

A Study on Creative Consciousness in Dance: Focusing on Perceptions of Creation in Ballet and Contemporary Dance

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Abstract

In this study, statements relating to “creating” were classified and organized according to the KJ method, and creative consciousness by dance genre in the creation of dance productions was analyzed from two perspectives. The results of a χ^2 test for the dance genre and roles of creators and dancers in ballet and contemporary dance revealed that, by dance genre, “III. Creative activities” was the most frequent response from those in contemporary dance, while “II. Expression content” was the most frequent response from those in ballet, indicating a significant difference. By role, creators were most likely to make statements aligned with “III. Creative activities,” while dancers were most likely to make statements aligned with “II. Expression content,” with a significant difference. The significant differences observed for all items indicate that the recognition of creativity in dance works differs depending on the dance genre and role. In terms of the dance genre, differences in the consciousness of creativity were evident in terms of unique aesthetic values, methods of expression, and creative methods. In terms of roles, creators perceived creativity as creating a performance that aimed to add new value to the work through the effects of stage design and lighting and through interactions with fellow performers. Dancers perceived creativity as interpreting the work, receiving inspiration from related artists, and modifying the work to pursue new ideas, revealing differences based on roles.

Keywords

Creative Activities, Dance, Creation, Consciousness, Ballet, Contemporary Dance

1. Introduction

In the genres of dance, from ballet, a classical performing art, to contemporary dance, which is a modern performing art that evokes the dancer's sensibilities, choreographers and dancers use a wide variety of expressive techniques and creative methods. The works range from improvisational physical expression by dancers to those created through communication and collaboration with the audience, and they have developed and expanded in various ways up to the present day.

The act of creation by the choreographer and dancer ultimately becomes an object of appreciation through their performance, and the collaboration between various artists in their professional capacities continues through to the performance of the dance work. The choreographer establishes the aesthetic value of the image as an external entity through their own form of dance expression. The dancer adds their own creation to the performance and creates it to be appreciated by the audience. Such activities of choreographers and dancers to create performances that can be reenacted on stage under the same theme are common to all genres of dance. The contents emphasized in the creative process of creating a work of dance are believed to differ depending on the style of expression of the dance genre and the history of its emergence.

In ballet works, dancers change the choreography and collaborate with other artists in the creative process in pursuit of novel creative works. This is a work in which the dancer builds a ballet-like world by faithfully reproducing traditional dance academics and composes and directs the work with a formalized method of expression. In contrast to ballet, contemporary dance works, which do not have traditional expressive techniques, establish new choreography and new methods of expression with their works without being bound by frameworks. According to the author research (Yoshimi et al., 2017), ballet, which can take on a highly formal feel and is prone to become superficial, and contemporary dance, which creates unique, expressive techniques but tends to fall into a rut, both recognize the importance of breaking away from existing styles, discovering new ideas, and acting toward creativity.

In this way, the recognition of creation in dance creation shows a clear tendency in the physical expression techniques that compose works, the pursuit of original aesthetic values, and the consciousness and actions that deepen the expression of those values, depending on the genre of dance and position involved in the creation of the dance. Further, the creation of new ideas and re-creation of new values of works are also recognized as creation, and the role of creative activities and their characteristics are considered to differ depending on the dance genre.

1.1. Creative Activity and Creation of Ballet Works

According to Senju (2008), the creation of a ballet production, whether a new ballet or the revival of classical ballet, can be thought of in terms of roughly three creative stages and 12 chronological steps, which can be described in **Table 1**.

Table 1. Performer's acts to create works of dance art in the creative process.

| | |
|---|---|
| ① | Conception and visualization of the work |
| ② | Scriptwriting and concrete structure |
| ③ | Understanding and recognizing ② |
| ④ | Transforming the concrete structure and script content into a technique for expressing movement |
| ⑤ | Internalization of the technique (skilling) of ④ plus deepening understanding of the work |
| ⑥ | Structuring space (setting) and dynamic positioning of movement |
| ⑦ | Movement and change in space and position (expansion and contraction of space) |
| ⑧ | Utilizing, learning, refining, and ingenuity of movement expression skills melody (sound), rhythm, and melody |
| ⑨ | Performance of the work as a whole = coarse coordination |
| ⑩ | Performance of the work as a whole = fine coordination and refinement |
| ⑪ | Completion |
| ⑫ | Performance |

Excerpted from [Senju \(2008\)](#).

The choreographer (referred to henceforth as C) selects and decides on the theme and title of the work and presents its outline. This outline of the work presented by C is realized as a stage script, a choreographic plan. This script contains detailed requirements for the artists who will work together along the progression of the work's scenes. The choreographic plan serves as a guidebook for the production as C, and the artists who will collaborate with C from the early stages of production (costume designer, composer, lighting designer, set designer) will work separately on the production. Specifically, a work's production begins with the selection of the artists and performers (usually called the cast, or dancers, referred to henceforth as D) who will collaborate (Stage 1, Production Timeline (1), (2), (3), henceforth, only the numbers in **Table 1** are listed), and then proceeds to the stage of harmonizing the music composed and arranged according to the composer's script with the specific movements of D in each scene.

The choreography of the specific movements between C and D is repeated in collaboration and continues until they have established the movements of D that can be performed again on stage. This collaborative work between C and D is usually called a rehearsal (Stage 2, (4) - (9)). As the creation of the work between C and D progresses, the work of specialists in the stage equipment, lighting, costumes, and orchestra departments, among others, also progresses in parallel as it is necessary for performing the work on stage. The set designer is responsible for determining the design of the entire stage, including the stage background, and for the production of the necessary tools and equipment in accordance with the content of the work as indicated in the stage script. The costume designer is responsible for devising costumes that effectively express the characteristics of the roles of the characters in each scene and for the specific production of the costumes. The lighting designer is responsible for creating an effective lighting plan,

taking into consideration the stage set, costumes, and movement of D. The composer and conductor should prepare the orchestration to be reproduced in accordance with the performance on the stage. In this way, the production process of the work progresses with the activities of the various artists being partially linked together, from rehearsals C and D to the final stage rehearsal. However, this collaborative relationship not only involves each artist making a technical contribution but also strengthens the collaborative relationship as mutual critics and heightens the sense of unity (Stage 3, (10) - (12)). The collaborative relationship between the artists in the production of the work makes them more conscious of their own professionalism and strengthens their contribution by increasing the sophistication of their specialized techniques to the work.

1.2. Creation of Contemporary Dance Works

Because contemporary dance does not incorporate the conventional techniques of expression and production used in various other genres of dance, each dancer will apply their own unique approach to the production of their work and the aesthetic values they wish to realize. Contemporary dance often uses improvisational methods such as indeterminacy and chance in its creative activities to avoid the stylized expression of dance techniques and techniques based on dancers' own experiences. Improvisation, which creates expressions from the constraints of bodily expression techniques, is thought to lead to dance works with a high level of artistic quality, and it is a widely used method of creation in current creative activities.

Contemporary dance works are also generally created through the process shown in Table 1 in a previous study (Senju, 2008). In the activity process of Stage 1, (1), (2), and (3), emphasis is placed mainly on the ideas and unique methods of C's creative activities. In the work's conception, C's accumulated knowledge and skills through experience, inspiration, and other intuitive imagination are thought to determine the direction of the work. This direction becomes the choreographic plan of the work. In the creation of dance works (Stage 2, (4) - (9)), the work progresses mainly through the creative activities of C and D. During rehearsals, D repeatedly searches for ways to express himself according to the script presented in the first stage and discovers his individuality as an artist. While building a relationship with D, C repeatedly works to deepen D's expressive intent in the script, improve the precision of the choreography (the means of expression of the work), and partnership with co-performers, as well as to improve the effect on the performance. Choreography is not only created and contributed by C, but it is also becoming increasingly common for the material created by D to undergo editing. C may use various means to communicate the theme, title, and stage script of the work through words or images, and then present them as their own movements, or D may receive the choreographic image through their own unique communication method and embody it as a movement. Although the modalities by which imagery is conveyed vary depending on C, by accurately conveying the image, D

can use the words and movements as clues to transform the image into movement through his own physical expression. In the creative activities of rehearsals, D expands his imagination and improvises movements based on the movements and ideas presented by C according to the theme of the production. The movements that are the material may be changed or modified, or they may be adopted as they are. The choreography is completed when C reconstructs the movements created in this way. As the concrete production by the experts approaches completion, C and D move from stages (4), (5), (6), and (7) to stages (8) and (9), searching for new movements. At the same time, they reconstruct the choreography to discover new movements ((10)) and sometimes go back to modifying the composition of the work ((4)), repeating the process.

In the rehearsal process during the creation of the dance production, C asks D to make a physical expression that provides an opportunity for new creation, and the dancer practices to reproduce the expression on stage. Through the repetition of choreography, D's physical expression, which enabled the reproduction of the expression, eventually becomes a means of conveying the work that is appropriate to C's image. In the second stage, (4) - (9), the work created in the process of creating the production with C and D is performed on stage, and the work of specialists such as stage equipment, lighting, costumes, and orchestras, which are necessary for performing the work, is also conducted in parallel. C oversees the skills, performance, and execution of roles of all artists involved in the production, including C and D, so that the work reaches its best state at the time of performance. The creativity inherent in the act of reproducing D's choreography is diminished if it is repeated as a mere mimetic expression. As such, from the process of creating the work to the day of performance, cultivating awareness and putting forth efforts is necessary to create new ideas, just like the choreographer. Further, in the third stage, (10) - (12), as in the creation of works of ballet, they strengthen their cooperative relationship as critics and increase their awareness of being a unified entity. The ultimate goal of creative activities in contemporary dance is to be freed from the constraints that have been the means of various creative endeavors, such as the physical expression techniques based on choreography, the stage space created by various artists, the direction based on C's script, and techniques.

1.3. Creative Consciousness in Creating Works in the World of Dance

The following studies have been conducted so far regarding the creation of dance works. Regarding ballet production, Yasuda (1999) clarified that efforts are being made to reconstruct such works by revising the choreography so that the work is not produced in a perfunctory manner. According to Shirasawa (2008), modern dance pieces strive for innovativeness and creativity by synergizing with other artists in music, costuming, and other art forms through collaborative projects, as well as by utilizing verbal instructions. This allows the present unpredictable movements that arise by chance from the dancer's intuitive activities, leading to the pursuit of original creative works. Further, according to Choi (2010), contemporary

dancers' creative works respect traditional forms but also establish their own unique style of expression and create their own works. Stated differently, creating dance pieces is an act of breaking free from the formality of the work and moving toward discovering and creating new ideas.

Considering the past studies on the consciousness of creation in the genre of dance and the differentiation of the roles of C and D unique to dance, as clarified in the previous studies (Senju, 1988; Senju, 1993; Senju & Okuno, 1993; Senju, 2008), the act of creating a work of art can be summarized as follows.

In dance, the created production becomes an object of appreciation through the performer's physical expression (i.e., the performance). Various artists collaborate from their professional standpoints in the process of creating a work of art before it is performed in a theater. These individual creative activities are collectively referred to as "work production," and the creative activities of C and D are the core of these creative activities (usually referred to as rehearsals). In creative activities, C refers to a person (creator) who performs the creative act of fixing the aesthetic value imagined by the artist as an external entity through a unique dance form of expression. Here, as well, D refers to the people (dancer(s)) who perform the creative act of adding their own creativity through their performance, making the work an object of appreciation. In dance creative activities, C and D create productions that can be performed again on stage through interactions that arise under the same theme. Although the restrictions and characteristics in the act of creating such productions are various, a creative consciousness is believed to be recognized through this process.

This study aims to clarify the awareness of creativity according to the roles of C (referred to henceforth as the "creator") and D (referred to henceforth as "dancer(s)"), who play central roles in creative activities, especially in ballet and contemporary dance, and according to the various genres of dance.

2. Methods

2.1. Procedure

First, statements about creation in dance (production, creation, and making) were categorized and organized. Next, the differences in the perception of creation were clarified by the dance genre (i.e., ballet and contemporary dance) and by the roles of creators and dancers.

Statements corresponding to (production, creation, creation) were extracted from dance magazines published from 1997 to 2017 and categorized and organized by the KJ method to analyze the awareness of creation in terms of dance genre and role in the creation of productions. As most statements extracted in the survey were edited from the interviews, confirming the source by checking the tapes of the interviews was not possible. However, as this is the only publication specializing in dance in Japan and is edited by dance specialists and researchers, it was judged to have a high degree of reliability, and the statements it provided were used as data for this study. The above statements were extracted

and categorized by two individuals with more than 20 years of dance experience (especially in ballet and contemporary dance) and more than 10 years of teaching experience.

2.2. Statistical Analysis

To analyze and examine the two aspects of the dance genre and role in the creation of dance productions, the statements corresponding to (production, creation, and making) from dance magazines published between 1997 and 2017 were classified and organized using the KJ method—a research method devised by cultural anthropologist KAWAKITA Jiro (Kawakita, 1967). The KJ method is used to analyze qualitative data. To clarify the differences in perceptions of creativity by dance genre and role, a χ^2 test was used to compare significant differences by dance genre (ballet, contemporary dance) and the role of creator and dancer. For statistical analysis, the statistical software IBM SPSS Statistics 25 was used, and the significance level was set at 5%.

3. Results

Table 2 shows the items classified and organized by the KJ method from the statements of creation (production, creation, making) extracted.

Table 2. List of items related to creation.

| Major item name | Subitem name |
|----------------------------------|---|
| I. Expression techniques | A. Techniques for physical expression B. Intentions expressed in work |
| II. Expression content | C. Psychological expression in creation D. Characteristics of the content of expression E. Creativity and originality |
| III. Creative activities | F. Psychological state during creation G. Effects on performance, stage equipment, lighting, sound, etc. |
| IV. Interactions between artists | H. Interaction |

The number of statements and their percentages are shown for contemporary dance and ballet by dance genre and by the roles of creators and dancers. By dance genre, 46.4% (n = 1349) for contemporary dance and 53.6% (n = 1561) for ballet, and by role, 11.7% (n = 340) for creators and 88.3% (n = 2570) for dancers.

Next, the results of the chi-square test for ballet and contemporary dance by dance genre and the roles of creator and dancer are shown in **Table 3**.

Table 3. Results of χ^2 test.

| Item | Contemporary dance (n = 1349) | | Ballet (n = 1561) | | p-value | Creators (n = 340) | | Dancers (n = 2570) | | p-value |
|--------------------------|-------------------------------|-------|-------------------|-------|---------|--------------------|-------|--------------------|-------|---------|
| | n | % | n | % | | n | % | n | % | |
| Major item | | | | | | | | | | |
| I. Expression techniques | 242 | 17.9% | 311 | 19.9% | 0.00* | 52 | 15.3% | 501 | 19.5% | 0.00* |

Continued

| | | | | | | | | | | |
|---|-----|-------|-----|-------|-------|-----|-------|-----|-------|------------|
| II. Expression content | 444 | 32.9% | 608 | 38.9% | | 92 | 27.1% | 960 | 37.3% | |
| III. Creative activities | 499 | 37.0% | 452 | 29.0% | | 134 | 39.4% | 817 | 31.8% | |
| IV. Interactions between artists | 164 | 12.2% | 190 | 12.2% | | 62 | 18.2% | 292 | 11.4% | |
| Subitem | | | | | | | | | | |
| A. Techniques for physical expression | 242 | 17.9% | 311 | 19.9% | 0.00* | 52 | 15.3% | 501 | 19.5% | 0.00* |
| B. Intentions expressed in the work | 171 | 12.7% | 277 | 17.7% | | 40 | 11.8% | 408 | 15.8% | |
| C. Psychological expression in creation | 93 | 6.9% | 147 | 9.4% | | 13 | 3.8% | 227 | 8.8% | |
| D. Characteristics of the content of expression | 180 | 13.3% | 184 | 11.8% | | 39 | 11.5% | 325 | 12.6% | |
| E. Creativity and originality | 163 | 12.1% | 172 | 11.0% | | 35 | 10.3% | 300 | 11.7% | |
| F. Psychological state during creation | 94 | 7.0% | 97 | 6.3% | | 43 | 12.6% | 148 | 5.8% | |
| G. Effects on performance, stage equipment, lighting, sound, etc. | 242 | 17.9% | 183 | 11.7% | | 56 | 16.5% | 369 | 14.4% | |
| H. Interaction | 164 | 12.2% | 190 | 12.2% | | 62 | 18.2% | 292 | 11.4% | |
| | | | | | | | | | | $p < 0.05$ |

In terms of the major categories by dance genre, contemporary dance was most frequently aligned with statements classified as “III. Creative activities,” while ballet was most frequently aligned with statements classified as “II. Expression content,” showing a significant difference. In terms of minor categories, contemporary dance was most frequently aligned with statements classified as “A. Techniques for physical expression” and “G. Effects on performance, stage equipment, lighting, sound, etc.,” while ballet was most frequently aligned with statements classified as “A. Techniques for physical expression,” revealing a significant difference.

In terms of major categories by role, the creator’s statements most aligned with “III. Creative activities” while dancers’ statements most often aligned with “II. Expression content,” with a significant difference being observed. In terms of minor categories, creators most often made statements related to “H. Interaction,” while dancers most often made statements classified as “A. Techniques for physical expression,” with a significant difference being observed. The significant differences observed in all categories suggest that an awareness of creativity in dance works is recognized in all dance genres and roles. The fact that the proportions differ depending on the dance genre and role indicates that differences in awareness arise depending on the genre and role.

Next, the results of the number of statements related to creativity (production, creation, making) by dance genre were as follows (**Figure 1**, **Figure 2**).

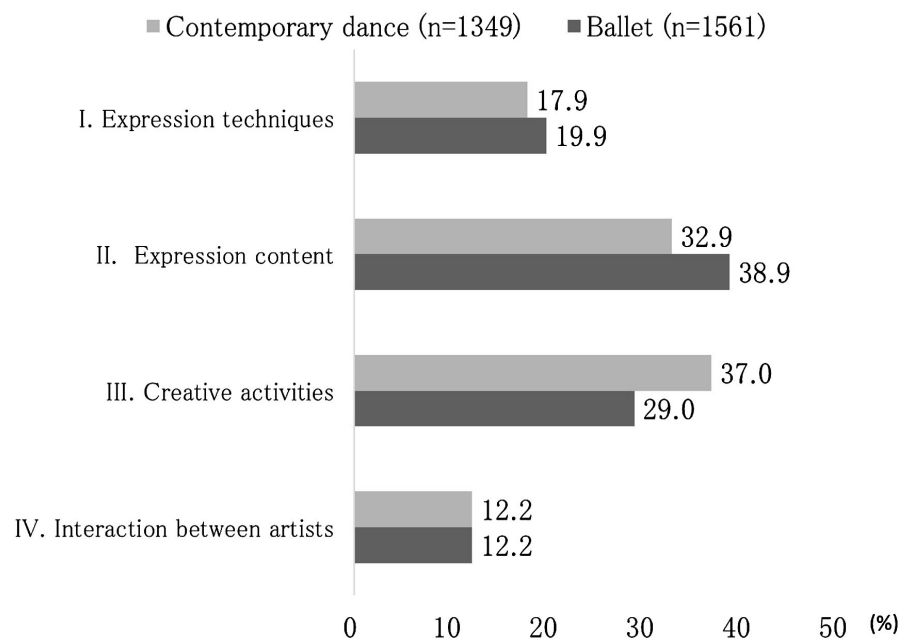


Figure 1. Proportion of statements related to creativity (production, creation, making) (by dance genre).

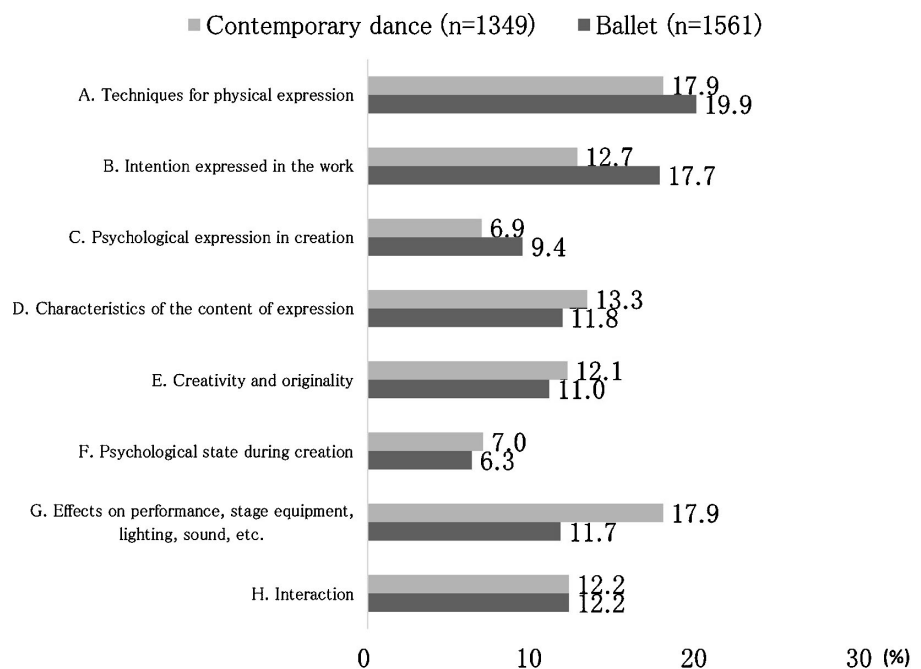


Figure 2. Proportion of statements related to creativity (production, creation, making) (by dance genre).

For contemporary dance, 17.9% (n = 242) of the statements were related to “I. Expression techniques”; 32.9% (n = 444) were related to “II. Expression content”; 37.0% (n = 499) were related to “III. Creative activities,” and 12.2% (n = 164) were related to “IV. Interaction between artists.” For contemporary dance, most statements were related to “III. Creative activities,” followed by “II.

Expression content,” “I. Expression techniques,” and “IV. Interaction between artists.”

In the statements for ballet, 19.9% ($n = 311$) were items related to “I. Expression techniques”; 38.9% ($n = 608$) were items related to “II. Expression content”; 29.0% ($n = 452$) were items related to “III. Creative activities,” and 12.2% ($n = 190$) were items related to “IV. Interaction between artists.” Items related to “II. Expression content” were the most common, followed by items related to “III. Creative activities,” “I. Expression techniques,” and “IV. Interaction between artists.” In particular, in contemporary dance, items related to “II. Expression content” and “III. Creative activities” each accounted for more than 30% of the statements, revealing a tendency to consider the expressive activity itself and the content of the expression to be creative (**Figure 1**).

Regarding statements related to subitems, for contemporary dance, statements aligned with “A. Techniques for physical expression” and “G. Effects on performance, stage equipment, lighting, sound, etc.” were the most common, followed by “D. Characteristics of the content of expression” and “B. Intention expressed in the work.” For ballet, the most common were statements aligned with “A. Techniques for physical expression,” followed by “B. Intention expressed in the work” and “H. Interaction.” These findings show that in both ballet and contemporary dance, creativity is largely recognized as “A. Techniques for physical expression” and “B. Intention expressed in the work.” In particular, contemporary dance had a higher proportion of statements aligned with “G. Effects on performance, stage equipment, lighting, sound, etc.” while ballet had a higher proportion of statements aligned with “H. Interaction,” which is considered a characteristic of the process of creating dance productions owing to the difference in dance genre (**Figure 2**).

The trends in recognition of contemporary and ballet by dance genre were shown as follows. In both ballet and contemporary dance, creation was recognized as “A. Techniques for physical expression,” with ballet exhibiting a slightly stronger tendency. This is thought to highlight the difference in recognition between ballet, which requires the mastery of basic techniques, and contemporary dance, which does not have stylized basic techniques. In contemporary dance, “G. Effects on performance, stage equipment, lighting, sound, etc.” was more likely to be prioritized than in ballet. This is believed to result from how performers’ improvisational expressions are expressed in these works more than in ballet productions, and the organic connections and interactions with various artists have a strong influence on the content of the productions. The high ratio of “A. Techniques for physical expression” and “B. Intention expressed in the work” in ballet suggests that ballet is influenced by how dancers are required to faithfully reproduce and perform the provided choreography based on the predetermined techniques for physical expression.

Next, **Figure 3** and **Figure 4** show the results of the number of statements regarding creativity by role in creative activities.

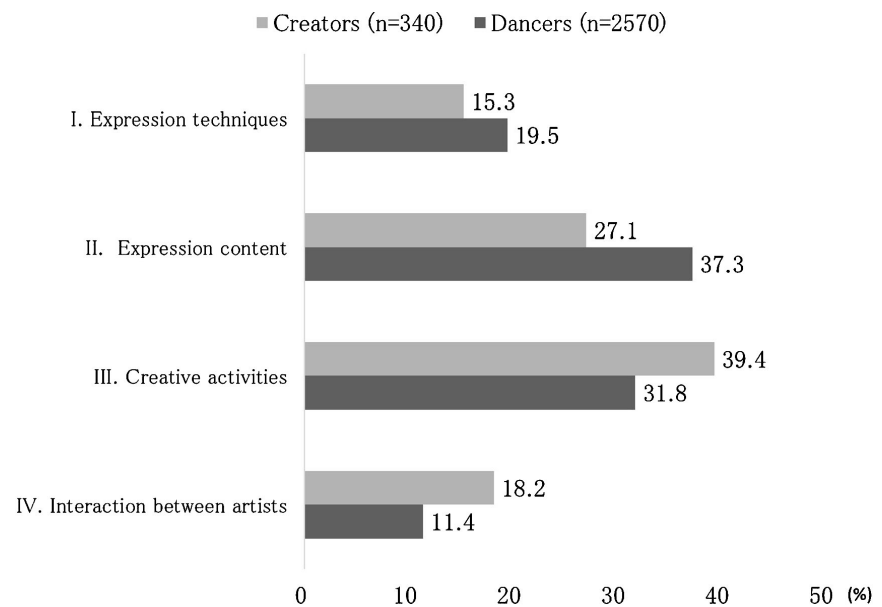


Figure 3. Proportion of statements related to creativity (production, creation, creation) (by role).

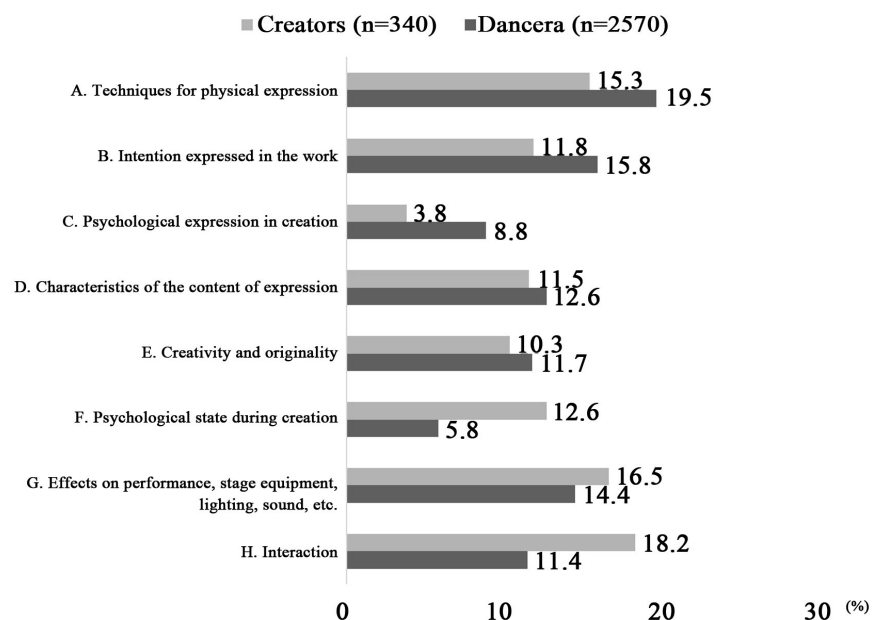


Figure 4. Proportion of statements related to creativity (production, creation, creation) (by role).

By role, for creators, statements related to “III. Creative activities” were the most common, accounting for about 40% of the total considered, followed by statements related to “II. Expression content,” “IV. Interaction between artists,” and “I. Expression techniques.” For dancers, statements related to “II. Expression content” were the most common, accounting for about 40%, followed by statements related to “III. Creative activities,” “I. Expression techniques,” and “IV. Interaction between artists.” Creators tended to think of “III. Creative activities” as

creating itself, while dancers tended to recognize “II. Expression content” as creative (**Figure 3**).

Among the creators’ subitems, the most common were statements about “H. Interaction,” followed by statements about “G. Effects on performance, stage equipment, lighting, sound, etc.,” “A. Techniques for physical expression,” and “F. Psychological state during creation.” Dancers’ statements most frequently aligned with “A. Techniques for physical expression,” followed by “B. Intentions expressed in the work,” and “G. Effects on performance, stage equipment, lighting, sound, etc.” These findings indicate that both creators and dancers tended to recognize that a work’s creation involves “A. Techniques for physical expression” and “G. Effects on performance, stage equipment, lighting, sound, etc.” In terms of role-specific characteristics, creators tended to be more conscious of “H. Interaction,” and dancers tended to be more conscious of “B. Intention expressed in the work” as the creation (**Figure 4**).

The trends in recognition according to role were as follows. Both creators and dancers emphasized “A. Techniques for physical expression” and “G. Effects on performance, stage equipment, lighting, sound, etc.” with regard to creation, but with regard to other items, creators tended to be more conscious of “H. Interaction,” while dancers tended to recognize “B. Intentions expressed in the work.” This shows tendencies in the perception of creators, who are always conscious of the interaction of the entire stage as an artistic work when completing the creation of a work, and performers, who are conscious of the expressive intent of the work as they are in the position of actually performing the dance production. Dancers are engaged in creative activities as performers, mainly focusing on the scenario of the work, such as the expressive techniques employed and expressive intent, as indicated by a high percentage of statements. Creators tend to intend to create something born from the relationship between the work itself and the dancers, and the effect of the stage direction. The above findings clarify the existence of characteristic items that are strongly recognized by role in the creative activities of the work.

4. Discussion

4.1. Creative Consciousness by Dance Genre

The trends in recognition by dance genre are as follows (**Figure 5**). The creative consciousness present in contemporary dance is recognized most strongly in the items related to “III. Creative activities,” while the creative consciousness in ballet is recognized most strongly in the items related to “II. Expression content.” Furthermore, the breakdown of statements revealed that the statements from those in contemporary dance strongly recognize the items related to “A. Techniques for physical expression” and “G. Effects on performance, stage equipment, lighting, sound, etc.” (**Figure 2**). In contemporary dance, the expressive techniques used in the creation of works are not as strict as those in ballet, but performers also recognize that creativity is creating new choreography while respecting the creator’s

aesthetic values. In ballet, the awareness of the items “A. Techniques for physical expression” and “B. Intention expressed in the work” was strong. It can be inferred that in ballet, creativity is considered the attitude of pursuing the acquired physical expression as a unique expression.

Therefore, while both dance genres value “I. Expression techniques,” contemporary dance is particularly conscious of the content related to “III. Creative activities,” while ballet is particularly conscious of “II. Expression content”; this difference in the perception of creativity between dance genres. In ballet, the creative process based on the stage script of a ballet work involves collaborative work to turn choreography into a reproducible performance. **Figure 5** shows that the content of the creative process, which involves directing according to the stage script from the performer’s perspective to enhance expression, is particularly strongly recognized in “III. Creative activities” and the next most numerous item, “II. Expression content.”

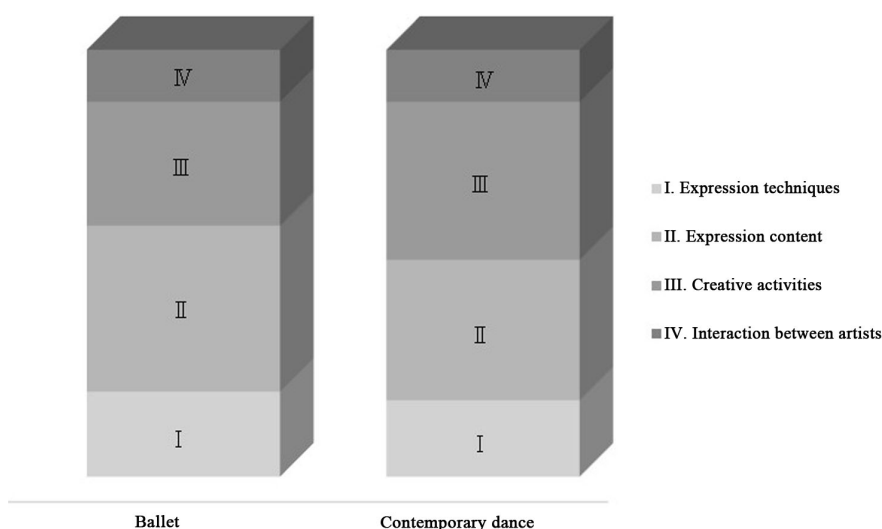


Figure 5. Model of creative consciousness in creative activities (by dance genre).

4.2. Creative Consciousness by Role in Production

The trends in awareness based on the roles of creators and dancers were as follows (**Figure 6**). Creators strongly identified “III. Creative activities” with content as creativity, while dancers strongly identified “II. Expression content” with content as creativity. Creators recognized the effort involved in the activity of creating a work itself. Dancers’ statements exhibited a tendency to recognize the expressive content of a work as creative, and differences depending on role in the production became clear. Focusing on the breakdown of distinctive items, creators exhibited a strong recognition of the item “H. Interaction” (**Figure 4**). Additionally, as they also strongly recognized the item “G. Effects on performance, stage equipment, lighting, sound, etc.”, it can be inferred that they also recognize corrections, changes, and adjustments to work as creative. A high percentage of dancers’ statements aligned with the items “A. Techniques for physical expression” and “B.

Intentions expressed in the work.” Thus, creators recognize that creation is about assimilating the choreographic idea and expressive techniques and expressing the work’s intention brilliantly and lyrically. Dancers were more aware of “A. Techniques for physical expression” than creators, which suggests that they were working to create new value while recreating the choreography. Further, dancers were more aware of “B. Intention expressed in the work” than creators and tended to be conscious of aiming for the symbolic value of the work. This is an expression of how dancers re-create the choreography provided by the creator with their own physical expression and is considered to be a characteristic of their perception arising from their position as dancers.

This suggests that even when classified by role, both dancers and creators engaged in creative activities with “I. Expression technique” as the basis for creativity. In particular, dancers’ statements had a higher proportion of items related to “I. Expression technique,” which revealed their strong awareness of “I. Expression technique.” Dancers also emphasized both “II. Expression content” and “III. Creative activities.” By contrast, creators more strongly recognized “III. Creative activities” as creativity, reflecting and revealing the characteristics of each role. While creators focus on the entire work, dancers enhance their creativity as performers who create their performances and expressions according to the stage script of the production, and perspectives differ depending on role.

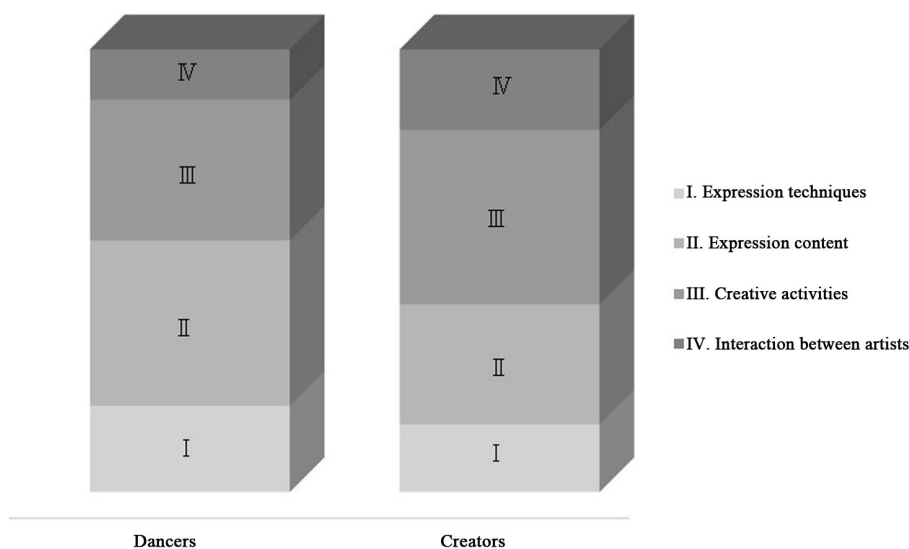


Figure 6. Model of creative consciousness in creative activities (by role).

5. Conclusion

This study examined the differences in the perception of creation in the creative activity of dance works by dance genre and role. The creative consciousness present in dance productions can be considered as follows:

1) By dance genre, ballet constructs a ballet-like world by faithfully reproducing traditional dance academics and composes and directs its works using its own

unique body of techniques for expression. By contrast, contemporary dance, which does not employ a traditional body of expression techniques, establishes new choreography and methods of expression outside of the framework in the process of creating a production. The results of this study revealed differences in the perception of creation between those engaged in ballet and contemporary dance in terms of their unique aesthetic values, different means of expression, and different methods of creation.

2) In terms of roles in a production, creators are considered creative in that they aim to develop new values in their performances through their interactions with the performers based on the effects of stage design and lighting. Meanwhile, dancers recognized creation as the pursuit of new values stimulated by the artists involved in the work's creation through the refinement of expressive techniques as the means of expression of the work and interpretation of the intentions of the stage direction and provided choreography.

This study employed the KJ method to examine the differences in the perception of creativity in creative activities by dance genre and role. In the future, we plan to adopt quantitative and objective analytical methods such as text mining to clarify trends due to differences in the roles, years of experience, stage experience, and creative experience of creators and dancers involved in creative activities related to various dance genres and dance works.

Conflicts of Interest

The authors declare no conflicts of interest regarding the publication of this paper.

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