

Abilities and Structure of Dance Appreciation: Based on Dance Critics Interviews

Ebe DAIGO*

University of Tsukuba, Japan, Assistant Professor

In 2013, the Japan Sports Association announced the "National Sports Promotion Plan in the 21st century—Sports Promotion 2013." Two words that have not been seen in previous plans appear in the latest edition: "analysis" and "criticism." These words can be regarded as referencing a new direction to more deeply experience sports. The purpose of this study is to reveal the abilities that are reflected in the growth process of the dance critic and to present a model of dance appreciation which includes the critics. This survey took place from December 2013 to February 2014. Subjects were questioned in a semi-structured interview. They were asked to recall the circumstances that led them to become dance critics. The critics all shared three abilities prior to attaining their profession: the ability to formalize, physical compressive ability, and concentration power. The ability to formalize is an intention to express one's impression of an experience to others. Physical empathy ability is displayed by two people who have prior dance experience, who can reflect physical exercise by drawing from their own experiences. Concentration power is to feel very close, or immersed, in the experience. Diversification of the concept involves the compulsion to write criticism. Explanatory power, objective ability, analytical skills, and information organizing abilities are concepts that are very similar: they all involve information-intensive abilities, response capabilities, and evaluation abilities. The ability to collect and organize information has changed since the subjects of the study began as critics. Current concepts connect knowledge collection to meaning. Further, critics react with one after another in this new stimulus. The ability to evaluate a work and its producer has become more important. Language and debate skills are also necessary.

Key word: dance appreciation, dance critics, audience abilities, dance management

* Corresponding author.

Email address: daigo.ebe.ga@u.tsukuba.ac.jp

Background

Today, the relationship people have with sports is not limited to "doing," but has expanded to "watching" and "supporting." Actions such as "photographing" "drawing" and "writing about" sports offer additional opportunities to become a participant.

In 2013, the Japan Sport Association released "National Sports Promotion Strategy for the 21st Century —Sports Promotion 2013." This is a concrete plan for Japanese citizens to be implemented over the next 10 years based on the results and subjects of the original (2008) version. There are new words in the 2013 policy that were not included in the 2008 policy. These words are "analysis" and "criticism." In addition to the positive experiences of "playing," "watching," and "supporting" sports, there is encouragement to experience the creative aspects of the sport in different ways, including writing, drawing, and photographing. Additionally, the intellectual exercises of "analyzing and criticizing" sports are encouraged as methods to create future sports businesses.

These added concepts can be regarded as ways to experience sports more deeply. Watching sports is of course a visual experience. However, watching uses of each of our five senses. The resulting experience can be formalized by expressing it through "writing, drawing, and photographing" as well as "analyzing and criticizing." These creative expressions of sports reflect one's heart as they are shared with others. Moreover, the critical appreciation of these sports experiences will remain a part of history to show present and future societies the reality of sports enjoyment.

Abe (2006) mentioned that research on sports and business in Japan has become more active: "reviewing and discussing" sports have become active occupations adding to the economic benefits of the growth of sports in Japan. This can be seen from the many sports magazines in publication. However, attention to the practice of sports criticism as an occupation is not often recognized as part of the established culture of criticism of traditional dance and kabuki. Japanese sports coverage focuses on the reporting of "winning" and "losing" rather than further embracing the practice of criticism for further enlightenment of the sports themselves.

On the other hand, critics of traditional dance in Japan have a long history, starting with Shoyo Tsubouchi (1859-1935), Mitsuru Ushiyama (1884-1963), and Tatsuo Nagata (1890-1965). Today's dance critics do not necessarily have personal experience in dance (as reflected from the interviews in this study); it is primarily those involved in dance as researchers or audiences who are serving as critics. This is different from the current sports world, where only those who have experienced sports themselves comment on the performance of the game, the players, their competitiveness, and their physical characteristics. In this study, I consider traditional dance as a sport¹⁾ and consider the

1) Sports and art, dance and performing arts stay in between them, and its affinity in Japan is pointed out by Inoue et al. (1999) who had so far mentioned the essence of Huizinga's play, and Higuchi who specialized

ability to watch sports using the same parameters of enjoying dance.

Keeping in mind the existence of dance critics without experience in dance, the “photographing, drawing, and writing” of sports should not be limited only to those who play. A series of acts such as watching the creation of a human body with your eyes, feeling with all five senses, and considering your personal reflections can make you recognize parallels between sports and dance. Just as for dance critics, it should be understood that formalizing the experience of watching sports should not be limited to those who have personal experience performing sports but should be widely applied.

Based on awareness of this issue, this research aims to clarify the growth process of dance critics and to point out the ability (dance appreciation ability) to formalize their experiences in a critical manner. In addition, I examine whether the ability to watch sports can be proposed from the results.

Method

Theoretical Framework

This study relies on previous professional research (Schön,1983;1987) that has considered dance critics “professionals who watch dance” and investigated them as such. In particular, this study focuses

in sports aesthetics. This study relies on the division theory of ‘purposive sports’ and ‘aesthetic sports’ by Wertz S.K. (1985; 1988) and Best D. (1985; 1988). Examples of the purposive sports include football and tracks, and examples of the aesthetic sports are rhythmic sports gymnastics, figure skating, and dance. The purposive is the sports which do not focus on the process of achieving the goal (if the process is important, football or basketball should give points to players who could pass several opponents by a dribble.) However, this kind of process should not be evaluated, but there is actually an opportunity to establish values such as MVP and a fair play award in a dimension different from winning and losing.

On the other hand, there are many kinds (genres) in dance. Sakurai et al. (1998) based on how various dances can be seen ‘thoroughly stick to the ‘viewer’ position’, and prepared a matrix composed of two axes; concrete / abstract and exercise/body. This is the division theory (dance matrix) which can be used as a reference for this research, which considers dance as an object to watch. The interpretation of the concrete/abstract is related to the linguistic. As mentioned earlier, universal names for the technique have been given in ballet (although there are differences in pronunciation by countries). Also, it is a genre with high mobility; and as it requires mobility also in terms of physical training that distinguishes it from plays, it can be said that it has characteristics as an aesthetic sport. If you refer to this dance classification by Sakurai et al. (1998), the purposive sports and aesthetic sports that are limited to be watched also fall into the category of the matrix.

There are other arts with mobility, and it is necessary to draw a line with similar arts. For example, although an appreciation of music has mobility in the performance of the musicians, the object of appreciation (sound) is clearly physically distinct from the object of recognition (what you watch). As with the same with other sporting items, the games and performances of dance which are watched are almost the same as the players and performers that are recognized. In this case, there would be no contradiction even if you replace it by watching the ‘body’. Given this characteristic, this research takes dance as a form of sport.

on professionalization process research, i.e., research on the requirements and process of becoming a professional (Nishiwaki, 2013).

In the 1990s, the importance of knowledge was recognized, and there was active research based on the knowledge network. One example is knowledge management (Nonaka, 1994). In this field, various professionals (academics, psychotherapists, city planners, etc.) were analyzed as to the basis of their activities and thoughts. In particular, the study considered specific actions regarding the contents of their interviews and conversations (Schön,1987). Results revealed that the professionals reflected their own influences and actions (reflection-in-action) and understood and grasped through implementation (knowing-in-action). Moreover, by focusing on their abstraction abilities, the study discussed the incorporation of information into the knowledge system, such as structuring problems, actions to solve problems, and the reasoning behind the concepts as well as their future direction and scope (Abbott, 1988). Furthermore, it stated that those intellectual activity processes were universal, applying to general employees rather than only professionals.

Although there are several positions for the research of “ability” on organizations and professionals, all address ability from the process of growth and change by using quantitative approaches such as interviews. Since the purpose of this study is to extract the ability that appears in the growing process of dance critics (which can be regarded as a kind of knowledge profession) I would like to follow the process of the above research by using the interview method.

However, after clarifying the growth process of the dance critics, this study will consider the ability of general audiences to watch sports. For this purpose, it will be necessary to eliminate the concept that watching sports is a special occupational skill.

Procedures

This study was implemented by a snowball sampling²⁾. Critic B, who is involved in the development of dance critics, was the first target (primary respondent), followed by seven dance critics to serve as targets for the survey at the end. Two of the dance critics exchanged answers via e-mail due to time constraints, so they were considered as references.

Further, critics are broadly divided into those who are affiliated with a newspaper company and those who are free critics. This study initially focuses on the free critics as targets. This is because it was judged that the situation of free critics is closer to that of the general audience, as they can choose the genre and performance of the dance they wish to view (this point will be mentioned in

2) Snowball Sampling is a method to extract survey subjects, that the selected respondent introduces the next respondent. This is called so because it starts from a certain person and increases the number of survey subjects like a snowball.

the discussion). The actual survey was conducted from December 2013 to February 2014. The profile of the survey targets is shown in Table 1.

Table 1. *Critics Profile*

	Gender	Length of Dance Critics	Dance Experience
A	Male	50 years	No experience
B	Female	20 years	Ballet
C	Female	20 years	No experience
D	Female	20 years	Jazz dance, Ballet (beginner), Aerobics, Modern dance
E	Female	1 year	Ballet
F	Male	20 years	No experience
G	Male	10 years	No experience

Materials

Respondents were asked how they became critics while referring to Hayashi and Kato (2010), who clarified the growth process of designers. This method is called the timeline interview method (Ticlline, 2015)³⁾. Table 2 lists the questions in the order they were asked. According to the timeline, the interview begins with asking how she/he started to write critiques(Q①). Subsequently, they were asked to share how watching the stage as a critic affects their views as an audience member(Q②). The last part of the timeline is a question about the present situation (Q⑧&⑩), and as a supplement, how critics think about educating the audience (Q⑪).

Table 2. *List of Questions*

Trigger
① What was a trigger to lead you writing a criticism or to become a critic?
Before you start a critic career
③ What kinds of activities (e.g. participation in dance, dance appreciation, knowledge, skill) were useful when you start writing the criticism?

3) The timeline interview method is a method that subjects present a time axis to remind themselves of how they have reached the current situation, and events and thoughts from the beginning (before started to write reviews) while conducting interviews.

④ Before you start writing the criticism, did you have a writing opportunity your impressions after watching the dance performance?
⑤ What skills would you like to gain before writing a review article?
② Is there any difference between the viewpoint of a critic and the viewpoint of a general audience when you watch dance performances?
When you are beginner for critics
⑥ What kinds of abilities and skills lacked when you started writing a criticism?
⑦ What were the essential elements for the critics you thought at that time?
Current
⑨ Is there anything you do before writing a criticism? (e.g. collecting academic materials)
⑧ When did you think you could do an enough work as a critic?
⑩ How did you change and grow comparing with when you started writing critics and now?

Data Analysis

The analysis procedure began by separating the contents of the answers from the interview data to be used in the analysis. This was due to the nature of speaking about one's background: it takes time for the respondent to talk naturally about their experiences, and it is helpful to distinguish the initial small talk from the actual content of the critic's answer. Next, KH-Coder (Higuchi, 2014)⁴ was used in order to grasp the growth process by co-occurrence network⁵. Moreover, Nvivo10⁶ was used; the concept of building the appreciation ability is extracted and placed in the model by M-GTA (Kinoshita, 2003)⁷.

-
- 4) KH-Coder is a free software for statistically analyzing text type (sentence type) data. It was created to analyze various survey data such as free questionnaire descriptions, interview records, and newspaper articles, etc. It is the software supporting a method called 'metric text analysis' or 'text mining'.
 - 5) By using the 'co-occurrence network' command in KH-coder, it is possible to draw a network in which words with similar appearance patterns, that is, words with strong co-occurrence are connected by lines. It is said that it is better to draw only a part of strong co-occurrence relations as a line at the beginning of the analysis procedure, and the if you take the procedure of increasing the co-occurrence relations to draw by looking at the result, you can smoothly research (Higuchi, 2014). The degree centrality symbol (CD(i)) was used for drawing. It is the simplest centrality calculation method, where the centrality gets higher at the point where the lines gather.
 - 6) NVivo is the software for organizing, analyzing, and exploring qualitative data such as sentences, free questionnaires, interviews, focus group discussions, recorded data, and videos more quickly and easily. In this research, interview data was converted into texts, and open coding and coding were performed.
 - 7) The characteristics of the original version of GTA are unique theories generated from analysis closely related to data, and the data used here is systematically collected according to the progress of the analysis. Also, the requirements for the grounded theory presented by the results of the analysis can explain human behavior effectively and are effective predictively, and there finally exists a relationship between explanation and prediction. In addition, the revised version of M-GTA inherits these characteristics and makes researchers

In this study, each critic's remarks are divided in to "before writing criticism," "when she/he started [as] critics," and "the present." A co-occurrence network diagram total of 15 (five critics in three periods) was created. The lower the minimum number of occurrences is set, the more complicated the co-occurrence network diagram becomes. In this study, the minimum number of occurrences is set at 2, and a diagram set at the minimum number of occurrences at 3 is shown only when the analysis result becomes too complicated.

Results

Analysis results showed that the contents of the interviews could be classified into five parts. Among the results, this study primarily analyzes the abilities and skills necessary to understand the growth process.

Note that this research takes general audiences as recognition objects who are not focused on the research of critics as knowledge professionals. It is necessary to answer in advance whether the general audiences (as a majority) and the critics (as a minority) follow the same growth process in the ability to watch dance. For example, in answer to the question "what is the difference between the viewpoints of watching the stage as a critic and as a general audience?" shown in Table 2, most critics have not yet decided whether he/she would comment. Even if they decided to criticize, they first simply watched the performance as a single audience member. Only Critic F responded that he would not watch the play as a general audience member once he started to write his critique. Therefore, words and concepts obtained from the critics' answers can be considered to be from general audiences (at their level of cognition).

Table 3. *Differences in Viewpoints between Critics and General Audiences*

A	I have the same feelings as general audience. Enjoy simply, like 'Wow, it 's beautiful'. When we are watching the performance, both general audiences and critics are watching same thing and feeling same. I think the expert, this means who well-experienced critics, is on the extension line of a general audience. I'm not watching a completely different dimension.
B	Most of the time, I didn't know whether I write a critics or not at the performance day. So, I didn't prepare and write notes in advance. Not having preconceptions is also important. Any filters were not necessary. I think it is necessary to look objectively. We are watching the performance on a stage, not the process for the work.

methodological as the purpose of the research (the starting point of the research). Furthermore, M-GTA is positioned as a continuous process of open coding, axial coding, and selective coding without using stage divisions. In this sense, it is possible to proceed with the analysis while keeping the overlap of chords among dance critics, and it can be said that it is suitable for simultaneous and multiple comparisons when analyzing the growth process of critics.

C	As articles requested by newspaper companies are scheduled to write a critic when I was watching the performance. However, how I watch and what I watch are almost same as when I pay my own money to watch performances.
D	The point of view as a critic and the point of view as a general audience are basically same. First of all, enjoy it.
E	I had been a general audience long time. I wanted to meet a good work, and I'm watching it as a general audience. While watching, sometime I may decide to write this.
F	I had been a general audience long time. I wanted to meet a good work, and I'm watching it as a general audience. While watching, sometime I may decide to write this.
G	I became a critic from audience standing point, so I'm going to value sympathy for the stage and dancers that I thought these were good. However, sometime I must be watched and reported by "critic's position" rather than "general view", in that time there were some differences how to express the performance.

Table 4 shows the results of co-occurrence networking by KH-Coder for each subject in order to understand changes and interview contents in the growth process of five critics.

Critic A's involvement in watching dance can be seen in the relevance of words such as "watch," "say," and "speak." Moreover, "writing" was added through the "person." After meeting the media of a newspaper, "critics" have appeared. When Critic A started to write criticism, writing had come to the center of the thought. Regarding writing ability, there was a statement about style and habits. As for originality as a critic, it has become clear that Critic A was conscious of how to use information. At present, the "criticism" is at the center of the thought and in the state of saturation with few new concepts. The excellence of empiricism can be seen from the statement "the ability to watch becoming good is the same as an old man of an antique shop."

Critic B had ballet-centered thinking about dance before starting as a critic. Critic B had a job which was not directly related to criticism, but involved the ability to write and think. In addition, it can be seen that Critic B's character is to be curious about everything. When they started to write criticism, all of the acts and subjects were positioned to center on self-growth. A vague intellectual desire exists as a concrete learning task, and there are many remarks about the importance of the objective viewpoint and a willingness to learn the background of a work. Critic B shows an increase in the number of extracted words in the answers about the present; thus it can be said that Critic B is still growing. Critic B's skills of gaining and using knowledge are widening along with the range of criticism and familiarity with the history of the dance involved.

Critic C used to be a passive consumer of dance and receive information before writing criticism, and encountered ballet while being influenced by others. When they started to write reviews, ballet was linked with "watch" and "read" but not directly linked to "write" or "watch." Ballet is an object to be watched, and it can be seen that information is taken from concentrating on ballet among a

variety of dance genres. Critic B has written the knowledge that had been accumulated while watching ballet, and it has become clear that the critics' professions are produced in this period. At present, the concept has become more complex, and the object of appreciation is not limited to dance. The object and purpose of the "research" are clarified and remarks on specific efforts can be seen. Furthermore, a concept that could only be seen in Critic C was a concentration to continue criticism and make efforts to appreciate dance. Critic C is a critic who is characterized by remarks on learning motivations such as concentration, persistence, and effort; for example, focusing on ballet among dance genres and continuing to "watch" and "write" after focusing on dance.

Critic D has been writing (expressing) on a daily basis before starting as a critic. "Thinking" and "writing" stayed very close to Critic D's character. After the appreciation, Critic D writes notes in a notebook and talks with a friend. The fact that "watching" is connected to multiple elements is one of its characteristics. From Critic D, there was an answer that D attended several dance classes in order to properly reflect the rhythm and physicality onstage as a critic. This lent an originality to the criticism and diversified conventional appreciation viewpoints. Regarding the present, there are many remarks on the abilities needed to be a critic.

Critic E has just started to write criticism; the remarks about the time E started the criticism and the remarks about the present are the same time period. Before started the criticism, the words "ballet" and "think" are strongly linked, along with acts such as "write," "understand," and "create" which are not linked to thinking. When starting to write critiques, E found the existing value of dancing in society and audiences and mentioned the need for the resolution and ability to write a layered criticism beyond superficial thoughts.

Moreover, Table 4 shows the results of open coding using Nvivo, coding, and conceptualizing, and compares the results with the growth process. In Table 5, only the concepts which are common to two or more dance critics are shown as results. The concepts are divided into four categories: "concept about the present and growth results," "concept directly linked with watching," "concept related to formalization," and "concept necessary for critics." The dance appreciation abilities which appear in the growth process of dance critics studied in this research are "concept directly linked with watching," "concept related to formalization," and "concept necessary for critics."

Table 4. *Concepts included in the growth process of dance critics*

Concept	Before start writing critics	When start writing critics	Current situation
Concept about the present and growth results	Independent life skill		
	Not satisfied with present conditions		
	Low accessibility for dance activity	Expand perspective	Develop knowledge
	Desire for learning		
Concept directly linked with watching	Externalize thoughts or emotions		
	Physical empathy	Physical empathy	
	Concentration skill	Concentration	
		Information organizing ability	
Concept related to formalization		Analytical skill	
	Formalization skill	Explanation skill	
		Objective view	
Concept necessary for critics		Language skills	Debate skill
		Writing skills	Communication abilities
		Responsibility	Originality

The “concept about the present and growth results” is related to the remarks on Independent life skill, in which one was not prepared to start writing criticism without a somewhat stable life; the quality and personality that the critic was innately curious is Desire for learning due to dissatisfaction with the present conditions—that the critic chose to write criticism as a breakthrough—so it is not appropriate to call this concept a dance appreciation ability. Therefore, although it is the concept extracted from interviews, it has been decided that it would not be adopted as a dance appreciation ability.

Furthermore, among the dance appreciation abilities shown in Table 4, in order to examine the appreciation ability as a general audience and the ability to watch sports, it is necessary to exclude the “concept necessary for critics” at this point. Among the “concept necessary for critics,” language skills and writing skills are mentioned in remarks that writers must be able to communicate properly in foreign languages such as Japanese, Russian, and French. In addition, several critics felt that external exchanges (that is, debate and communication with other theater and music critics) are necessary for critics. Criticism does not only apply to writing (i.e., only commentary); there were some remarks related to its originality, promotion, and authorization. However, the purpose of this study is to propose

the appreciation abilities of general audiences watching sports; there is no aim to clarify any special occupational skills. Therefore, this concept should not be used for consideration.

In this way, with the exception of the “concept about the present and growth results” and the “concept necessary for critics,” dance appreciation abilities as a general audience member which appears in the growth process of the dance critic shall be extracted. The following describes the results according to the timeline interview method.

Before writing a criticism, there already existed three forces: formalization, physical empathy, and concentration. The formalization force can be understood as not only the texts but also the desire to express the feelings and use external tools (texts and pictures) to formalize the impression. The physical empathy force is the power related to projecting body movements which are the subject of appreciation by the critic watching the dancers on stage. This was heard from two critics who have personal experience in dance. The concentration force is a state when watching felt like being very close, devoted, or addicted; it is the power to not only watch once but also concentrate and formalize the dance by documenting it.

By the time they started to write criticism, these concepts had diversified. Although the skills of explanation, objective, analytical, and information organizing are similar concepts, it can be said that the ability to use the acquired information as her/his knowledge appears from various angles. Among the experiences in writing criticism, it has become clear that what one sees by her/himself and what others see can be different, and the critic is expected to have a more objective viewpoint.

Once one has accumulated a certain amount of experiences as a critic at preset, the abilities to gather information, to respond, and to evaluate are raised. The powers devoted to gathering and organizing information at the beginning of one’s critical occupation have now changed to the concepts that consolidate knowledge and ascribe meaning. Moreover, the ability to respond to constantly evolving stimuli is required. Changes were also reflected in the attitudes of referencing personal knowledge and analyzing, such as finding new ways to appreciate different details. Furthermore, there was an awareness of the social significance of writing criticism, and the ability to evaluate works and producers with adequate knowledge and examples.

To sum up, the dance appreciation abilities as a general audience member obtained from the growth process of the dance critics and its definition are the 10 abilities shown in Table 5; they are rearranged according to time sequence in Table 4.

Table 5. *Abilities in the Growth Process of Critics*

Appreciation abilities	Definition
Formalization	Impressions can be formalized with using conversation, writing opportunity, and expression skills
Physical empathy	Critics who has dance experience can sympathize with the body on the stage
Concentration	Toward the work and dance, critics concentrates with feeling familiarity, and interest
Explanation	Add explanations for own thoughts for the subjective feelings from appreciation
Objective skill	Objectively grasp and understand the work and events on the stage
Analytical skill	Have an analytical perspective on both detail and overall of dance
Organizing information	Capture information with broader perspective
Gathering information	Information can be linked and usable as own knowledge
Responding	Be able to respond to new stimuli and information and have judgment criteria in one's mind
Evaluation	Be able to evaluate for dance movement, works, choreographies, and also critic them

Conclusion

Through the interviews with the dance critics, the abilities to appreciate dance along with the growth process of the dance critics have been extracted. It was predicted beforehand that the abilities of appreciation of dance critics should be divided into professional ability and general audience ability. As a result, the concept of the abilities necessary for critics was extracted from the interviews. Findings showed that the ability required in the specific occupation corresponds to the ability as a professional critic. Moreover, not only the dance appreciation ability but also the relationship (living power) between life and dance appreciation was extracted from the analysis of the interviews.

When comparing dance appreciation ability and his/her growth process, results show the power of formalization before writing the criticism. It has become clear that speaking and writing in some forms are common to critics. However, there are many who emphasized the necessity of language skills and correct writing skills for criticism; it can be imagined that prior formalization power was more free form in nature. Although the ability to empathize with dance techniques and rhythms (body empathy) could first be seen in those who have personal experience with dance, it has become clear that those without dance experience acquire that knowledge in the course of their criticism. This is an important point that can be applied to sports in the future: presently, conventional wisdom says

that only those with personal experiences in sports and competitions can explain, broadcast, and even comment on sports events. Furthermore, what is in common in the abilities “before writing criticism” and “when started criticism” was the point of focusing on a theme or a genre of dance to appreciate and review (concentration). Limited time and money are focused on a certain theme or dance genre for a certain period of time. By deeply digging in and becoming familiar with one genre, the critic’s abilities are strengthened going forward. Descriptive power is the ability to correctly describe and explain subjectivity to others. It can be said that this is a characteristic that changes when one starts to write criticism for other readers: the quality of the presentation changes as it is targeted to the viewpoints of general audience members.

Moreover, if the ability extracted from the growth process of dance critics is compared to the improvement of knowledge by Bloom et al.⁸⁾, one finds that the growth process of critics and the abilities expressed are almost identical. In other words, the knowledge obtained by watching dance and sports can be grasped in the same way as the knowledge used in the field of education. Being able to acquire information, understand it, connect it, have an objective viewpoint, and evaluate it (for reasons other than one-sidedly judging it as good or bad) are not just changes for audience members but also “growth” and “development.”

Finally, a model of how the critic’s ability is positioned between appreciation and criticism is created (Figure 1). Although the appreciation ability may differ depending on the time series, it should not be limited to the fact that specific abilities are strengthened in beginning stages or that those abilities are obtained from long-held experience. Appreciation abilities can be understood as enhanced by a whole structure of appreciation. For example, people have a basic orientation toward appreciation through their lives, memories, and knowledge. There are objective facts that can give a certain degree of appreciation to qualities we all share, such as the general meaning, the history of the dance company, information on dancers and producers, the venue, and the environment. However, people cannot obtain all of them. Further, the impression received by physicality and sensitivity is subjective. Some objective factors and subjective impressions are internalized as new stimuli at the stage of oneself (accumulated as past experiences). New stimuli would be organized and aggregated as information and formalized

8) Based on Taxonomy of Education Objectives by B.S. Bloom (Anderson and Krathwohl, 2001). This is a compilation of American psychologists which classifies the goal pursued through educational activities into three. One of them is the Cognitive Domain, where ‘knowledge’, ‘understanding’, ‘application’, ‘analysis’, ‘comprehensive’, and ‘evaluation’ are set. Since they have six sequentially, when they are applied to this research, the suggests that the emergence of ability is not only a change but growth and development. ‘Evaluation’ which is said to be the most advanced, is the judgment, criticism, and transmission of value by students according to a specific criterion (judging outcomes). This standard is the most educational goal even if it is set by the student or given by others. In this research, the ‘evaluation’ ability is shown in the comments of critics with some experiences.

through an analytical viewpoint. Formalization here means textualization. When critics textualize, they look back at the materials and return to the objective factors of appreciation. This is to meet the demand for being objective. Added to the responsibility and evaluation ability to publish the texts with their signature, the reality of a certain stage would remain in history and society. Just as in sports, internalization causes the cases (knowledge) existing inside the subject to be layered and increases the ability to handle new stimuli. It is thought that this kind of spiral model changes the orientation of peoples' appreciation, which is their lives, memories, and knowledge.

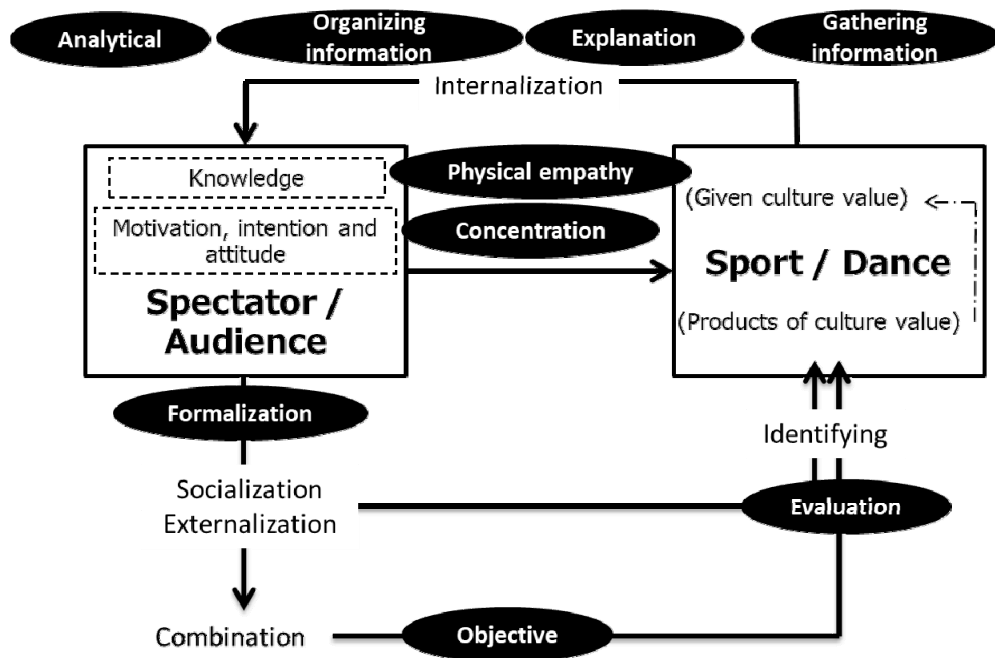


Figure 1. *Structure of Dance Appreciation Abilities*

This research defined people watching sports as audiences, but in terms of the act of watching sports, it can be said that it is an “appreciation subject.” Each subject inherently has different properties and structures, which results in differences in the results of actions and deliverables. However, it is hard to say that a precise analysis has been conducted in this study regarding the connection between the nature and structure of the audience’s (i.e., the appreciation subjects) appreciation ability.

Moreover, although dance is positioned as a sport, the purpose of winning and losing is unique to sports. In other words, the knowledge obtained by this research lacks the mental aspect which arises toward victory or defeat, which cannot be ignored in sports. I think we will be able to detail the

ability to watch sports through comparative studies between watching sports with scenes in which you can expect victory or defeat, and watching sports with senses in which you expect neither winning nor losing (for example, performances and competitions in dance; and exhibitions and competitions in figure skating). We should consider how to apply this adaptation to other sports.

Shigematsu (2009) said, "Something like football watching books can be taken as a way to tell the experts' familiarities to other people. In other words, those books are aimed to tell such knowledge necessary for becoming more specialized in soccer and the 'exercises.' However, in order to actually watch the exercise as an expert, we need a certain amount of experience." Critic A of this research (with over 50 years of experience in criticism) said "(Critic) is like an old man of an antique shop. The more we see it over and over again, the better we know it in a good way. An antique shop man is more instantaneous, isn't he? He seems to notice new things better. Even if he does not see it, he says it's good. I have to have that sense." Both Shigematsu's thoughts and Critic A's comments point out the issues of familiarity and expertise. If you can logically demonstrate the part which is trained by experience; the part which is gained by one's awareness; and the part that can be taught and absorbed, you can insist that the ability to watch sports does not rely on mere empiricism.

Additional statement

This manuscript uses a part of the data of the first author's doctoral thesis written only in Japanese in 2015, Waseda University, Tokyo. Also supported by Editage by CACTUS in native English check process.

References

- Abbott, A. (1988). *The system of professions: An essay on the division of expert labor*. University of Chicago Press
- Abe K. (2006). Consumed Sports: a program for the sociology of sport in Japan. *Cross-cultural business and cultural studies* 11:1-16
- Best D. (1985). *Sport Is Not Art*. William J. M. and Klaus V. M., Human Kinetics Publishers, Champaign: 531
- Best D. (1988). *The Aesthetic in Sport*. William J. M. and Klaus V. M., Human Kinetics Publishers, Champaign: 480
- Lin H. & Kato H. (2010). Abilities Required for Product Designers and their Growth Process. *Design Management Journal*, 57(2):67-74
- Higuchi S. (1987) *Aesthetic of sport*. Fumai-dou, Tokyo: 85

- Higuchi K. (2014). *Quantitative Text Analysis for Social Research*. Nakanishi-ya, Tokyo
- Kinoshita Y. *M-GTA: Modified grounded Theory approach*. Tokyo: Koubundou; 2003.
- Lorin W. Anderson and David R. Krathwohl (edit) (2001). *A Taxonomy For Learning, Teaching, and Assessing: A Revision of Bloom's Taxonomy of Educational Objectives*. Longman
- Japan Sport Association (2018). *The promotion of national sports of 21st century—Sport promotion guideline 2008—*, [https://www.japan-sports.or.jp\[PDF\]/Portals/0/data0/about/pdf/jasa_sportpromotionplan2018.pdf](https://www.japan-sports.or.jp[PDF]/Portals/0/data0/about/pdf/jasa_sportpromotionplan2018.pdf)
- Japan Sport Association (2013). *The promotion of national sports of 21st century—Sport promotion guideline 2013—*, [https://www.japan-sports.or.jp\[PDF\]](https://www.japan-sports.or.jp[PDF])
- Nishiwaki Y. (2013) *Review of professional research from an organizational research perspective*. The academic association of organizational science, Tokyo. *Hakutou shobou*: 95-140
- Schön, D. A. (1983). *The reflective practitioner: How professionals think in action*. Basic Books.
- Schön, D. (1987). *Educating the reflective practitioner: Toward a new design for teaching and learning in the professions*. San Francisco: Jossey-Bass.
- Sano S. (2015). *Sports Literacy -Media and Sports Literacy-*, Chapter 3, *Sobun*: 108-125
- Shigematsu D. (2009). A conceptual study on “seeing” sports:through Hasumi's sports criticism and Wittgenstein's arguments on aspect. *The Philosophic study of sport and physical education* 31(1): 27-44
- Tonyi .Ja Ticlline (2005). *Dervin's Sense-Making*. *Theories of information behavior / edited by Karen E. Fisher, Sanda Erdelez, and Lynne McKechnie*.
- Wertz S. K. (1988). *Context and Intention in Sport and Art*. William J. M. and Klaus V. M., *Human Kinetics Publishers, Champaign*: 525
- Wertz S. K. (1985). *Aesthetic Creativity in Sport*. Vanderwerken D. L. and Wertz S. K., *Texas Christian University Press, Fort Worth*: 517

Received: January 3, 2020

Reviewed: April 30, 2020

Accepted: June 15, 2020