

# A Case Study of Dance Cultural and Artistic Education for Youth and Young Adults: Focusing on the “Chumchumyeon Mooharny?!” Program at Kkumdarak Cultural Arts School

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## Abstract:

This study is a case study of the “Chumchumyeon Mooharny?!” program, which was implemented in 2023 through the Kkumdarak Cultural Arts School's support project for youth and young adults in the field of dance. The purpose of this study is to explore the application process, experiential value, and meaning of dance cultural arts education for contemporary adolescents and young adults through a case analysis of the “Chumchumyeon Mooharny?!” program. The program was organized as a weekend arts campus type of Kkumdarak Cultural Arts School, and the overall operation including the planning and evaluation process was conducted from May to December 2023 in cooperation with D University Industry–Academic Cooperation Group and Green Harmony Arts Performance Group. The program consisted of 48 participants, 23 middle and high school teens and 25 young adults in their 20s. The findings of the study are as follows: First, the program's organizing process aimed to foster self-identity, social skills, and dance literacy, and the same structure was applied to both adolescents and young adults. Second, an analysis of the participants' experiences showed that through the program, participants were able to form a sense of self-identity, accept themselves positively, and develop social relationships. They also had positive experiences enhancing dance literacy through dance film creation activities. Third, the analysis of the program evaluation showed that it was a meaningful experience for both the participants and the teaching staff to recognize the educational value of dance and cultural arts education and that they were satisfied with the operational structure, including the program leaders. In particular, we found that the interdisciplinary program structure, which was operated by dance artists, dance educators, and art therapy professionals in collaboration, provided a positive experience for both participants and leaders. It is hoped that this study will serve as a useful basis for exploring the effective application and value of dance in the cultural arts education paradigm that can help adolescents and young adults experiencing various difficulties and crises in the contemporary era.

## Keywords:

Adolescents  
Youth  
Kkumdarak Cultural Arts School  
Dance education  
Case study

# 1. Introduction

## 1.1. Necessity of the study

In the rapidly changing and complex modern society, adolescents and young adults face various challenges and opportunities. However, they are particularly vulnerable to serious issues such as psychological anxiety and social isolation. Following the COVID-19 pandemic, prolonged social distancing has exacerbated emotional difficulties among adolescents, including anxiety, depression, and stress. Among young adults, especially those in their 20s, there has been a significant increase in isolation and withdrawal. As a result, adolescents and young adults face multiple challenges, such as psychological and social difficulties, sleep deprivation, lack of exercise, and strained relationships<sup>[1-3]</sup>.

According to the 2019 “Korean Child and Youth Happiness Index” survey, the subjective happiness index of Korean adolescents ranked the lowest among 22 OECD countries, placing 20th. This finding indicates that Korean adolescents experience relatively lower levels of happiness compared to their peers in other countries<sup>[4]</sup>. This suggests that Korean adolescents face various issues, including academic stress, social isolation, and emotional instability. Additionally, a 2023 survey by the Ministry of Health and Welfare on the status of isolated and withdrawn youth estimated approximately 140,000 adolescents aged 13 to 18 as isolated or withdrawn<sup>[5]</sup>. Notably, self-harm and suicide attempt rates are high among young people aged 15 to 34<sup>[6]</sup>. Taeyeon Hwang, Chairman of the Korea Suicide Prevention Foundation, attributed the high suicide rate among young adults to societal factors and learned helplessness. He pointed out that “youth unemployment, economic difficulties, and feelings of isolation are underlying social problems” and explained that “experiences of ineffectiveness in childhood from actions taken at home or school, combined with exposure to relentless competition in their 20s and 30s, intensify feelings of helplessness, leading them to consider suicide”<sup>[7]</sup>.

Given the emotional and social crises faced by today’s adolescents and young adults, there is a pressing need for social alternatives to address these issues. Cultural arts education has emerged as a vital tool and solution to foster emotional stability and enhance social capabilities among adolescents and young adults<sup>[8]</sup>. Recently, cultural arts education has been viewed from a cultural democracy

perspective, promoting holistic growth through artistic experiences and fostering organic connections between individuals and society<sup>[9]</sup>. Additionally, cultural arts education enhances key competencies needed for the future, such as creativity, critical thinking, and collaboration, supporting adolescents and young adults in becoming leaders of the future<sup>[9,10]</sup>.

Dance, in particular, is recognized as an essential aspect of cultural arts education, serving as an effective educational tool for developing the core competencies of future societal contributors among adolescents and young adults<sup>[11]</sup>. Dance, while involving physical movement, is characterized as a creative expressive activity that encompasses intellectual engagement beyond physical development. Its educational benefits include stress relief through physical activity, enhancement of self-esteem through self-expression, and improved social communication skills through group activities<sup>[12-18]</sup>. Moreover, dance fosters creative thinking and problem-solving abilities, provides emotional stability, and promotes mental health among adolescents and young adults<sup>[19-21]</sup>. Through experiences of dance as a cultural art in everyday life, adolescents and young adults can holistically develop self-esteem, creative self-expression, integrative thinking, emotional stability, diversity and empathy for others, and social interaction and communication skills.

Thus, dance as a cultural arts education holds significant potential for addressing the challenges faced by adolescents and young adults. It also contributes to their holistic development as cultural citizens of the future. Despite the educational value and effectiveness of dance, its implementation in cultural arts education for adolescents and young adults remains insufficient. According to the 2020 Cultural Arts Education Survey, participation rates in cultural arts education among adolescents and young adults are lower compared to other age groups, with dance education showing particularly low participation rates. Excessive competition in entrance exams and private education prevents many students from dedicating adequate time to arts education like dance<sup>[22]</sup>. Additionally, current dance education often focuses on highly technical movements, making it less accessible to beginners, general adolescents, and young adults, thereby reducing interest and sustained

participation<sup>[23]</sup>.

Given this situation, expanding accessibility and opportunities for dance education as cultural arts for underprivileged adolescents and young adults is essential. Dance education programs offer holistic educational value through embodied teaching methods that integrate physical, emotional, cognitive, and social dimensions. This distinguishes them from other cultural arts education programs and suggests their applicability as integrated cultural arts education for adolescents and young adults<sup>[24,25]</sup>.

Recently, schools, communities, and professional fields have emphasized the need for dance to adopt a new educational identity and application that aligns with contemporary cultural arts education paradigms<sup>[26]</sup>. Recognizing the unique characteristics of today's adolescents and young adults, it is necessary to explore and implement dance education approaches that align with these paradigms, making dance easily accessible and effective for them.

This study explores the case of the “Chumchumyeon Mooharny?!” (“What Happens When You Dance?!”) program, a dance-based cultural arts education project selected and implemented under the 2023 Kkumdarak Cultural Arts School initiative for adolescents and young adults. Administered by the Korea Arts & Culture Education Service, the Kkumdarak Cultural Arts School program aims to create an environment where everyone can engage in cultural arts education close to their daily lives, enriching individual lives through diverse activities since 2023<sup>[27]</sup>.

The purpose of this study is to analyze the application process and experiential value of the “Chumchumyeon Mooharny?!” program for today's adolescents and young adults, contributing insights into the implementation of dance cultural arts education. The research questions are as follows:

- (1) What is the design process of the cultural arts dance education program for adolescents and young adults?
- (2) What is the significance of adolescents' and young adults' experiences in participating in the “Chumchumyeon Mooharny?!” program?
- (3) What are the evaluations of the cultural arts education program “Chumchumyeon Mooharny?!” for adolescents and young adults?

## 2. Research methods

### 2.1. Background and structure of the “Chumchumyeon Mooharny?!” program

In 2023, the Kkumdarak Cultural Arts School, which had been operating the Kkumdarak Saturday Culture School since 2012, was reorganized and expanded into the “Cultural Arts Education Support Program by Life Cycle.” This restructuring aimed to include participants across all life stages. With collaboration between the Industry-University Cooperation Foundation at D University and the Green Harmonia Arts Performance Group, the “Chumchumyeon Mooharny?!” program was planned as part of the 2023 Kkumdarak Cultural Arts School Weekend Arts Campus initiative for youth and young adults in the field of dance education. The program commenced in May 2023 and concluded in December.

The “Chumchumyeon Mooharny?!” program was designed to align with the developmental tasks of adolescents and young adults, emphasizing self-identity, social development, and the cultivation of dance literacy through creative dance education. Operated under the Weekend Arts Campus model, the program leveraged D University's resources, such as facilities and equipment, alongside the expertise of current students and alumni specializing in dance education, creative arts therapy, and performance. The collaboration with the Green Harmonia Arts Performance Group further enriched the program's implementation by utilizing both human and material resources from D University.

This research adopted a case study approach, enabling an in-depth observation and analysis of the program to better understand its significance as a dance-based cultural arts education initiative for youth and young adults. The curriculum was structured using a dance teaching-learning model<sup>[28]</sup> that fosters comprehensive dance literacy. Additionally, the program development process followed a cyclical model to flexibly adjust and improve its quality in response to situational changes. Participants were recruited through an open call, with sessions held weekly during school vacation periods at the College of Performing Arts at D University. Each session lasted three hours.

The instructional team consisted of 21 educators, including nine lead instructors and 12 assistant instructors, all possessing expertise in dance education

**Table 1.** Partner organizations and participants

Participating organizations	Gender		Number of participants	Age range	Total participants
	Male (%)	Female (%)			
Gilum Middle School, Donggu Girls' Middle School, Jongam Middle School, National Traditional Arts Middle School	0 (0)	11 (100)	11	14–16 years	48
Kyungbok High School, Reverse Campus, Goyang Arts High School, Seoul Donggu High School, Jungui Girls' High School, Changmoon Girls' High School, Alternative Education Space Mindle	2 (16.7)	10 (83.3)	12	17–20 years	
Dongduk Women's University, Sungshin Women's University, Gwanak Cultural Foundation, Seoul Youth Center, Online Communities for Youth Cultural and Arts Programs	0 (0)	25 (100)	25	20–24 years	

and therapeutic arts. To ensure program quality, a series of four pre-implementation workshops were conducted under the supervision of the program designer. Furthermore, weekly evaluation meetings were held with the supervisory team during the program's execution.

## 2.2. Participants of the “Chumchumyeon Mooharny?!” program

Participants were recruited through promotions targeting over 100 middle and high schools, alternative schools, and approximately 200 community organizations such as youth centers, libraries, and cultural foundations, as well as through online platforms like social media and YouTube. A total of 48 participants were recruited via 15 partner schools and organizations (see **Table 1**).

The program ran four cohorts during the July–August school vacation period, with two cohorts for adolescents and two for young adults, each comprising ten sessions. The participants included 11 adolescents aged 14–16, 12 adolescents aged 17–20, and 25 young adults aged 20–24. Participants in their early 20s were classified under delayed adolescence according to the legal definition in the Youth Basic Law (up to 24 years old) and were considered to share similar developmental challenges with adolescents. The program design accounted for young adults' enhanced perceptual and analytical abilities <sup>[29]</sup>.

## 2.3. Data collection

To design and operate the “Chumchumyeon Mooharny?!” program, data collection began in May 2023, focusing on preliminary research related to dance-based cultural

arts education and dance film studies. Comprehensive data collection was conducted throughout the program's execution and afterward, from July to December 2023, to analyze the program's impact and meaning. Key data sources included participant reflections, instructor journals, supervision records, evaluation meeting minutes, recorded outputs, and in-depth interviews.

The timeline and types of data collected are outlined in **Table 2** below:

**Table 2.** Data collection overview

Period	Data type	Collection dates
Pre-program	Research on dance-based cultural arts education	May–July 2023
	Research on dance film studies	
Program implementation	Participant reflection recordings	July–August 2023
	Instructor journals	
	Supervision and evaluation meeting records	
	Documentation and photographs of outcomes	
Post-program	Participant satisfaction surveys	September–December 2023
	In-depth interview recordings	
	Instructor evaluation materials	

## 2.4. Data analysis

This study utilized a case study approach to deeply understand the “Chumchumyeon Mooharny?!” program as a cultural arts education initiative in dance for adolescents and young adults. Various data sources, such as observations, interviews, documents, and audiovisual materials, were analyzed to gain comprehensive insights into the program’s significance<sup>[30]</sup>.

To analyze the program’s impact on participants, their reflection recordings were categorized by the program’s primary goals, focusing on their experiences during and after the sessions. For the evaluation of research findings and program outcomes, an expert panel was formed, comprising three instructors with 5–25 years of experience in dance education, cultural arts education, and qualitative research, along with one dance professor. This panel conducted over ten meetings to enhance the validity of the analysis and evaluation.

## 3. Results and discussion

### 3.1. Structure of the cultural arts education dance program for adolescents and young adults

#### 3.1.1. Program objectives and characteristics

The title of this program, “Chumchumyeon Mooharny?!” embodies a dual meaning: the question “What am I expressing through dance?” and the inquiry “How can I create a movie through dance?” This reflects the program’s emphasis on enhancing self-identity, creativity, and dance literacy. Additionally, the title signifies the ability to infinitely express harmony with oneself, others, and life through dance, aiming to foster social skills as an educational goal.

The primary purpose of the “Chumchumyeon Mooharny?!” program was designed with a focus on promoting self-identity, social skills, and dance literacy through dance-based cultural arts education. This objective was informed by literature reviews on the characteristics of adolescents and young adults, as well as their psychosocial developmental tasks. Notably, the same program structure was applied to both adolescents and young adults. This approach considered that the young adults participating in this study, who were in their early twenties, fell under the legal definition of youth

according to the Youth Basic Act (defined as individuals aged 24 and below). This age group represents a delayed adolescent phase where similar developmental tasks to those of adolescents are still required. Thus, the program was structured with the expectation of achieving similar educational effects for both groups.

During the program’s implementation, educators adjusted their intervention methods to align with the age-specific characteristics, developmental levels, and learning abilities of the participants, aiming for a tailored instructional approach. The program content integrated prior research that demonstrated the positive impact of therapeutic art activities on holistic growth, including self-identity development through positive self-awareness and social skill enhancement through relationship-building<sup>[12,15,31,32]</sup>. Furthermore, the core goal of fostering dance literacy in cultural arts education was applied<sup>[33,34]</sup>.

The unique features of the “Chumchumyeon Mooharny?!” program, centered on the participants’ needs, can be summarized as “creative dance education, therapeutic art activities, and dance film production.” To ensure that adolescents and young adults could experience dance as cultural arts education in their daily lives, the program’s leadership team included dancers, dance education specialists, and art therapy experts. This collaborative and interdisciplinary approach allowed the instructors to effectively utilize their expertise, aligning with the contemporary paradigm of cultural arts education, which emphasizes the diverse educational values and innovative teaching methods of dance.

#### 3.1.2. Program learning model and stage composition

##### 3.1.2.1. Program learning model

The current era of dance education emphasizes the realization of cultural arts education values. This requires a teaching-learning model that fosters comprehensive understanding and diverse expression of dance rather than merely transmitting or acquiring dance techniques. The focus is on developing dance literacy<sup>[35]</sup>, which involves a holistic ability to engage with dance.

The dance education process recommended by the Korea Arts & Culture Education Service<sup>[28]</sup> highlights the inclusion of four domains in every session: “dancing (performance),” “dance-making



(creation),” “dance-reading (appreciation),” and “dance-sharing (communication).” Achieving dance literacy requires a progression through three stages: experience/understanding, exploration/discovery, and expansion/application.

The “Chumchumyeon Mooharny?!” program incorporated the creative process and outcome of dance film production as a key component of realizing the value of cultural arts education for adolescents and young adults. It adopted the Midway Model by Smith-Autard <sup>[36]</sup>, which balances professional and educational approaches, alongside the teaching-learning model of the Korea Arts & Culture Education Service. This model incorporated the four domains—dancing, dance-making, dance-reading, and dance-sharing—into each session’s structure. By progressing through the three stages of experience/understanding, exploration/discovery, and expansion/application, participants were guided to enhance their dance literacy.

### 3.1.2.2. Program stage composition

The “Chumchumyeon Mooharny?!” program was designed to integrate self-identity development, social skills enhancement, and dance literacy growth into each stage. The program consisted of 10 sessions, with each stage offering progressively deepened experiences.

(1) Stage 1: “Meeting Myself and Others Through Dance”: Focused on building rapport through expressive activities based on dance/movement therapy and introducing dance film concepts.

(2) Stage 2: “Discovering Myself Through Dance”: Emphasized self-awareness and understanding through experiences of self-care.

(3) Stage 3: “My Story Through Dance”: Provided opportunities for integrated experiences of performance, creation, and appreciation, utilizing AI video technologies.

(4) Stage 4: “I Am...We Dance Film?”: Focused on exploring self-identity through self-expression and dance film production.

(5) Stage 5: “We Are Dancing Creators”: Concluded with a screening of the participants’ “I Am...We” dance films, followed by discussions of reflections and evaluations.

The “dance film production” aspect combined

dance creation with visual media, a format defined by Kim <sup>[37]</sup>. The program drew inspiration from the creative process and therapeutic principles of the dance piece “I Am...We” <sup>[38]</sup>, which featured expressive arts counselors as performers. By offering therapeutic and creative opportunities for dance creation, the program enabled participants to care for their bodies and minds while fostering healthy communication with others. Additionally, the process of creating dance films supported the development of dance literacy.

The primary activities and key focus points of each stage in the program are summarized in **Table 3**.

## 3.2. Participation experience of adolescents and young adults in the “Chumchumyeon Mooharny?!” program

This study analyzed the meaning of participation experiences of adolescents and young adults in the “Chumchumyeon Mooharny?!” program. By categorizing 49 meaningful statements from feedback recordings and transcribed in-depth interviews, the research identified themes based on the program’s objectives: self-identity, social skills, and dance literacy. The categorized meanings are summarized in **Table 4**.

### 3.2.1. Experience of self-identity

The analysis of participants’ experiences with regard to self-identity revealed two themes: “Expressing myself as I am” and “A time to embrace myself.” For “Expressing myself as I am,” participants reflected on experiences of better understanding themselves, which allowed them to look back at themselves genuinely. Statements categorized under “A time to embrace myself” indicated that participants, who often focused on their negative traits, learned to appreciate their own existence and even felt proud of themselves. This was particularly evident among adolescent participants who found the program to be an opportunity to sincerely embrace and accept themselves.

The program’s design included activities that awakened bodily awareness, followed by relaxation and expressive movement exercises. Each session concluded with a reflection and sharing phase, where participants could not only appreciate others’ movements and expressions but also share their own feelings and

**Table 3.** Objectives and content of each stage in the cultural arts educational dance program “Chumchumyeon Mooharny?!”

Stage	Focus	Session	Activity theme	Main content
Meeting Myself and Others Through Dance	- Building rapport and experiencing positive interpersonal relationships through movement-based therapy activities	1	What is a Dance Film?	The First Meeting, Joyful Us - Introducing myself - Watching and discussing the dance film <i>June</i>
Discovering Myself Through Dance	- Experiencing self-understanding through body awareness and self-reflection - Providing opportunities for communication and self-care through diverse expressive activities such as dance, art, and music	2	Dance: <i>Inside Out</i>	Dance <i>Inside Out!</i> - Expressing emotions using the body with emotion cards
		3	<i>Dance Talk, Talk! I</i>	My Body, Talk, Talk through Dance! - Awakening movement senses to enhance body awareness
		4	<i>Dance Talk, Talk! II</i>	My Daily Life, Talk, Talk through Dance! - Discovering the beauty of everyday life
		5	<i>Dance Talk, Talk! III</i>	Stories Delivered through Dance, Talk, Talk! - Viewing and exploring various dance films
		6	<i>I Am a Dance Film Creator! “I am... We” I</i>	Movements that Express “Me”—What is Dance? <i>I am... We</i> - Exploring symbolic expressions using words and images that represent myself
My Story Through Dance	- Providing integrated experiences of performance, creation, and appreciation - Enhancing self-expression and aesthetic experience through dance film creation activities	7	<i>Creating Our Dance Film “I am... We” II</i>	Dance film creator <i>I am... We</i> - Connecting my unique movements collaboratively
I Am... We Dance Film?	- Expanding self-expression - Experiencing creative dance education using AI video technology - Discovering and expressing positive self-identity through therapeutic art activities	8	<i>Creating Our Dance Film “I am... We” III</i>	Creating our dance film <i>I am... We</i> - Crafting our “ <i>I am... We</i> ” story - Utilizing AI projection mapping effects
		9	<i>Creating Our Dance Film “I am... We” IV</i>	Creating our dance film <i>I am... We</i> - Filming our “ <i>I am... We</i> ” dance film
We Are Dancing Creators!	- Viewing and sharing final creations as dance film creators	10	Dancing Together! “I am... We” Dance Film	<i>I am... We</i> dance film screening Rehearsal for the screening and final presentation - Watching and appreciating our dance film creation

**Table 4.** Categorization of participation experiences by program objectives in the “Chumchumyeon Mooharny?!” program

Program objective	Categorized meaning of participation experience
Self-identity	Expressing myself as I am
	A time to embrace myself
Social skills	Experiencing comfortable communication
	Enjoying conversations through movement
Dance literacy	Rediscovering the value of dance in life
	Authentic experiences of dance

thoughts experienced through dance. This approach fostered new insights and perceptions of themselves.

Instructors emphasized encouraging participants to immerse themselves in their unique forms of expression rather than focusing on technical dance skills. This supportive environment enabled adolescents and young adults to experience self-acceptance, contributing to the development of a positive self-image.

These findings align with the study by Je and Lee <sup>[11]</sup>, which suggested that dance helps adolescents express themselves autobiographically through their bodies, thoughts, and emotions, promoting self-reflection and the formation of self-identity.

The following are key statements from participants regarding their self-identity experiences. **Figures 1 and 2** capture some of the activities related to these self-identity experiences.

Young Adult Participant Chae XX: *“It takes a lot of courage and energy to change one’s thoughts and values. But the direction of this class was about finding a new self, and the friends and teachers continuously gave me courage. So, it became a time where I could transform into a more positive version of myself.”*

Young Adult Participant Park XX: *“In daily life, there aren’t many opportunities to recognize my own values. However, through this program, I was able to deeply think about what I want and what values I pursue. It was a very memorable experience.”*

Adolescent Participant Kim XX: *“I’ve never thought about ‘embracing myself’ before, but this was a meaningful time to truly think, ‘You’ve done so well up to now, and you’ll keep doing well. Stay strong.’ It felt like I was sincerely embracing myself.”*

Young Adult Participant Heo XX: *“I usually focus only on my flaws or negative traits when I look at myself. But through this ‘Chumchumyeon Mooharny?!’ program, I felt like I was a good and cool person just by existing. That was really nice.”*

Young Adult Participant Lee XX: *“I liked being able to reflect on myself as I truly am.”*



**Figure 1.** “Chumchumyeon Mooharny?!” Program, Session 4: Self-Exploration Activities



**Figure 2.** “Chumchumyeon Mooharny?!” Program, Session 10: Reflection and Sharing Activities

### 3.2.2. Experience of social skills

The analysis of adolescents’ and young adults’ participation experiences revealed two main themes related to the program’s objective of social skills: “Experiencing comfortable communication” and “Enjoying conversations through movement.” The theme of “Experiencing comfortable communication” is based on the fact that participants, who initially met strangers through the open recruitment process, started in an awkward atmosphere but were able to form positive relationships through non-verbal communication and exchange during the program. Key statements regarding this theme indicate that, while initially awkward, participants grew comfortable with each other and enjoyed the experience as if they had known each other for a long time.



The theme of “Enjoying conversations through movement” relates to the non-verbal empathy fostered by the program, which utilized the structural principles of group counseling. This helped participants engage in active communication within a short time. Key statements reveal that participants felt the experience of focusing on the movements and breathing of others was like having a conversation and found the act of moving and communicating through touch enjoyable.

From the perspective of psychosocial development, a lack of social skills during adolescence can impact overall life cycle development <sup>[39]</sup>. Therefore, developing interpersonal skills, such as consideration and cooperation, is a crucial social task <sup>[31]</sup>. In this context, the program’s structure, which promotes interaction through group counseling principles, played a key role in enhancing communication and bonding experiences for adolescents and young adults.

Additionally, the program used online communication methods by recording video outcomes and sharing them on SNS and YouTube. This helped participants continue their communication beyond offline sessions, fostering social skills by allowing them to share their experiences in everyday life. This approach aligns with a recommendation from the Korea Youth Policy Institute’s study <sup>[40]</sup>, which emphasized that the integration of online and offline communication is crucial for promoting social skill development in adolescents and young adults.

The following key statements and **Figures 3 and 4** reflect experiences and scenes related to social skills.

Adolescent Participant Lee XX: *“At first, it was awkward to dance with someone I had just met, but as I participated in the class, I became comfortable and enjoyed it as if I had known them for a long time.”*

Young Adult Participant XX: *“When doing choreography with others, I focused on matching my breath with theirs, and it felt like having a conversation.”*

Adolescent Participant Chae XX: *“I was able to learn about others’ ways of thinking and lifestyles. It made me realize what I need to improve on and learn. If I thought someone’s way of life was good, I would want to adopt those aspects too.”*

Adolescent Participant Kim XX: *“Not only did I share my own story, but I also learned to empathize*

*with others. I believe I experienced close, intimate relationships while communicating and connecting with others.”*



**Figure 3.** “Chumchumyeon Mooharny?!” Program, Session 6: Mirroring Movement Activities for Communication and Empathy



**Figure 4.** “Chumchumyeon Mooharny?!” Program, Session 8: Collaborative Dance Creation Using AI Video Technology

### 3.2.3. Experience of dance literacy

In this study, the analysis of participant experiences related to the dance literacy objective of the “Chumchumyeon Mooharny?! ” program revealed two main themes: “Rediscovering the value of dance in life” and “Authentic dance experience”. Through key statements related to the “Rediscovering the value of dance in life” theme, it was found that after taking time for self-exploration, participants could move from their inner truth through expression. This process involved bodily and emotional awareness starting with “me”, followed by self-reflection through various themes such as nature, relationships, and emotions. This resulted

in the creation of dance works and a rediscovery of dance's value and effects in the context of cultural and arts education. A study by Lim and Moon <sup>[25]</sup> supports this, as they suggest that dance literacy education should not be about the accumulation of knowledge, but rather about content, methods, and processes that allow for experiences of embodied realizations in life. This program contributed to fostering dance literacy in this way.

Additionally, key statements related to the "Authentic dance experience" indicated that participants felt enjoyment in creating their own dance and, upon seeing the results, experienced a renewed sense of the beauty of dance. Through interpreting and appreciating the meaning of movements expressed through dance, the range of thoughts and emotions was expanded <sup>[41]</sup>. Engaging in both creating and appreciating dance can awaken imagination and artistic beauty, as well as purify emotions, cultivating perspectives needed in life <sup>[42]</sup>. The teenagers and young adults who participated in this study found that the dance creation and appreciation activities helped them develop a new appreciation for the value of dance. In particular, young adults demonstrated greater perceptual and analytical abilities during the dance experience process compared to teenagers <sup>[29]</sup> and were more aware of the practical value of dance in connection to daily life <sup>[43]</sup>. This highlights a difference in experience between teenagers and young adults. This difference may be attributed to the program facilitators' emphasis on encouraging participants to avoid comparing or evaluating their own or others' expressions during the creative process. Facilitators accepted all forms of expression positively and encouraged participants to express their dance creations and performances spontaneously, allowing for greater immersion and enjoyment in the process.

Improvisation, being an essential tool in dance and a method for internal awareness, allows for limitless freedom and creative possibilities <sup>[44]</sup>. Through this program, participants experienced the fundamental personal expression and freedom of dance, which they might not have encountered in traditional structured dance education. This reflects a practical case of the recommendation by Kim and Hong <sup>[26]</sup> that new dance education approaches should explore identity and

methodology in line with contemporary cultural and arts education paradigms. Below are key statements related to the dance literacy experience and activity scene photos from **Figures 5** and **6**.

Young Adult Participant Kim XX: *"I enjoyed creating my own dance, not just following existing ones. After taking time to know myself, I moved differently from my inner truth when expressing myself through dance."*

Teen participant Kim XX: *"I felt more comfortable with myself and could express my movements more genuinely. When I saw the results, I felt they were more beautiful."*

Young Adult Participant XX: *"I used to think of dance merely as physical gestures, movements, or choreography, but now I've definitely settled on the idea that 'dance is my expression.'"*



**Figure 5.** "Chumchumyeon Mooharny?!" Program, Session 9: Dance Film Production Activities



**Figure 6.** "Chumchumyeon Mooharny?!" Program, Session 10: Dance Film Screening Materials

### 3.3. Evaluation of the dance cultural arts education program “Chumchumyeon Mooharny?!”

#### 3.3.1. Participation evaluation of the “Chumchumyeon Mooharny?!” program

A satisfaction survey was conducted among participants of the program. Out of 48 youth and young adult participants, 30 individuals who responded diligently to the survey provided the following results, as shown in **Figures 1 to 4**. The survey focused on satisfaction with the program instructors, content, location, and difficulty level.

In the survey about instructor satisfaction (**Figure 1**), 70% (21 participants) responded with ‘very satisfied’, and 27% (8 participants) responded with ‘mostly satisfied’, confirming a positive response. Regarding program content satisfaction (**Figure 2**), 63% (19 participants) answered ‘very satisfied’, 33% (10 participants) answered ‘mostly satisfied’, and 4% (1 participant) answered ‘neutral’, showing positive feedback for the program’s content. For the program location (**Figure 3**), 97% (29 participants) were satisfied, and for the difficulty level of the program (**Figure 4**), 67% (20 participants) were ‘very satisfied’, and 33% (10 participants) were ‘mostly satisfied’. These results indicate a generally positive evaluation of the program.

In summary, the positive responses in the satisfaction survey averaged over 98%, confirming that the participants were largely satisfied with the overall program operation.

Figure 1. Instructor Satisfaction

Figure 2: Program Content Satisfaction

Figure 3: Program Location Satisfaction

Figure 4: Program Difficulty Level Satisfaction

#### 3.3.2. Evaluation of the program’s operational structure

To evaluate the process and outcomes of the program and identify areas for improvement, a comprehensive analysis was conducted based on observation logs, evaluation meeting minutes, and participant reflections written by administrative staff, supervisors, and instructors. The key evaluation points for the program operation were as follows:

(1) Overall evaluation of the program’s impact: An analysis of the participant evaluations, satisfaction surveys, and final outcomes confirmed that the program provided participants with positive experiences beyond the expected levels in areas such as ‘self-identity’, ‘sociality’, and the development of ‘dance literacy’ through dance creation activities. Additionally, the integration of creative dance education with art therapy content provided participants not only with various educational effects through dance but also with therapeutic self-care experiences, which was confirmed through participant feedback.

(2) Program structure and collaboration: The program aimed to support youth and young adults in developing dance literacy and engaging in healing art activities by collaborating with one primary dance artist or dance education expert and one art therapist (qualified in art psychology counseling or expressive arts counseling) as the core instructors. This collaborative structure contributed to the program’s distinctive characteristics. Additionally, the program provided D University’s dance major students with opportunities for practical experience in dance education settings, helping them indirectly develop their instructor capabilities through the guidance of the program’s expert core staff. To enhance the overall competence of the program’s instructors, continuous instructor training and evaluation meetings were held under the supervision of the program’s supervisor during each session, fostering an environment where instructors could complement each other’s professional abilities during the program’s operation. This approach supported the growth of multidisciplinary competencies among dance educators and allowed instructors to grow together, which was affirmed through their self-evaluations. The instructors’ key statements were as follows:

Lead Instructure Kim XX: *“Rather than focusing on training and performance outcomes, I recognize the healing aspect of art, which helps one explore and discover oneself. Through this process, I believe that voluntary and creative actions in art activities will create a new paradigm in cultural arts education.”*

Assistant Instructor Kim XX: *“Although I majored in dance, I had avoided deep reflection and expressing myself. However, through working with the participants,*



*I had the opportunity to break through and face these aspects of myself.”*

(3) Dance film production and sharing: Through the creation of dance films, participants showcased their work during the dance film screenings held throughout the program. In addition, various video results from the program’s process and participants’ creative works were shared online via social media and YouTube (as of December 30, 2023, with over 5,500 views). This approach allowed participants to continuously share and archive their creative works even after the program concluded.

By incorporating dance film production, this program provided an experience that transcended the traditional performance art format, where dancers and audiences share the same physical space in a theater. Instead, participants had the opportunity to experience an expansion of expression by overcoming the physical limitations of space and time through dance film creation. This broadened the participants’ understanding of dance as an art form beyond its traditional presentation methods.

## 4. Conclusion and recommendations

This study explored the structure, participant experiences, and program evaluation of the dance cultural arts education program “Chumchumyeon Mooharny?!” for youth and young adults. The research analyzed how the program helped participants develop self-identity, social skills, and dance literacy.

To summarize the findings of this study: First, the program’s structure aimed to foster self-identity, social skills, and dance literacy, and was applied in the same format for both youth and young adults. Second, participants reported that through the program, they developed self-identity, accepted themselves positively, and formed social relationships. Additionally, their experience in creating dance films contributed positively to the development of dance literacy. Third, evaluations of the program indicated that both participants and instructors found the program to provide meaningful experiences aligned with its objectives. There was also positive feedback regarding the satisfaction with the program’s instructors and operational structure. Notably,

the collaborative program led by a team of dance artists, dance education experts, and art therapy professionals provided a positive experience for both participants and instructors. This study is expected to serve as a useful foundation for exploring effective ways to apply dance within the cultural arts education paradigm, addressing the needs of youth and young adults who are facing various challenges and crises in today’s society.

Based on this study, the following recommendations are made for the advancement of dance and cultural arts education for youth and young adults:

(1) Efforts to develop dance arts dissemination and instructor training: To realize the cultural and educational value of dance, there is a need to foster dance educators with integrated skills in art therapy and arts education. In this study, the lead instructors, consisting of dance artists, dance education experts, and art therapy specialists, collaboratively led the program. This cooperation allowed for the delivery of diverse effects and values of dance education, which was met with positive evaluation by both participants and instructors.

(2) Building collaborative relationships for dance education expansion: To expand dance education for youth and young adults, ongoing support for local community cultural arts programs for youth, in collaboration with universities, middle and high schools, and youth facilities, is essential. In this study, difficulties were encountered in recruiting and maintaining youth and young adult participation. Particularly for youth, the current educational system makes it difficult for them to participate in various extracurricular cultural arts programs. Even when free programs are offered, they are often limited to short-term formats during school breaks, making continuous participation challenging. Future efforts should focus on establishing partnerships with local schools and youth facilities near universities to create a sustainable structure for dance education and offer continuous opportunities for cultural arts participation in local communities.

(3) Developing and implementing dance education content using video media: Considering the success of dance film creation in engaging participants, it is recommended that dance education content utilizing video media be developed and implemented. Given the media-savvy nature of the 10–20 age group, using AI-



based video media technology or dance film formats could enhance the activation of dance education for youth and young adults. Research on creating diverse media-based dance education content and its practical application in the field is needed to support the future development of dance arts education.

#### (4) Development and expansion of dance education

programs across life stages: There is a need for the development and expansion of dance education programs tailored to various life stages. Through this, cultural arts education via dance can be spread, contributing to the healthy growth of youth and young adults as responsible members of society.

### Disclosure statement

The authors declare no conflict of interest.

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