., Koenig, D., Heafele, C., Vogt, S., Heinrich, L., Aust, A., Birnesser, H., & Schmid, A. ,2006). The purpose of this study was to investigate the effects of massage before, during, and after games on a player's unstable psychological state and physiological function during the game.

## II. Method

The purpose of this study was to examine the effects of massage on the psychological control of table tennis players. Accordingly, preliminary massage before games, controlled massage during games, and rehabilitative massage after games were performed to periodically observe and analyze the player's condition. Specifically, this study focused on the effect of duration of massage on the psychological state and control, physiological function, and recovery of physical strength among table tennis players.

### III. Result

#### 1. Preliminary massage before games

In the modern table tennis competition, the level of technical difficulty has been increasing. Therefore, it is very important to warm up before a game. The pre-event massage not only relaxes muscles but also aids in the player's physical condition and joint movements. This makes possible for a player to utilize the muscles efficiently and prevent potential injury.

If a player is excessively nervous, he or she may be affected by a lot of factors, both physically and psychologically. Factors, such as the venue of the competition, facial expression of the opponent, pressure from the cheering crowd, performance rankings, etc. cause confusion in the analysis function of the cerebral cortex affecting the mental control, and adding to emotional turmoil of the player. As a consequence, the player does not actively respond to the instructions of the coach.

In such case, the player experiences symptoms, like accelerated breathing and pulsating of the heart, weakened limb, shaking of the body, and diminished voice. These responses are closely related to the level of a player's training, game experience, and personal physiological function. Therefore, techniques that can increase attentiveness using psychotherapy and introduction of changed tactics can enhance the player's controlling ability. Particularly, proper massage before a game helps the player relax by calming the cerebrum, thus bring psychological stability. Massage can have a positive effect on the player's performance in a game.

#### 2. Control massage during games

Players often experience muscular rigidity, joint aches, and limb weakness during games. Therefore, massage during a game not only repairs body fatigue but also helps them play efficiently in a stable psychological state.

The break in the middle of a game is very short, so it is necessary to use the most effective technique. In this case, hard massage is applied in the acupoints using techniques, like shaking, pressing, and rubbing to restore the physical strength of the players. For the upper body, acupoints like were massaged while massaging Bl-40, Gb-20, St-33, and Gb-30 in the lower body.

#### 3. Rehabilitation massage after games

After the game, rehabilitation massage is applied to relieve fatigue and restore the physical strength of the player. Generally, massage is performed after a game as soon as the player is finished showering or before going to bed. If the player is too tired, massage should be performed after 2 to 3 hours of rest. The massage area is determined by monitoring the level of fatigue of the player.

If the athlete is extremely tired, the massage area will be extended to the whole body. Massage is mainly performed from big muscles to small muscles, starting gently, then gradually increasing strength, then, gently massaging until the massage is finished. In general, massage is given for 30 to 60 minutes before going to bed and the order of massage goes from the femur, calf, buttocks, waist, back, upper body, and lower body, if necessary, up to the head.

### IV. Conclusion

The purpose of this study was to investigate the effects of massage before, during, and after games on a table tennis player's psychological state and physiological function. The following are the conclusions obtained from the study: first, proper massage before, during, and after games help players maintain their optimum physical condition, directly affecting the players' performance; and second, proper massage before, during, and after games are very effective treatments that improve psychological stability and physiological function of the players and promote rapid physical recovery.

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# A Study on the Public Cultural Performances Production Methods : Focusing on K-POP Concert

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## I. Introduction

Since the late 1990s, the Korean Wave has been popular among Asian countries, focusing on dramas, movie contents, and pop music, and this is divided into Korean Wave 1.0. From the early 2000s to early 2010, the Korean Wave 2.0 era spread beyond Asia to Latin America and parts of Europe thanks to the rapid spread of YouTube and SNS around idol stars. The Korean wave is spreading around the world, centered around K-POP. The Korean Wave 3.0 era marks a time since 2010, and the popularity of Korean cultural contents leads to the preference of living and traditional cultures. K-Culture, a key word of the Korean Wave 3.0 era, covers all traditional culture, cultural art, cultural content, and living culture in Korea.

The study will look at how K-pop concerts are produced for a general understanding of the Korean Wave and K-pop. We will learn how to make K-POP concerts by analyzing '2018 Leisure Chuncheon K-POP Mega Concert', which started as part of the city marketing. It is going to examine the production process of K-POP concerts and their impact on the region through the preparation process of K-POP concerts such as concept setting, K-POP singers, and system installation.

## II. Body

The '2018 Leisure Chuncheon K-POP Mega Concert' was held at Chuncheon Stadium on August 25, 2018. It started planning in May 2018. The Korea Tourism Organization has started preparing for overseas marketing expenses. The Korea Tourism Organization sponsored a K-POP concert to help create an annual marketing plan for 'K-POP Concert,' a core content of the Korean Wave, and to diversify the K-POP concert products and build up its image as a representative. Therefore, Chuncheon City decided to apply for the contest and provide support.

Chuncheon City anticipated an increase in overseas visitors through K-pop concerts and expanded its surrounding tourist infrastructure. The singer was invited by foreign tourists. The idol singers have been excluded from various boy and girl groups such as 'Highlight', 'WINNER', 'EXO', 'TWICE', 'Red Velvet', 'BLACKPINK', 'EXID' and 'GuGuDan'. However, the final decision was made by 'BAP', 'GuGuDan', 'Nature', 'NU'EST W', 'DreamCatcher', 'VROMANCE', 'SHINee' and 'Ailee'. At the request of the local people, the Trots singer was also included in the lineup.

Main Image, including posters, was produced in English, Japanese, and Chinese for domestic as well as overseas promotion, and promotional videos were also produced for overseas fans.

Through this process, overseas marketing was also actively carried out.

The stage and other systems were built as suitable systems for broadcasting and transmission. Its purpose was to maximize city marketing through recorded broadcasting. The stadium, which can accommodate more than 20,000 people, has also been planned for safety. The performance lasted four hours, and at the end of the performance, the Electronic Dance Music(EDM) organized a program that visitors could enjoy.

## III. Conclusion

With more than 15,000 audience members, Chuncheon City was satisfied with the successful hosting of concerts for overseas marketing. The '2018 Leisure Chuncheon K-POP Mega Concert' activated the inflow of foreign tourists and

provided an opportunity to promote local tourism infrastructure to visitors. Planning, promotion, and execution of the concert were planned to be carried out well organically.

Currently, there are many K-pop concerts in South Korea. Not all K-POP performances will be successful. The research will serve as cultural content that has a good influence on the region given the purpose of hosting K-POP concerts and city marketing.

Key words: K-POP Concert, Cultural Content Industry, Production Methods, Korean Wave, Chuncheon

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# A Study on the Korean Dance Journalism

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## I. Background/ Objectives and Goals

The dance, so-called a field of 'high art' can be categorized as an aesthetic paradigm in cultural journalism. The history of journalism about the dance has primarily consisted of 'criticism'. Since the journalism of dance has relatively fewer articles (Na Yunjeong, 2014), especially there have been strong honeymoon relationship between journalism and criticism, rather than contrast relationship, for the Korean dance(Jang Gwangryeol, 2001), the journalism has not played its' full role. It is necessary to arrange the flow of history of the current dance articles from the view of journalism, in order to recover its function to initiate and monitor public opinion.

This study, therefore, attempts to examine the history of dance and press, not from the perspective of 'criticism', but from that of 'journalism'. To this end, the history of dance criticism needs to be reorganized from the view of the journalistic paradigm by introducing that of the cultural journalism.

## II. Methods

It also tries to infer the history of dance journalism through arranged history from the view of the existing dance criticism. Some characteristics of dance journalism were examined through the history of Korean dance journalism and that of Western dance journalism. Journalism was divided and described according to media, reporters and coverage (Na Yunjeong, 2014). The history of Western dance journalism was arranged around Sim Jeongmins' 'History of Western Dance Criticism', while that of Korean dance journalism was arranged around scholarly journals and theses of Mun Aeryeong (2007), Lee Jisun (2004), Im Miyoung (1993) and so on.

## III. Expected Results/ Conclusion/ Contribution

The history of journalism had a huge effect on the establishment and development of dance art as an independent art. Therefore, it is not possible to ignore journalism, especially critique, in discussing the aesthetic value of dance. Although the early dance critique could not prepare aesthetic critical framework, it sincerely played as journalistic role (Shim Jeongmin, 2004). The formation process of Western criticism was similar with that of Korean criticism, and it has been initially developed around daily newspapers, while kinds of articles were varied, after the appearance of specialized magazines. Although posted articles of dance journalism is much less than others in daily newspapers, it is not less than others, in other media including specialized magazines. There are many critical articles, but critiques or articles of dance, which were written in 1980s, were specialized and systematized, different from those previously written by Delettante. In addition, the function to share specialized knowledge related with dance was reinforced. The history of dance journalism could not be separated from dance art, so it has been developed around the history of

critique. However, it will be necessary to further extend more specific re-research approaching journalistic paradigm.

Key words: Korea dance, Journalism, Dance Criticism, Critical framework, Delettante

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# Making Cultural Contents and Making Cultural Brands from Korean Traditional Dance

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## Abstract

Making cultural contents and making cultural brands of Korean traditional dance have become essential conditions when the diversity and fusion of culture, arts and contents are emphasized. Thus, this study attempts to propose making cultural contents and cultural brands as a way to preserve the historical and cultural values of Korean traditional dance and convey it to the modern. First, Korean traditional dance should be regarded as a content embodied by the behavioral style, lifestyle, and cultural elements that are acquired, shared and transmitted by the members of the society, and it is necessary to make effort to make cultural contents. Also, it is necessary to invest a long time and physical resources for Korean traditional dance and to make culture brands considering internal factors and external factors. Based on this, it will be possible to raise the momentum and opportunities to promote and accede to the value of Korean traditional dance as a national cultural brand.

## I . Introduction

Korean traditional dance is a mixed culture and art style with a beauty of fun, dandyism, dandyismflavor, exhilaration, spite, line, bewitching, movement within stillness (Park Jun-hee, Park Jeong-gyo, Baek Je-hwa, 2006). It is an integrated art in which the traditional Korean-style life in the nature of Korea and the spirit of the Koreans is fully absorbed in dance. Korea, which has given importance to naturalism in tradition, has a strong tendency to express natural movements and emotions by exclusion of artificiality. For this reason, Korean traditional dances are prominent in natural and subtle habits with dandyism and fun (Kim Chae-hyeon, 2003). Traditional Korean dances have been shown to the public through performances at the National Center for Korean Traditional Performing Arts and the National Folk Museum. For example, the Korea Foundation for Cultural Properties has been trying to reach out to audiences with an interesting commentary of experts through 'Our Dance with Commentary' since the late 1990s. In addition, it focuses on promoting Korean traditional culture by informing and spreading our own culture to foreigners who are looking for Korea through cultural product development, dissemination of traditional culture and traditional food, traditional wedding ceremony, and hands-on learning (Kim Se -yeon, 2005). Besides, to obtain the preservation, succession and tradition of Korean dance, traditional dances are performed through various festivals and various events in Korea and abroad. Korean dance performances appear at national festivals and large festivals, and it shows the importance of international exchange through culture and arts.

It can be said that such Korean traditional dance performances greatly contribute to the enhancement of national competitiveness. Through various performances, it can play a big role in improving the quality of life and creativity through various traditional cultural programs such as performance, exploration, and exhibitions and cultural festival programs. Also, it will play a role of enhancing the national competitiveness and tourism resources through the overseas dance of Korean dance, and will exert the function of international mutual exchange on the legitimacy of Korea. Therefore, it is necessary to recognize the cultural value of Korean dance and make internationalization and specialization efforts through various performances and education.

The efforts of making international brands from cultural and artistic contents have a great social and economic ripple effect. One of the successful overseas cases, the Canadian Circus of the Sun, founded in 1984, has attracted over 80 million viewers in over 200 cities around the world for 23 years, and as of 2006, it has become one of the world's leading cultural exporters with annual ticket sales revenue of over 1 billion dollars. The circus, which was regarded

as a fading industry, was worthwhile to innovate with a 22% annual sales increase, and 13 performances attracted more than 120,000 viewers per month, making it a national brand in Canada (Jeon Seong-chan, 2010). Korean traditional dance, like the circus, which has a great effect on the art form, is going to need to read and respond to global trends. Thus, in this study, we propose making cultural contents and cultural brands as a way to preserve the historical and cultural values of Korean traditional dance and convey it to the modern.

## II. Cultural contents development from Korean traditional dance

Cultural content is a compound word combining culture with content which means material and spiritual income that is made in the process of behavior and lifestyle that is acquired, shared and transmitted by members of society (Jeon Yun-ha, 2006). The Korea Creative Content Agency defines cultural contents as a comprehensive concept that includes all the commercialized artifacts through the collection and processing of all artifacts and works reproduced by using the artifacts as well as the creation or production of cultural, artistic, academic contents (Korea Creative Content Agency, November 11, 2018). A representative example of content based on traditional culture is 'Han Style', which has been changed in accordance with the modern society, preserving our culture prototype. 'Han Style' means to develop and brand the forms that have symbols and representations as traditional Korean traditions such as Korean food, Hanok, Korean linguistic letters, Korean paper, and Korean costumes to enable globalization, industrialization, and daily life (Lee Ji-yeon, 2014).

As globalization becomes more common and homogenized, it is important to promote the characteristics of our culture and to establish cultural identity through traditional cultural contents. Overcoming cultural uniformity and homogenization is possible through the preservation and development of traditional culture and the succession and development of various traditional cultural contents. As a traditional culture, contents based on Korean traditional dance should recognize spirituality, essence, and identity in order to create unique cultural value. First, spirituality recognizes the culture itself as life through spirit, and it is recognized as spiritual mutual process, and at the same time it plays a role to recover the spirituality of the culture and to provide an opportunity to awaken. Second, intrinsic is to express the mental and physical things that culture forms in relation to human, nature, world, and things. This includes the history and tradition of culture, and the essence of culture coexists with coexistence with things, coexistence with nature, coexistence with the world, and this philosophy can be found in traditional culture. Third, identity is the source of culture, and forming the root of culture is the spirituality and essence of culture. Without these two things, identity may lead to crisis, which is closely related to the loss of the spirituality and essentiality of culture. Therefore, it is required to refrain from simply making cultural contents based on Korean traditional dance, and to search for and develop contents considering these three characteristics.

## III. Cultural brands development from Korean traditional dance

Brand is derived from the Latin meaning 'imprint', which is known to originate from a hieroglyphic inscription on the pyramid bricks of Egypt (Aaker & Joachimsthaler, 2000). Making a brand requires a long time and physical resources. It is not just about time and material resources. In order for Korean traditional dance to become a cultural brand, internal factors and external factors should be appropriately harmonized. In particular, dance is not easy because it is fixedly accepted by people who do not have awareness of it as a brand that relies on memory because it disappears at the same time as the performance.

The internal factors of Korean traditional dance performances are works performed by dancers and dance groups. The object of branding is the audience who accepts the product. These audiences are aggregates composed of a large number of people who transcend social attributes such as status, class, occupation, education, and property. Next, external factors may be the recognition and reputation of choreographers and dance groups. To evaluate this reputation, it is necessary to collect all of the successful works, performances at major venues, the number of performances in Korea and abroad, references in mass media, and other evaluation materials, and then quantify these data with objective measures. As the reputation of choreographers and dance groups is widely known, they can be distinguished from other choreographers and dance groups and can be regarded as a factor of successful branding

(Kim Chung-han, 2011). In this regard, the repertoire of Korea National Dance Company (Korea Fantasy), which represents the artistry of Korean traditional dance, can be seen as a successful example of branding in Korean dance performances (Kang Uh-yeon, 2007).

#### IV. Conclusion and Suggestions

This study attempted to propose a method for cultivating cultural contents and cultural brands as a way to preserve historical and cultural values of Korean traditional dance and convey it to modern people. Traditional culture means everything including material and spirit, including the type of life and lifestyle of the ancestors who have been accumulated and inherited from the past to the present. It is a collective cultural form born from the fusion of historical, social, and natural characteristics and a valuable product of human life, and based on this, a new culture should be created, inherited and developed (Kim Myeong-hee, 2012). As Korean traditional culture, dance also well reflects Korean history, culture and art style. It is expected that if Korean traditional dance brand is developed based on contents embodied with these cultural elements and applied variously to performance, education, and experience style, it will be able to see the achievement of national branding through Korean traditional dance.

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# A Study on the Depression Prevention Effect of Gymnastic Program for Elderly : Focusing on the Case of Gymnastic Program for Elderly of Senior Citizen Center in Gangnam-gu

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## Abstract

Recently, a problem of aging is serious in Korean society. Especially, great increase of poverty and suicide of elderly caused by sharp increase of aging population without sufficient preparation for social security system or various social safety nets and social perception in all areas of society has become a social problem. Elderly depression is a disease which is the most frequently discovered in the senescent stage of life, which leads to geriatric disease such as dementia etc., or elderly suicide as the symptom increases. This study intended to analyze the cause of occurrence of depression which is one of mental diseases discovered the most frequently among the elderly, and examine the effect of physical activity as a solution for the aforementioned. For the foregoing, this study aimed to the effect of gymnastic program for elderly targeting the elderly with high depression scale by conducting survey based on the Geriatric Depression Scale Short Form Korean Version (GDSSF-K) targeting the elderly who are participating in a gymnastic program of a senior citizen center in Gangnam-gu, Seoul.

## I . Introduction

Life expectancy has risen throughout the world indebted to the rapid development of medical technology, improvement of living standard and expansion of benefits of health and medical service. Accordingly, aging population has increased at a rapid rate all over the world, and Korea arrived at aging society as aging population over 65 takes 7.1% of the entire population already in 2000. The elderly encounter various problems such as decrease in earned income caused by withdrawal of labor activity, sense of alienation, feeling of loneliness and increase in demand for medical treatment due to aging bodies. Geriatric depression is one of mental diseases which is discovered the most frequently among the elderly. One in three patients who get treatment at hospitals for depression in 2015 was the elderly aged 65 and older, and the number of elderly patients increase by 6.4% annually during the most recent 5 years, so management of psychiatric disorder is urgent for the upcoming super-aged era. As geriatric depression is indistinguishable from dementia, patients apt to receive wrong treatment. Lack of intellectual function is shown first in dementia as compared to depression, but more often than not, the opposite is the case in geriatric depression. While patients with dementia try to deny and hide the fact that their cognitive function declines, those who have depression verbalize memory impairment in many cases, showing an attitude to complete tasks eagerly while going through an examination. Unlike dementia, geriatric depression also has a high possibility to be cured as it is highly probable to be improved with the help of family and medical treatment. Depression is mainly treated by medication using antidepressants and cognitive behavior treatment or counseling, but research of depression treatment through exercise is active these days. Exercise is evaluated to be worth considering as an early intervention method for many patients with depression who cannot get special medical treatment, but the results show that exercise program which is carried out for a short period of time is not expected to relieve symptoms of depression and exercising continuously and regularly is effective for prevention and treatment of depression.

However, researches on the effect of regular exercise of the elderly on depression are rare, and results are also

different. This is because it is hard to get a sample of elderly who take exercise regularly, and survey targeting elderly is also not easy. Thus, this study aims to analyze the effect of regular physical activity of elderly on depression targeting participants of a gymnastic program for elderly operated by the government, local governments and social welfare groups.

## II. Gymnastic Program for Elderly and Depression Prevention Effect

In the theory of pathology, depression is a syndrome of dysthymia and decline of mental exercise. When driven into depression, the patient shows lethargic mental condition of losing will and feeling like doing anything. Such depression is generally called melancholia or depressive disorder, and is known to be accompanied by insomnia or weight loss. One of five Korean elderly is known to be suffering from depression and elderly with depression have very high suicide rate, so geriatric depression is a very serious problem to prevent elderly suicide. As a mental disease discovered the most generally and frequently among the elderly, depression lowers satisfaction of life and self-respect. Physical activity is defined as all movements of body through energy consumption of skeletal muscles, which includes conditioning activity, occupational activity, sports, household activity etc. From among physical activities, exercise is a planned and structural activity that we carry out repeatedly with an aim of promoting physical ability. Recent researches are paying attention to the effect of regular exercise on geriatric depression. In a number of researches, results that the level of depression among the elderly who exercise regularly is lower than that of ones not exercising regularly are reported (Kim Jae-gu, 2013; Nam Il-seong · Yeom So-rim, 2013). Among the researches reporting that exercise is effective for lowering depression level, however, almost no researches have established the reason why exercise can lower depression. It is important to clearing up the structure of exercise for lowering depression because it gives a great help to prepare an exercise program to lower depression based on an appropriate theory.

From all these considerations, regular physical activity is necessary for maintaining health of elderly. Therefore, this study aims to investigate how regular physical activity affects mental health of elderly, and consider types of regular physical activities that can promote mental health as well as promotion of physical health of elderly. This study also intends to analyze gymnastic programs for elderly that advanced studies have not paid attention. Gymnastic programs for elderly are being operated by various organizations such as government, local governments, social welfare groups etc., and have a great diversity in types and characteristics. Thus, this study will make an analysis on the characteristics of such gymnastic programs for elderly and the effect of regular physical activity of elderly on depression targeting participants of gymnastic programs for elderly.

For doing so, this study diagnoses depression level of elderly before and after their participation in gymnastic programs for elderly. For the foregoing, this study prepared a questionnaire based on the GDSSF-K (Geriatric Depression Scale Short Form-Korea). GDSSF-K is a questionnaire designed to measure the degree of depression through response of "Yes "or "No "with respect to 15 questions, and higher score means more severe symptoms of depression. Out of 0-15 points, less than 5 points is classified as normal group, 6-9 points as a group with severe symptoms of depression and more than 10 points is classified as depression.

## III. Conclusions and Suggestions

As a study on the geriatric depression, one of mental diseases which is the most frequently discovered among the elderly, this study verified the effect of physical activity of elderly on the reduction of depression and intended to reveal the mechanism. As questions for the foregoing, this study measured the degree of depression using GDSSF-K, and uses by modifying questions designed by Kim Jeong-eun (2009) to analyze the effect of physical activity on depression. Kim measured the degree of physical activity as intensity and frequency of exercise, measuring types of exercise by subdividing into simple walking, exercise of muscles, endurance exercise etc. This study introduced main motions of gymnastic program and explained exercise intensity of each motion and weight in the entire program to seek a differentiation factor from advanced studies. This study also found a way to analyze communication between participants and influence of feedback in the course of gymnastic program. Focusing on the design and contents mentioned above, this intended to verify the effect of gymnastic program for elderly.

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# A Study on the Staff Notation Transcription of Slow-taryeong Piri Jeongganbo in Jinju Sword Dance

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## Abstract

The Jinju sword dance designated as the national cultural property No. 12 boasts the longest history in court dances. However, in spite of the eternal and high cultural value of Jinju sword dance history, sword dance accompaniment music is not well established. Jinju sword dance accompaniment music is based on Samhyeon Yukgak musical instruments, but many performers play or use Ajaeng depending on the nature of the performance. Of these instruments, this study is going to investigate slow-taryeong among the sword dance music of Piri which is widely used in court music and folk music, and plays a key role in the Korean music. The purpose of this study is to make the sword dance accompaniment better for the general public, the master and the performer by the researcher's comparing the transcription of Jeongganbo and staff notation with the slow-taryeong Piri score, the second piece of Jinju sword dance accompanying music.

## I . Introduction

Jinju sword dance was designated as the 12th Important Cultural Property for the first time in the field of dance on January 16, 1967. Jinju sword dance, the oldest royal court dance in existence, originated in Jinju Moksa Jeong Hyeon-seok's "Gyobanggayo" in which the sword dance was performed to honor Shilla Gwanjang's patriotic charm, and it is also called 'Jinju 8 sword dance' as it performs with eight dancers (Seong Gye-ok, 2002; Seong Gye-ok, Cha Ok-su, 2002).

In comparison with the Jinju sword dance movement research, the research on the accompanying music has been limited (Kim Myeong-won, 2017). For the preservation of Jinju sword dance and the efforts for the cultural transmission to the next generation, the dance movement of Jinju sword dance should be studied concurrently with the accompanying music, and particularly, as part of efforts to pass on the generations, it is necessary to improve the accessibility of people to Jinju sword dance accompanying music. Of Jinju sword dance accompaniment music, this study performed on a target of the slow-taryeong song Piri Jeongganbo's staff notation transcription is to help the understanding music of the accompanied musicians and the general public.

## II. Jinju sword dance slow-taryeong

Jinju sword dance accompaniment music consists of long-chanting song, slow-taryeong song, and Jazen-taryeong song. When performing, the songs are played in the order of long-chanting song - slow-taryeong song - Jazen-taryeong song - slow-taryeong song - Jazen-taryeong song. The musical instruments are based on Samhyeon Yukgak structure (Pak, Seogyo, Django, Piri2, Daegum, Haegeum), but performances are conducted variously using the number of performers, bak, jwago, jango, Piri 2, daegeum, haegeum, and ajaeng.

In terms of the theatrical play time, a complete ground of Jinju sword dance is about 25 minutes, but it takes

10minutes and 15minutes of Jinju sword dance depending on the performance places and performance characters. The slow-taryeong song consists of 13 jangdan, and when coming back, it goes to the second jangdan and repeats to the end. A slow-taryeong song with 58 jangdan in a round performance of Jinju sword dance, and a slow-taryeong song with 29 jangdan is played in Jinju sword dance, which takes about 15 minutes to perform. A slow-taryeong song with 19 jangdan is played in a short Jinju sword dance performance (10 minutes) (see Table 1).

<Table 1> Jinju sword dance jangdan

	Jinju sword dance proto (25 min)	Jinju sword dance (15 min)	Jinju sword dance (10 min)
long-chanting	27 jangdan	16 jangdan	12 jangdan
slow-taryeong	58 jangdan	29 jangdan	19 jangdan
Jazen-taryeong	68 jangdan	68 jangdan	
slow-taryeong	5 jangdan	5 jangdan	5 jangdan
Jazen-taryeong	74 jangdan	78 jangdan	54 jangdan
Jazenmori jangdan	The number of jangdan for circle form performance varies depending on the performance place.		
Jazen-taryeong	5 jangdan	5 jangdan	5 jangdan

### III. Staff notation transcription of slow-taryeong Piri Jeongganbo in Jinju sword dance

Among Jinju sword dance accompanying music, this study transcribed the slow-taryeong Piri Jeongganbo (Figure 2) to the staff notation (Figure 3). In the results of analyzing the slow-taryeong scale revealed in the transcription process, it can be seen that there is a five-scale system including hwangjong (F), taeju (G), jungyeo (Bb), injong (C), and muyeok (Eb). We thickly string for Hwangjong, boldly blow for Taejoo, and trade shed and play for Muyeok. As decoration tones, we used ▽ (one tone below), 69 (tone rolling mark), and ∇ (tonguing).

中	林▽	太	黃	林▽	林▽	黃	中	林	林	林	林▽	中
				中			林▽					林▽
林▽	中							中		中	中	
中	林	林▽	林	林	黃	9中	中	林	黃	林	林	
								無		無	無	
黃6		林		中		林▽	黃6					
太		太	中	太	林	太	太	林▽	林	中	林▽	林
一			一林	一	無	一	一		無	一林		
中		林▽	無	中		中	中	中		無	中	
黃6		中	林▽	黃6	林▽	黃6	黃6	黃6	林▽	林	黃6	林
		一林										
		無			中				中			中

<Figure 2> Slow-taryeong Piri Jeongganbo in Jinju sword dance

The speed of slow-taryeong is expressed as J.=40 at 443 Hz. The jangdan used in the slow-taryeong song is 3bunbak 4bak. In the dance movement according to the slow-taryeong, you repeatedly perform 13 jangdan, and when you play music repeatedly, you go back to the second jangdan and repeat it several times depending on the duration of the dance.



〈Figure 3〉 Slow-taryeong Piri staff notation in Jinju sword dance

#### IV. Suggestions

Presented as a result of this study, the slow-taryeong Piri staff notation of Jinju sword dance accompanying music can help Piri players to understand the correct tones and to use more effective decoration tones. It can also provide easy access to Jinju sword dance accompanying music to the general public who are familiar with staff notation than Jeonggan.

In the future, nonghyeon (string), decoration sounds, toeseong, chuseong which are used in the accompanying music of Jinju sword dance will be studied continuously and systematic establishment will be possible. Furthermore, the change of music and jangdan according to Jinju sword dance movement needs to be further studied, and we urge establishment and systematization of Jinju sword dance music to promote the preservation, succession, and development of Jinju sword dance.

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# Study on Lyric Content and Beats of Binari at Yongin Area : Focused on Binari of Baegam Nongak Leader Cha Yong-seong

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## Abstract

This study, which examined the content and characteristics of Gosaban (shamanic ritual) of Cha Yong-seong, a master of Binari at Yongin area, conducted comparative analysis on those of Lee Kwang-su recognized as the current master of Binari and then investigated the characteristics of Gosaban (Binari) inherited at Baegam area in Yongin. In doing so, the study aimed at identifying its cultural value. Compared with those from other areas, Cha Yong-seong's Binari had three characteristics by and large. Firstly, he learned from the deceased Lim Cheol-gi around 1940, who was said to have learned from an apostate monk at Chiljangsa Temple at Iljuk-myeon, Anseong City. So, Cha Yong-seong's Binari had its value worth conservation with its unique lyric content not shown in Binari from other areas. Secondly, it had unique characteristics of lyric beats. Unlike those from other areas in which three-beat (Jajinmori) tune to be performed just following the lyrics was connected with another lyrics immediately after a beat ended, it ended after half a beat. Thirdly, during lyric beats, accompaniment was made only using a drum as lightly as possible and then only when the small gong performed, other instruments performed strongly. This study investigated only limited on Sansae-puri (on mountain shapes) out of Seon-gosa (early part of shamanistic rituals) of Cha Yong-seong's Binari.

## I . Introduction

Binari is a pure Korean word meaning wishing for good luck of other people. It's a kind of folk belief deep-rooted in lives of our ancestors as well as a sound wishing for something good. They used to play shamanistic *Gut* (exorcism) praying for wellbeing of a certain year during the event of a village by visiting each house, which was also called Madangbalpi-gut or Jisinbalgi-gut. During a shamanistic *Gut* like this, people put a small dining table on the floor, piled up rice thereon, put a candlelight and then gut performers pronounced praying sound (Han Man-young, 1990, p.103). According to the lexical meaning, Binari may either refer to a kind of praying document in which Geolip-pae (group of professional gut performers) with some 15 persons put crops, money or valuables on the table at last Madang-gut and a prayer wishes for happiness and prosperity of the related people. It may or refer to a person who cites praying document at Madang-gut of Geolip-pae (Korean Folk Dictionary, 1991). Meanwhile, Binari is called Gosa-sori according to slangs of Namsadang (itinerant male troupe) and generally refers to a Gut performing monk (Sim Wu-seong, 1994, p.28). Binari is largely divided into Seon-gosa (the starting part) and Duitbul (the finishing part). The former comprises Sanse-puri, Sal-puri, Samjae-puri, A year's misfortune-puri, Farming-puri, whereas the latter comprises praying and words of blessing. Today, a number of Samulpae groups (players of traditional percussion quartet) perform Binari, just maintaining its tradition. That said, there is little literature handed down and while research on Nongak (traditional Korean music performed by farmers) is active, research on Binari is treated with relatively less significance as a matter of fact. Therefore, it is essentially important for us to identify sentiments and culture of ordinary people in the region as well as accompaniments of their art 098 research on Binari. Under the circumstances, this study paid attention to beats and contents of Sanse-puri out of Seon-gosa.

## II. Methodology

Binari which this study sought to delve into was that of Cha Yong-seong (1928-), a lead performer of Baegam Nongak at Baegam-myeon, Yongin City, Gyeonggi-do. He is a current Binari master living at Yongin City, with its knowhow handed down from Lim Cheol-gi at Chiljang-ri in 1940 (Traditional Culture Institute, Yong In University 2007, p.6). In the first place, the study learned of contents of Cha Yong-seong's Binari through in-depth interviews and examined the differences, focused on research papers of the current Binari master Lee Kwang-su. Comparative research on Lee Kwang-su's Binari and that of Cha Yong-seong handed down and maintained at Baegam area, Yongin shed light on the characteristics of Binari maintained at Yongin area. The existing Cha Yong-seong's Binari was most active at Baegam area, Yongin since 1945 the country's liberation year and has been well kept to date. Through contents contained in Cha Yong-seong's Binari, the study was able to assume the perception and culture of ordinary people then. Along the way, the study could also predict how Binari might be handed down and maintained in the future.

## III. Differences between Lee Kwang-su's Binari and Cha Yong-seong's Binari

Following is the findings of differences between Lee Kwang-su's Binari and Cha Yong-seong's Binari in terms of passing down path, lyric beats (Sanse-puri) and lyric content (Sanse-puri). Born at Yesan, Chungnam in 1952, he had learned Pungmul (Korean folk music tradition) naturally from childhood, influenced by his father Lee Jeom-sik who had led Namsadang troupe at the time (Lee Myeong-heon, 2008). Influenced by former masters of Binari like Cha Gi-hun, Hwang Keum-man, Choi Eun-chang, Lee Seong-ho, Kim Ik-su, Lee Su-young, he is made what he is now - Lee Kwang-su Binari (Lee Young-kwang 2008). Meanwhile, Cha Yong-seong learned Binari around in 1940 from Lim Cheol-gi who was known to have learned from an apostate monk at Chiljangsa Temple. As Binari was originally the shamanistic sound made by praying monks who used to visit each home, this early stage Binari might have more vividness and sense of reality compared with the sound of later entertaining groups or the current Binari lyrics put on stage. Sanse-puri is the beginning part of Seon-gosa sound and performs three pieces of intermezzo in the middle of singing lyrics creatively. Performing method of Sanse-puri is composed of 'prelude - lyrics 1 - intermezzo 1 - lyrics

<Table 1> Contents of Lee Kwang-su's Binari and Cha Yong-seong's Binari

Sanse-puri of Seon-gosa of Lee Kwang-su's Binari  
 Sanse-puri of Cha Yong-seong's Binari

번역제외	번역제외
이광수 비나리 선고사 산세풀이	차용성 비나리 산세풀이
천개우주 하늘이요 지개조축 땅생길계 일월영택 빛을 밝혀 만물이 생겨날 때 산지조종은 곤륜산이요 수지조종은 황하수라 곤륜산 난맥은 백두산 천지연은 단군왕검 홍익인간 금수강산 생겼으니 삼강오륜이 으뜸이라 국태민안 범년자 시화년풍 년년이 돌아들고 삼각산 기봉하고 봉황이 중추 생겼구나 봉황이 대궐 짓고 대궐 앞에는 육조로다 오영문 하각사내 각도 각 읍을 마련할계 왕십리 청룡이요 동구만리 백호로다 중남산 안산되고 과천 관악산 화산이 비쳐 동작강 수구막고 한강수 둘러싸니 여천지 무궁이라	국태민안시화년풍 년년히도라든다 해동이면조선국이나 이씨한양등극할계 삼각산기봉하고 봉황이넘쳐생겼구나 학을놀러대궐짓고 대궐앞에는육조로다 동구재만리제백호가되고 한강이조수로다 조선유지에말을듣고 손님세분이나오실재어떤손님이나오느냐 자나꿈이나눅두손님세분이나오실재 원분은뚝떨어져 서천서약으로호양하고 다만세분이나오실재 어떤분내가나오느냐 글잘하는문장이나활잘쓰는활량이나말잘하는세글뱅이나 이런분내가나오실재압록강을당도하야 사공불러배를대라배가없어어이하리 나무배를잡아타니나무배는썩어지고 돌배를잡아타니돌배침병가라앉고 종이선을잡아타니종이선은미어지고 흑두선을잡아타니모진광풍뭉기어 거리로살살풀어지고 뇌양산이면내양산 영모공작넘나드는수양버들을주르륵훑어 황금배짜로배를몰아 삼척동자야뚫을달아라 명짓바람에진술풍 아이광대칭기들고어른광대흥기들어 앞으로는열두강뒤로도열두강 스물네강을건넌구나

2 - intermezzo 2 - lyrics 3 - intermezzo 3' (Yim Su-bin, 2011). While at beats of Lee Kwang-su's Sanse-puri, lyrics 1 continued during quick Jajinmori beats (12/8) and beats of intermezzo 1 continued twice long following the lyrics, Cha Yong-seong's Binari had half a beat for intermezzo following lyrics 1, which made a difference between the two. Lee Kwang-su's Sanse-puri generally began with content of praising the Joseon dynasty and wished for that the site of Binari gut performance would be blessed with the energy of good omen along with the heavenly bliss of the owner of the house (Park Myung-hyeon, 2008).

#### IV. Conclusion & Suggestions

As this study suggested as above, Cha Yong-seong's Binari had unique characteristics in terms of lyric content, passing down path and lyric beats. From content contained at Binari, we could draw inferences of perception and culture of ordinary people living at Yongin, Gyeonggi-do then and the study believes we have to analyze and document its unique beats composition so that it could be developed and handed down as traditional Binari in this area. As part of this effort, Baegam Nongak Conservation Society holds lecturing class once a year to foster successors actively and performs periodical shows to Yongin citizens. And yet, in order to succeed and develop Binari from the standpoint of researchers and academics, the study believes that there should follow more detailed and in-depth content analysis and research on pedigree and succession.

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# A Case Study on Hwaseong Creative Intellectual Education as a Cultural and Art Education of Community

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## Abstract

Cultural arts education must be accompanied by the whole personal growth and development of students. The culture and art education in the school not only provide students with access to various cultural arts and opportunities to develop various creative and convergent thinking skills, but also can contribute to the activation of culture and arts policies by expanding the base of culture and art in the long term. This study focused on school culture art education and educational cooperation governance which are carried out in Hwaseong Creative's intellectual education. Hwaseong Creative's intellectual education is a useful example of community-based cultural art education because Hwaseong City Hall(Hwaseong Creative-Intellectual Education Center) and Gyeonggi Provincial Office of Education(Hwaseong-Osan Education Support Agency) form educational cooperation governance and present new model.

## I . Introduction

Since 2004, the government has launched cultural arts education policies in cooperation with the Ministry of Education and Human Resources Development in order to revitalize cultural policies. The Ministry of Culture and Tourism changed name of 'Culture and Arts Promotion Act' to 'Support for Arts and Culture Education Act' in November 2005 after consulting with the Ministry of Education and Human Resources Development in order to establish the basis for cultural and arts education support. Since then, the Ministry of Culture and Tourism has enacted the "Culture and Arts Promotion Act" in January 2007, and established the "Culture and Arts Education Department" and the "Korea Culture and Arts Education Promotion Agency" to promote cultural art education throughout the school and social culture. The government had set the policy goal of cultural arts education to increase national interest in cultural arts education and cultivate public sentiment, and the government tried various practices by dividing into school culture art education<sup>1)</sup> and social culture art education<sup>2)</sup> in order to increase the cultural sensitivity of the whole people.

Nevertheless, in order to revitalize the cultural arts education of the school, the government has designated the leading school for cultural arts education in each region since 2007 with Arts & Culture Education Service as the center. However, even though the goal of cultural arts education is changed from professional nurture to creative human talent through arts, implementation of school culture arts education linked to the school curriculum led by the Ministry of Education is lukewarm attitude. Therefore, this study suggests that government and schools should not lead the arts education for sustainable cultural arts education in school but that it is possible for school-teacher-community (local government) -parent- I would like to show through Creative-intellectual education cases.

First, I'm going to examine the school culture and art education which is carried out in the Hwaseong

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1) 'School cultural arts education' is a kind of education and arts education in Childcare facilities in accordance with Article 2 of the Infant Care Act and Schools under Article 2 of the Elementary and Secondary Education Act pursuant to Article 2 of the Early Childhood Education Act

2) 'Social culture art education' is every form of cultural art education without arts education facilities and arts and cultural education institutions are specified in Article 2 (3) and (4) of the Culture and Arts Education Support Act and Article 24 School culture art education conducted in various facilities and groups.

Creative-Intellectual education. Hwaseong Creative-Intellectual education is carrying out school culture art education through 4-TEXT which is method of thinking as a material of thought, through culture and art works. I'm going to take look at examples of this culture and art education that has been implemented since 2012. Second, I'm going to analyze the role of community through educational cooperative governance of Hwaseong Creative-Intellectual education. Hwaseong Creative-Intellectual education is not a form of relying on the education office alone but a form of village education community where the local government and the village are together. Third, I'll intend to derive sustainable educational cooperation model which is operated to present sustainable school culture art education model through the organic role of the municipality / school district / student-parent-teacher and private enterprise with Hwaseong Creative-Intellectual education.

## II. Explore the case of Hwaseong Creative-Intellectual Education

### 1. School cultural arts education is implemented in Hwaseong Creative-Intellectual Education

If the Hwaseong Creative-Intellectual education is expressed in a word, it can be said that it is 'creative talent training through intellectual education' (Song Ju-myung, 2012). This is the use of intellectual education methodology to achieve the goal of promoting creative talents. Therefore, it is the reading that can represent the intellectual education, and the text of the core intellectual education is selected as "the masterpiece of east and west". Recalling that the purpose of Hwaseong Creative-Intellectual education is to raise creative talents, it will be able to understand the educational value of cultural refinement. Therefore, students are systematically educated in various cultural and artistic works, and not only do creative works expressing themselves, but also cultivate the power to critically accept culture on the basis of them. In addition, the Hwaseong Creative-Intellectual education defines 'masterpiece of East and West',<sup>3)</sup> 'Culture and art work', 'experience and experience', 'social practice' as a core value and It's called "4-TEXT" by including creative experience activity and social practice into core education contents.

For example, the view of education system that focuses only on college entrance and the perception that memorizing knowledge and getting the score is the whole of studying are spreading to students, parents and some teachers in art education, which is a part of school culture and arts education. As a result, the art subject is regarded as a subject far from the cognitive growth of students.

However, the art education in the curriculum of the Creative-Intellectual education regards the emotional effect of the image of the artwork as a textbook which gives an intelligent thought based on the sensitivity of moving the mind of the person. Art appreciation as 4-TEXT suggests the process of observing the works sufficiently, communicating with the works, and connecting them with oneself. This process is called appreciation and communication. In the next step, through appreciation and discussion, students will develop a critical thinking ability by promoting the stage of thought through the process of respect and understanding of various interpretations.

### 2. Analysis of community role through educational cooperation governance

The need for the support outside the school has been brought on by the continuous improvement of the school's educational environment and the demand for diversity in education. And as the role of local education community is required in school education, public education support of local governments becomes eager. Hwaseong City has signed a business agreement with Gyeonggi Provincial Office of Education in 2012 under the name of Creative-Intellectual education to support the change of public education practically. Hwaseong City(Hwaseong Creative-Intellectual education center) and Gyeonggi Provincial Office of Education((Hwaseong Osan Education Support Agency) cooperated with each other to form a governance system and the new institutional model between local government and education office was suggested. The need for various experiences has emerged, they are organically

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3) The classical and modern history of the East and the West is a report of knowledge, wisdom, and thought that accumulated and developed by human history. With the help of knowledge, wisdom, and thought accumulated by mankind, students can develop insight, intuition, analytical power, and reasoning. This multidimensional thinking ability will give a sense of totality to emotional activity, experiential knowledge generated in experience and experiment, and will lead to a higher level of essential development.

communicating and cooperating with local communities and schools, which are implemented in the form of educational donations.

Especially, with the support of field teachers in Hwaseong City, we set up a task force for education in accordance with the distribution of elementary and middle schools. It consists of 12 to 15 people. The organizational structure of the working group is composed of Planning Department, Operation Department, and Public Relations Department. The Planning Department discusses the operation plan of the educational contribution utilizing lesson and establishes plans to secure human and material resources within the area. The Operating Division categorizes humanities, social sciences, mathematical sciences, performance competencies, professional arts performance and others, and the division identifies the quality of education and the supply system of the donors. The Public Relations Department serves as a virtuous circle that identifies best practices for educational donations and promotes other educational donors through public relations.

Since 2012, the Working Group of donations for education has started to use educational donations in conjunction with local communities. Schools and local communities have shown great interest and participation, and the use of educational donation classes spread every year. As a result, the use of education donation classes, which was 784 hours in 384 classes in 2012, increased to 5,888 hours in 3,215 classes in 2017. As a result, the use of education donation classes, which was 784 hours in 384 classes in 2012, increased to 5,888 hours in 3,215 classes in 2017. Hwaseong City's educational donation pool in 2016, there are 176 educational donation organizations that consist of 10 organizations in humanities and social sciences, 25 organizations in mathematical sciences, 44 organizations in performance and arts, 16 organizations in professional arts organizations and 47 organizations in creative activities. Among them, there are 60 arts and cultural arts education donation organizations such as performing arts and professional arts groups, which account for 34% of all educational donation organizations. Educational donations support cultural arts education in the form of curricular activities, experiential activities, and after-school activities, however, the cultural arts education that is being visited supports cultural arts education in the form of directly linking local cultural arts resources to school education and going to the school and performing.

Hwaseong Creative-Intellectual education is responsible for grasping the needs of the target subjects through the demand surveys in the education field and jointly developing educational resources and providing them as educational materials linked with the education courses through the governance of education and cooperation in the form of a company, a university, a local professional institution and a student / teacher. This kind of cultural arts education is centered on Creative-Intelligence education support center.

### 3. Sustainable School Culture and Art Education Model

Hwaseong Creative-Intellectual education was responsible for the quality improvement of public education through the close integration of local infrastructures by establishing the institutional basis of public education support including school cultural arts education with the municipality. And the education model can be divided into financial support type that can support the enactment of school culture and art education at the school by the local government, and community - based type that uses local infrastructure in connection with the local community. The financial support type is that local governments plan policies, support budgets, and provide students with opportunities to receive professional cultural arts education from art instructors for promoting school cultural art education. Community - based education can effectively educate the diverse and distinctive areas of school culture and arts education by positively linking the human and material resources of the community.

Therefore, in order to sustainable education such as these education types to be accompanied, the financial support type and the community-linked type should be integrated, and the quality of culture and art education should be ensured through performance-based management by budget support.

## III. Conclusion and Suggestions

This study examines the role of community in sustainable school culture and art education and draws models accordingly. The conclusion of the integrated model of the financial support type for cultural arts education through

local government budget support and community-based type that utilizes the human and material resources of the community is derived through Hwaseong Creative-Intellectual education. Cultural arts education based on financial support can guarantee the quality of education in terms of educational performance management, and the community-based type is able to communicate with the local community and secure the potential resources for cultural arts education in various fields. In addition, we expect to present a positive alternative in discussing the more effective operation of school cultural arts education.

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# A Study on Vietnamese Tíu ĐôMùng Ngoa Jangdan : Focusing on Comparison with Korean Jungmori Jangdan

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## Abstract

This study is a comparative analysis of Vietnamese jangdan, Tíu ĐôMùng Ngoa and Korean jangdan, jungmori. In the results of analyzing two jangdan by transcribing them with staff notation, there are a similarity that the sixth beat of the two jangdan are similar jangdan types, and in addition, a difference that the third beat of Tíu ĐôMùng Ngoa jangdan consists of 'ddung' by playing 'deong' with only the 4th and 6th jangdan and playing 'ddung' with the rest. And the third beat of jungmori jangdan consists of 'ddak' by playing with 'ddak', 'deu-reu-ddak' and 'deu-reu-ddak-ddak'. The ninth beat of Tíu ĐôMùng Ngoa jangdan appears as 'ddung', 'ddung-ddak', and 'teong', and the ninth beat of jungmori jangdan is all 'ddak' with an accent. So the structure of two jangdan is the same, but Tíu ĐôMùng Ngoa jangdan plays more rhythm than jungmori. Also, jungmori jangdan uses an accent on the ninth beat, unlike Tíu ĐôMùng Ngoa jangdan.

## I . Introduction

Percussion instruments have a long history. Percussion instruments made of materials that are easily accessible to us are the most primitive musical instruments and have been intimately associated with human history. The evidence of humanity in the Indochina Peninsula is about 25,000 years ago, the Late Paleolithic Age. In the Neolithic times of the Việt people, which begin around 8,000 to 6,000 BC, there are many Neolithic artifacts from which archeological data were found abundantly between 4,000 and 1,500 BC. Among the remains of the Neolithic period found in Vietnam, the melodic percussion instrument, 'Đàn Đá', made by stone cutting, is an early evidence.

There are 54 ethnic groups in Vietnam with a population of 90 million, and there are ceremonial music, court music, and shaman music. Therefore, although there are many types of traditional music, there is not much research conducted comparatively with other country music. Among various jangdan of Vietnam, this study attempts to compare and analyze jangdan of Vietnamese Tíu ĐôMùng Ngoa which are similar to Korean representative jangdan, jungmori. The purpose of this study is to provide a basis for the vivid academic exchange of music between Korea and Vietnam by comparing and analyzing traditional music of Korean and Vietnamese.

## II. Discussion

### 1. Jangdan used in Vietnamese music

There are Chèo music, Hatbeuan, Buddhist music, Ceremony music, and Dance music in Vietnam music. 2 beat jangdan includes Nhịp Trống Sai, and Nhịp Một, 4 beat jangdan includes Nhịp Đôi, KaChéc, Pôtangkho, HatVaiChai, and Polichec, 5 beat jangdan includes Chim Gâu1, 8 beat jangdan includes PhụngVũ, PatraPo, ChaZa, and NhịpBa, 12 beat jangdan includes Tíu ĐôMùng Ngoa, and 16 beat jangdan includes MúaLân, etc. Mixed jangdan includes CanPháQuýNhàCháy, and NgũLiên, etc.

## 2. Comparison of Tíu ĐôMùng Ngoa jangdan and jungmori jangdan

Vietnamese Tíu ĐôMùng Ngoa jangdan	
♩ = 110 <기본장단>	
<변형장단>	
Korean jungmori jangdan	
♩ = 80 - 90 <기본장단>	
<변형장단>	
2	
3	
4	

## 3. Analysis of Tíu ĐôMùng Ngoa jangdan and jungmori jangdan

To examine the basic jangdan of Tíu ĐôMùng Ngoa and jungmori, the two jangdan have a structure of 12 beat jangdan in which one beat is composed of 1/2 beat. To look at the structure of these jangdan, Tíu ĐôMùng Ngoa begins with 'ddak', while jungmori begins with 'hap'. Tíu ĐôMùng Ngoa shows the second, sixth, and eighth beat as a divided beat with 'ddak-ddak', but jungmori plays without a divided beat. Also, jungmori emphasizes the ninth beat to 'ddak' as an accent, but Tíu ĐôMùng Ngoa jangdan doesn't have an accent. However, both jangdan have a common point in that the fourth beat and the twelfth beat are not played.

To look at variants of the two jangdan, the fourth beat of Tíu ĐôMùng Ngoa jangdan is played with only the fifth jangdan 'deu-reu-ddak' and the rest jangdan is all rested. On the other hand, the fourth beat of jungmori jangdan also shows that all jangdan rests. To look at the sixth beat of Tíu ĐôMùng Ngoa jangdan, it is seen that there are divided beats such as 'ddak-ddak', 'ddung-ddak', and 'teong-ddak'. Likewise, as the sixth beat of jungmori jangdan is also

frequently seen as a divided beat with 'deu-reu-ddak-ddak', it is said that the sixth beat of the two jangdan is a similar jangdan type.

It can be said that the third beat of Tíu ĐôMùng Ngoa jangdan is played with only the fourth and sixth jangdan 'deong', and that the rest are all composed of the sound, 'ddung' by playing the rest as 'ddung'. On the other hand, the third beat of jungmori jangdan can be seen as consisting of 'ddak' by playing with 'ddak', 'deu-reu-ddak', and 'deu-reu-ddak-ddak'. While the ninth beat of Tíu ĐôMùng Ngoa jangdan can be seen as 'ddung', 'ddung-ddak', and 'teong', the ninth beat of jungmori jangdan is all 'ddak' and there is an accent. In the comparison results of these two jangdan, the structure of the beat is almost the same, but we can see that Tíu ĐôMùng Ngoa jangdan plays more rhythm than jungmori. Also, jungmori jangdan differs from Tíu ĐôMùng Ngoa jangdan by using the accent on the ninth beat.

### III. Conclusion

This study is a comparative analysis of the jangdan in Vietnam by examining the similarity between the Korean representative jungmori jangdan and the Vietnamese Tíu ĐôMùng Ngoa jangdan. In the results of analyzing two jangdan by transcribing them with staff notation, the similarity is that the sixth beat of two jangdan is similar in their jangdan type. The difference is that the third beat of Tíu ĐôMùng Ngoa jangdan is composed of the sound, 'ddung' by playing 'ddung' for all the rest except only the 4th and 6th jangdan playing 'ddung', while the third beat of jungmori jangdan consists of the sound, 'ddak' by playing with 'ddak', 'deu-reu-ddak' and 'deu-reu-ddak-ddak'. As the ninth beat of Tíu ĐôMùng Ngoa jangdan appears as 'ddung', 'ddung-ddak', and 'teong', and the ninth beat of jungmori jangdan appears as all 'ddak' with an accent, the structure of two jangdan is the same, but Tíu ĐôMùng Ngoa jangdan plays more rhythm than jungmori. In addition, jungmori jangdan uses an accent on the ninth beat, unlike Tíu ĐôMùng Ngoa jangdan.

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# Improvement of Job Environment for Enhancing Job Satisfaction and Identity of Yongin local Cultural Tour Commentator

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## Abstract

Culture Tourism Commentator is a person who provides professional commentary on the overall tourism resources such as history, culture, art and nature to enhance the understanding and appreciation experience of tourists visiting Gyeonggi-do. The Tourism Promotion law (hereinafter referred to as the "law") A person who has completed an educational program or curriculum certified in accordance with Article 48 (6) and has been selected through the selection process under Article 48-8 of the Act (National Decision Information Center, 2018). The purpose of this study is to investigate the overall operational status and activities of cultural tourism commentators working in tourist sites in Yongin City and analyze the problems as to the concept of commentator through job satisfaction survey. To increase the quality.

## I . Introduction

The Ministry of Culture, Sports and Tourism has been promoting the "Cultural Heritage Commentary and Utilization Project" with the intent of conveying our cultural heritage to foreign tourists with the intention of celebrating national events such as "Year of Korea Visit" in 2001 and "Plan" and informed each local government (2001.27.). The purpose of this system is to contribute to the creation and promotion of the right climate and culture of domestic culture and tourism by cultivating expert explanatory personnel who can accurately explain and explain the cultural heritage of each region, while helping foreign tourists to understand our culture accurately Tourism is to improve the quality of Korea. Although the system has been operated mainly for cultural assets and cultural heritage, considering that the commentary area and the activity area are gradually expanding into various fields such as ecology, green tourism, experiential tourism for farming and fishing villages, The name of 'the culture commentator' was changed to 'the tourist cultura herritage commentator' (2005.8.1).

The cultural tourism commentator is not a license system based on the legal basis or related regulations. The Ministry of Culture, Sports and Tourism, which is the overall management of the project, establishes basic operation plans and guidelines annually and supports a part of the project budget through the Tourism Promotion Development Fund. . Gyeonggi-do cultural tourism commentator is a volunteer who provides tourists with easy-to-understand interpretation of tourist resources such as cultural heritage, tourism resources and customs unique to Gyeonggi Province. It is a communicator that accurately communicates wider knowledge information at the tourist site. At the same time, it is a professor who plays the role of edutainer who can give the tourists fun and impression. It operates 540 people belonging to the 28th city group and has a training course for culture tourism commentary in the even years (Gyeonggi Northern Citizen's Newspaper, 2017.11.06 .; Gyeonggi Northern Daily, 2017.11.06.)

In the previous research on culture tourism commentators conducted in the past, it was suggested that the interpretation of resources of cultural tourism commentators (Kim Ki-dong, 2006; reserch of tourist's satifaction (Kim Yoo Jung, Oh mi Sook 2011 Kim Soo Kyung, 2010 Moon Chang Hyun. Lee Ji-hyeong,Yeo Young Sook,2010.Cho YoungSook.etc.(2009) (2011, Kim, Byoung-won, 2011, Lee, Jin-hyung, and Choi, Jeong-ja, 2009) were conducted for the

purpose of the study. A number of studies have been conducted on the elements and capabilities of resource commentators for the satisfaction of tourists from the perspective of tourists. From the point of view of cultural tourism commentator, it is necessary to study on the legal foundation. Although studies by Kim Byung-gook and Seo Chul-hyun (2012) on the job of cultural tourism commentators have been carried out, research on occupational esteem, job satisfaction, and team commitment will also be meaningful (Kim, Su Mi, Ahn Hyun-young, 2013).

## II. Research method

This study covers Yongin City culture tourism commentary. Eight out of 30 local commentators were new commentators in 2018, and both existing commentators and new commentators were selected as participants in the study. Yongin City Hall is located in Daejanggum Park, Simgok Seowon, Wow Chungsa, ChungRyoul Seowon, Yongin City Hall, Euniseongji and other places. Has been explaining the tourist attractions and culture of all areas of Yongin City, including the closed Sejoong old stone museum and Po-eun Culture Festival, which is the event of Yongin.

Yongin City recruited nine in the first phase Yongin City Culture and Tourism Commentators in April 2005, and recruited 31 people in the second phase in March 2006, 16 in the third phase in 2007 and 4 in forth May 2011, There are people who quit for reasons such as relocation, health, occupation, etc. As of 2018, there are 4 people in the 1st, 8 in 2nd, 8th, 9 in 9th, remain 22 person 8 new total 30 person activity and 4th 8th person. There were 10 Korean, 10 Chinese, 4 Japanese, 5 Japanese, and 11 English speakers. There were 6 males and 24 females. The comment period was 22 for more than 10 years and 8 for less than 1 year It is active.

Except for the new ones, Yongin City's commentators are reemployed every year through maintenance education and commentary monitoring every year, even though they have 7 to 13 years of experience. 20 among the 30 city commentators received the answer of survey, According to gender, there are two males and eighteen females. By age, 50 to 45% (9), 60 to 40% (8), 40 to 10% (2) 70% 5% (1), scholastic ability 14% (3), university graduation 80% (16) (10), English 30% (6), Japanese 30% (6) and Chinese 15% (3) And how to improve it.

## III. Job Satisfaction and Improvement of Job Environment of Yongin City Cultural Tourism Commentator

As a result of the questionnaire survey of Yongin City cultural tour commentators, it was found that very satisfactory 50% (10), somewhat satisfied 30% (6), somewhat dissatisfied 17.6% (3) Very unsatisfactory 6% (1). The desire to be motivated to work as a cultural tour commentator is 70% (14) for my own development and growth, 56% (11) for service to the community, 45% (9), 45% (9) loved the cultural heritage tourism resources of the region, 25% (5) for the contribution to the household and 10% (2) for the interpersonal relationship with the peer commentator.

Thinking about the role of cultural tourism commentator helps understanding and appreciation of local area 80% (16), explain of local culture and tourism resources 65% (13), of local public relations ambassadors, 60% (12) of effective guide role considering tourists' tastes, educators about local culture 30% (6), educator of local culture sending of simple and correct informations, 35% (7), and 6% (1) of interest and interest, respectively. The thinking about the qualities of culture tour commentator is 80% (16), ability to communicate 70% (14), ability to speak foreign language, ability to guide tourists, safety and kindness of tourists, response to the requirements of tourists (10), ability to develop sense of humor and interest, well - dressed dress and appearance, ability to develop commentary contents 45% (9), and other 5% (1). Cultural tourism commentator The satisfaction factor of job becomes my own growth and development opportunity. 75% (15), others respect me and get satisfaction with myself. 50% (10), the work itself is fun and it suits me well. 60% (12), good for good health 45% (9), no disruption to personal business, 25% recommended (5), reasonable number of working days, 10% 5% (1) was good

The reasons for dissatisfaction with cultural tourism commentators were irregular workers, differences in activity costs, ineffective working diaries, formal education, low pay for effort, unscheduled schedules, dissatisfaction with the organization, and lack of rights and obligations. I would like to be recognized as a professional profession of 4 major insurance companies. I want to increase the number of working days in the form of irregular workers 15% (3), I am satisfied with volunteering now 20 % (4), respectively. 40% (8), professional lectures (40%) (8), satisfaction with the

instructor 's education in the city 15% (8) 3) and 15% (3) satisfied with their study

Satisfaction with the number of hours worked for cultural tour commentator was 35% (7), 10 times 30% (6) and 25 times 25% (5) per month. In addition to the fixed placement, 40% (8) of the city's participation in cultural events, 35% (7) fixed placement in a specific place, walking tour course, city tour experience tour 20% (4), and the expansion to the private sector was 5% (1). Satisfaction with cultural tourism commentators' satisfaction with repairs was somewhat dissatisfied with 50% (10), very dissatisfied 30% (6), somewhat satisfied 20% (4). The satisfaction rate of the commentary was 75% (15) for general group, 50% (10) for elementary school students, 40% (8) for kindergarten students, 40% for middle and high school students, 25% for university students, 20% 20% (4), respectively.

50% (10), 30% (6), 10% (2), and 10% (2) of the current job are not available. Occupations before retirement were private businesses, university professors, trading companies, professional soldiers, interpreters, and office workers. The period of residence in the area was 85% (17) for 10 years or more, 10% (2) for less than 5 years, and 5% (1) for less than 1 year. The number of activities per month is 6 times 40% (6), 7 times 20% (4), 9 times 10% (2), 10 times 5% (1) and 10-15 times 5% (1). The sources of information used for commentary were lectures, the Internet, books, professional books, documents and travel. The good thing about cultural tourism commentators is that they are proud of introducing local culture, and they have exchanges with people, self-esteem, continuous learning, acquire knowledge in various fields, intelligence and leisure, self growth, Regarding improvement points of commentators, they turned to regular workers, shifted to specialized manpower, the necessity of commentator evaluation system, and welfare environment and improvement of treatment.

#### IV. Conclusion and Suggestions

Due to the amendment of the Tourism Promotion law in 2011, cultural tour commentators have set aside grounds for recognition as independent professions deviating from the conceptual definition of volunteers. The cultural tourism commentator, which was operated according to the internal guidelines of the Ministry of Culture, Sports and Tourism without legal grounds, was unified under the legislation of 2011, and various names such as cultural heritage commentator, cultural commentator, and tourist commentator were unified.(Kim, Soo - Mi, Ahn, Hyun - young, 2013, p.66). Yongin City cultural commentator is satisfy 50% (10 persons) as a cultural tourism commentator and overall rate is 80% (16 people) for more than 10 years, so was change to regular job translated for better circumtaance 65% (13 people) . However, since the existing volunteer concept has not been established as a professional occupation of the tourism industry, there is a need for a change in consideration of future improvement of the treatment.

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### Dance

**Wednesday, December 19, 2018**

**Theater Hall 15:00~17:00**

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**2018Cambodia-Dance-000005**

**1828**

**123**

Ji-hyun Lee / Dongduk Women's University

**2018Cambodia-Dance-000007**

**The Lunar in my Heart**

**125**

In-hwa Yang / Ewha Womans University of Education

**2018Cambodia-Dance-000004**

**Chilly Breeze in the Air**

**126**

Yeun-hwa Kim/ Dongduk Women's University





### **Ji-hyun Lee**

doctor PhD Program, Dongduk Women's University

Member of Yoon Sumi Dance Company awards

2015 Next-Generation Choreographer Festival Acting Award

The 23<sup>rd</sup> Dance ArtAward Post-Young Artist Award

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## I . Purpose of choreography

Dance is the very first form of art that humans created, and is the expression of mind compiled with eyes, facial expression and gesture; it expresses as the external form of the body and internal essence of humans (Cho, 2013). Dance, humans' most primitive activity, is the cultural outcome of mankind, which originates based on the social, political and cultural phenomena of the times and allows the observation of the awareness system and the view of the world. Because dance is closely related to the epistemology or view of the world that the era enjoys, as opposed to the independent form of a single work, the meaning and value within the dance can be deduced through the overall social phenomena such as politics, economy and idea (Choi, 2012).

Court dance, which emphasizes the inner spirituality rather than external movement, is difficult to draw the underlying meaning than any other area of art. For this reason, its meaning and artistic value are not clearly being acknowledged. Also, not much attention is being paid to the accurate reenactment of the time as the popular attention is absent (Choi, 2012).

However, just the reason that dance reflects and expresses the era and is used as the tool that gives great influence gives the necessity to continuously follow up on the importance and study of court dance.

The choreographer, in this choreography that is based on the court dance Chunaengjeon, intends to reinterpret Chunaengjeon from the time period and Prince Hyomyeong's perspective, and create the form and movement.

### <sup>1</sup>Chunaengjeon

One of Korean court dance created in the King Sunjo era of Joseon Dynasty(1828). It is said that Sunjo's son, Prince Hyomyeong, created it to celebrate his mother's 40<sup>th</sup> birthday.

The nightingale flying between strips of willow and chirping on a bright spring day was turned into a dance and is being passed down until now. This dance is ever slowly danced on a limited 6-feet hwamunseok.

## II. Contents of work

Nightingales chirping here and there  
I'm trapped in 6 steps and standing here.  
With a smile.



# The Lunar in my heart



## **In-hwa Yang**

Korea National Sport University (Department of Dance)

Ewha Womans University (Graduate School of Education)

A member of the Seoul Dance Company

Email : yih0120@naver.com

## I . Choreography

most of the people live with feelings “love” once in their lives. The feeling of love, is the feeling that every gender, age, and race feels. Among the love, I wanted to show the love between the lovers.

I wanted to maximize the feeling of missing someone, as repetitive expression and express the unfulfilled love as a hopeful ending.

Through this performance, I hope the audience can think about the love again

And I support all the love

## II. Contents of work

Like in a dreaming and dreaming again  
Watching the repetition of the moon rises and falls  
How many circle of time do I have to wait  
Until I meet you in warm spring night



# Chilly Breeze in the Air



## **Yeun-hwa Kim**

Dong duck women university

doctor course 6<sup>th</sup> ON-NARA Court dance award 'Korea classical music director' prize

2015 Next Generation choreographer festival 'Choreographer' prize

31st Korean Dance Competition's Small Theater Festival 'Out standing choreography' prize

Email : jakakime@naver.com

## I . Choreography

As an artist, I would like to give attention to the environment, which can be considered the greatest implication of modern society. Air pollution is a major weak point for Korea today. Its severity is playing a large role in the rapid rise in demand for masks and air purifiers. As the concentration of fine dust and the number of days it persists increases, related markets are growing rapidly. The market for masks that block the inhalation of fine dust is growing 30% every year, and even the market for air purifiers, which are slightly expensive, is rapidly growing. Functional food products that increase the immunity of our bodies are also gaining popularity <sup>1)</sup>(Choi young sun, 2018). It can be seen through these facts that the anxiety of the people is increasing towards the severity of air pollution, which continuously and negatively affects our skin and respiratory system, the weakest parts of humans, and no matter how much emphasis is placed on this, it would not be enough. According to the Gyeonggi Institute of Health & Environment, the number of times a watch or alarm was issued within the city for fine dust last year was 68 times in 30 days. This is as much as 84% (31 times) more than the 37 times in 21 days issued in the year 2016 <sup>2)</sup>(Ji yeon jin, 2018). Through this, it can be seen that the problem of air pollution changes security issues on a national level along with the awareness of individuals. So what efforts are we who live in this age making and what kind of air are we going to pass on to our descendants? Also, does smog simply owe its existence to other countries? My work began with these questions.

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1) Energy Economic News <http://www.ekn.kr/news/article.html?no=351715> 2018. 03. 27 08:24 Choi young sun

2) The Asia Business Daily <http://view.asiae.co.kr/news/view.htm?idxno=2018032513453968887> 2018. 03. 25 13:45 Ji yeon jin

## II. Contents of work

Cold and colorless wind  
Has it blown towards me as if grazing past me  
Has it blown towards me as if it suddenly came from you  
Was it us as if precisely  
As if far away now  
This inability to breathe





### Sports

**Wednesday, December 19, 2018**

**Theater Hall 17:00~18:00**

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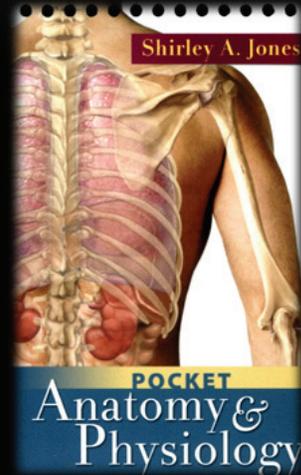
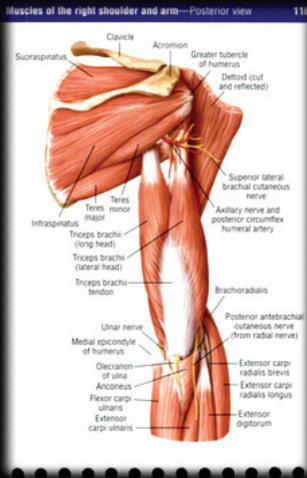
**Body Action Therapy**

**131**

Jo-young Yuk / Korea National Sport University, Korea



# Body Action Therapy



**한국체육대학교**  
KOREA NATIONAL SPORT UNIVERSITY

Head of External Affairs,  
PROF. Cho-young Yuk  
Ph.D.P. Yoon-Suk Ju

## 2018 KOREA



應援現場 (City Hall of Seoul)



**Small but Strong, Republic of Korea**

Area : 100.210km. (面積)

Population(人口數):51.800.000 (current estimate)

Ranking as following GDP: Ranking 10  
(世界 GDP 順位)

Global Business Economy: 世界 4位

Education Expenditure : 世界 3位(教育支出)

Math 世界 1位 (數學) Science 世界 5位(科學)

Average expectancy (Age 79) 18位 (平均壽命)

UNESCO World Heritage1 Asia 1位 (世界遺產)

## Small but Strong, Republic of Korea

### Top in Korea (世界1位)

**High college entrance rate**(大學進學率)

**Semiconductor Technology**(半導體技術),

**Huge market of duty free shop** (免稅店市場規模)

**Global airport service in Incheon Airport (ICN)**(仁川空港S世界)

**Working spirit of people** (勤勞精神)

**Drama production and export** (制作技術)

**High Internet use** (高速 Internet 使用率)

**R&D Investment** (研究 開發費)

**Health care index** (HK指數)

**Best cosmetic surgery** (成形技術)

**Group dance, K-POP**

**Subway System** (地下鐵 體系)

**High speed of Internet** (Internet 速度)



## KOREA

Summer Olympics

Winter Olympics

Sports  
Grand Slam

World  
Championship in  
Athletics

World Cup

It is called 'Grand Slam' which hosted these four international sports events (Only four countries accomplished Grand Slam like (Korea, France, Germany, Italia and Japan)

## BODY ACTION THERAPY



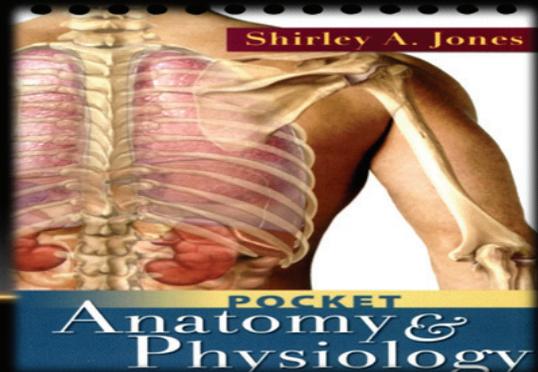
- Mind
- Power of endurance
- Concentration
- Ability
- Limitation

## Health care & fitness management Body Action Therapy

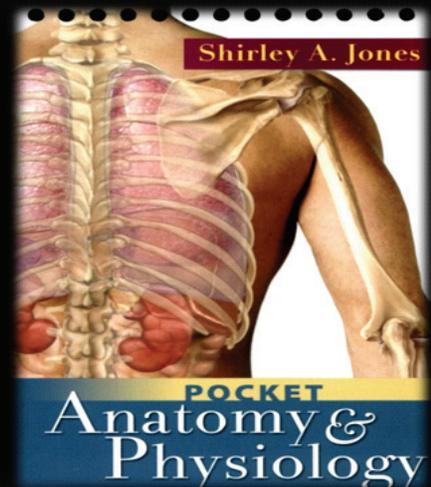


## Body Action Therapy 5 element

- 1 ) breath
- 2 ) Pelvic Placement
- 3 ) Ribcage Placement
- 4 ) Scapular Movement & Stabilization
- 5 ) Head & Cervical Placement



## Body Action Therapy



**Body Action Therapy**란?

core

Balanced development

Whole body&bones

Korea national sports university  
Yook cho young  
Professor

The top photograph shows a woman in a supported bridge pose (Setu Bandha Sarvangasana), with her feet flat on the floor and her hands resting on the floor under her shoulders. The bottom photograph shows a woman in a seated core exercise, with her knees bent and feet flat on the floor, holding her hands together in front of her.





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[www.icafe.re.kr](http://www.icafe.re.kr)  
[www.2018cambodia.icafe.re.kr](http://www.2018cambodia.icafe.re.kr)  
Email : [info@icafe.re.kr](mailto:info@icafe.re.kr)