

Let the Street Dance Back into the Street: How a Danceable Public Realm May Support a More
Inclusive Seattle

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Abstract

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This thesis studies how an artist community based on a shared activity (street dance) approaches the urban environment and uses urban space in Seattle neighborhoods. Street dance is a vernacular dance in the urban context, tightly associated with the public realm, informal activities, and community gathering. The study begins by framing and bridging the street dance culture with urban and built environment theories. A review of scholarly papers and media reports present a big picture of this vernacular culture and its relevance to urban studies, followed by spatial analysis, interviews, and a survey that focuses on street dance in Seattle's urban area. Spending two years as a street dancer and urban planning master candidate, I maintained professional networks in the dance community, academic professions, and planning practitioners. Through my own connections to local dancers in the Seattle community, I use participant observation to explore the local context and concerns of this cultural community -

who is at the table, who is leading the scene, where they gather, where dancing takes place, how local dancers deal with obstacles, and what they think about the rights and voices they have in different spaces. The study finally arrives at a dancing space inventory and suggestions for a more inclusive urban public realm from the perspective of dancers themselves.

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https://youtu.be/sx-_RHiUnSA

1. Introduction

Nowadays, street dance has been a widespread pop subculture attracting millions of people around the world. Street dance is a vernacular dance in the urban context that originated from West African culture (Stearns and Stearns, 1994). As a vernacular dance, street dance has been presented in a variety of forms in our life and environment. The entertainment industry has commercialized the culture to polish and invigorates the composition products; some studios and dancers appropriate the movements that trending the social media and platforms; some dance community leaderships sparing no efforts to educate people about honoring the history and culture; some young enthusiasts spending time watching the dance videos for hours and try to imitate the steps. Those different forms of presence reflected the difference in perceptions. Some people are caring more about the commercial value of the movements; some people are caring more about the accuracy and perfection of the kinesthetic artistic; some people are caring more about the vibe and community; some people are caring more about the socializing and connections with others.

This vernacular dance scene has highly engaged different groups of people and places. The history of street dance culture tells the story of how the marginalized communities celebrate their neighborhoods by utilizing the limited resources (further explained in the following section 1.1). The visual and audio media help restore the ephemeral and intangible moments. The social media and online video platform record the movements and help spread the culture to the world (Kaufman, 2019). The transportation technology enables the OGs (Old Generations) and descendants to travel around, participate in showcase tours, helping deliver the authentic energy, knowledge, and steps (Figure 1 & 2). Commercialization and commodification feed the artists'

group but also aggravates cultural appropriations (Coleman, 2016). Thanks to the technologies and communications, street dance is earning wider recognition in the world.



Figure 1: Hip-hop dance OG Buddha Stretch (Elite Force Crew / Mop Top) performing a judge showcase in Japan © JASON

HALAYKO/RED BULL CONTENT POOL

<https://www.redbull.com/gb-en/5-big-misunderstanding-about-breakdance-and-hip-hop>



Figure 2: Nequin and Cloud performing on the streets of South Korea © LITTLE SHAO/RED BULL CONTENT POOL.

<https://www.redbull.com/gb-en/5-big-misunderstanding-about-breakdance-and-hip-hop>

Street dance is, thus, a multifaceted culture that contains collectivity, community gathering, public realm, kinesthetic politics, and expressionism. It is not merely a form of bodily movement; on the contrary, it allows different people to have *something* they value. In this way, street dance has reached a number of cities around the world. As an urban design and planning pre-professional with 7-year dance experience, I have been luckily experienced various forms of this culture, i.e. from commercialization to communal movements, as well as different spaces that are attached to these activities.

Looking at the scenes in different cities, one would find different narratives thriving in different soils. New York City has been a hotbed of various dance forms including breakdancing, hip-hop, lite feet, ballroom, etc. During recent decades, NYC has served as one of the centers of street dance culture, from where underground nightlife culture and various talented artists has been originating since the 1990s. Dance Parade, a citywide public space dancing program, sponsored by the city and state departments (<https://danceparade.org/sponsors/>), allows dancers to demonstrate the universal language on the street to the rest of the city. But at the same time, Cabaret Law, issued in 1926, illegalized club dancing and endangered the underground venues.



Figure 3: The photo of dancers dancing on the street during Dance Parade, New York City, 2019. Photo by Miguel Chavez
(Miggy Cha-Gon)

<http://miggychagon.com/nyc-dance-parade-2019>

The center of the West Coast street dance scene, Los Angeles, has witnessed the birth and evolutions of multiple vernacular dance forms, including *Locking*, *Waacking/Punking*, *Popping*, etc. In January 2020, the city council voted to name the intersection of Crenshaw Boulevard and Stocker Street as Don “Campbellock” Campbell Square to honor the famed South-Central Los Angeles dancer, who invented the *Campbellock* dance that went on to become known as “*Locking*” and founded the well-known dance crew “*The Lockers*”.



Figure 4: Campbellock Square in Los Angeles, CA. Photo by Ye Zheng

Vancouver has held the largest Street Dance event in Northwest America, called Vancouver Street Dance Festival. The event takes place in an outdoor public place called Robson Square in downtown area every summer. It receives funding from public sectors including the City of Vancouver, British Columbia Arts Council, etc. The VSDF presents dance battles, workshops, and showcases for free to the public.



Figure 5: Vancouver Street Dance Festival 2019 in Robson Square

<https://www.todocanada.ca/city/vancouver/event/vancouver-street-dance-festival/>

In Korea, a street is intentionally designed to accommodate underground street art scenes within a neighborhood called Hongdae. Hongdae is a neighborhood known for its youthful and dynamic underground culture, naming after the Hongdae university in Seoul that is famous for art education. Here, the neighborhood provides platform for a group of vibrant underground musician, dancers, and artists. Artists and performers usually take initiatives to hold underground showcases on the street and other public spaces, especially the dancing activities. While this well-known underground art scene has been grown through the spread of social media, the public agencies intended to upgrade the streetscape in order to cooperate with street showcases and traffic flows. Nowadays, the street has been highly pedestrianized and incorporated with performing and dancing spaces, as well as staircases to seat. The neighborhood has been a big spot of KPOP street dancers around the world.



Figure 6: KPOP Street Dancers dancing in Hongdae Pedestrian Street. Photos by Park Hyun-koo

<http://www.koreaherald.com/view.php?ud=20180629000460>

Seattle is not the birthplace of any street dance form; however, the street dance community here has a strong bonding with international artists and neighborhoods. These neighborhoods enable the city to absorb and nourish an organic community-based street dance scene. As a seaport city in the Pacific Northwest, Seattle has welcomed different types of vernacular dance forms coming from the west coast, the east coast, and even outside North America. None of the styles is dominant in the region, and the community is still embracing new styles. Also, unlike hot spots, e.g. LA, New York, Seoul, Seattle has a much smaller role in terms of street dance culture, which means, fortunately, the region has a much less commercialized dance community. Due to such circumstances, local dance communities focus more on neighborhoods and local context, rather than global market and industries.

Having spent two years in the Seattle area, I started to step into the local scene in this foreign country by starting with the street dance community. Being an international student, it

has been normal to stay within the circle of foreign student community. However, my passion for dancing drives me to go visit local dance studios where dancer's whole-heartily accepted me and introduced me to the local community. The dancers from local community not only teaches me movements and steps, but also, and more importantly, presents me with richer culture background and community awareness of this American legacy. Also, during my internship with Public Space Management in the Seattle Department of Transportation, I am exposed to the public agencies and public programs that provide public resources to the local neighborhoods. This experience has inspired my study and finally helped shape this research.

However, as a community-based cultural scene, street dance barely receives public funding and enough mainstream awareness in the region. Seattle has solid public support to facilitate the public realm and public engagement. The City of Seattle has distributed \$64 million funds to more than 5000 community projects (City of Seattle, [neighborhood matching fund](#)). Also, Seattle is the first city in the United States that has adopted the percent-for-art ordinance in 1973. Every one percent of eligible city capital improvement project fund should be set aside for artworks. However, compared to the Vancouver Street Dance Festival, New York Dance Parade, *Campbellock Square*, Hongdae Walking Street, which is sponsored or supported by public sectors and strong cultural scene, Seattle street dance community, hitherto, has barely received sufficient public support and cultural recognition.

So many cities in the world have demonstrated that street dance facilitates the opportunity of community activations, art inspirations, and self-expression. Here, local dancers from Seattle are striving to carry forward the culture and enlarge the influences of the community. Therefore, exploring the nexus between street dance and the urban environment in Seattle could help turn possibility into feasibility.

Even though it's common to watch a street dance performance or video, we still couldn't assume that everyone who just started to read this thesis really knew the street dance. So, **what is the street dance? And why do we need to talk about street dance in an urban environment?**

2. Street Dance and Urban Environment

2.1 What is Street Dance

Street dance is a set of dance forms that emerged during late 1960s. It roots on multiple vernacular dance forms that was popular in the 20th Century, the United States. Vernacular dance forms generally evolved outside dance studios in any available open space such as streets, dance parties, block parties, parks, schoolyards, raves, and nightclubs, which is contrast to the business and show dance forms (Stearns and Stearns, 1994, 354). Street dance forms are the vernacular dance in an urban context.

Street dance has multiple names and categories, such as Jazz Dance, Hip-Hop (dance), party/social dance, etc. Street dance is inter-growing with the vernacular music culture, and naming of styles often follows the popular music style at the time. Therefore, street dance here in this study refers to the vernacular dance scenes (which means, hip-hop, jazz dance, social/party dance are all included) that are tightly associated with folk or pop music emerged in the United States outside the institutional dance studios.

Although people use different names and branding to describe and explain the culture, there is a consensus that the street dance is rooted in African culture ([Guarino & Oliver, 2014](#), xviii). The culture also engages other minority social groups such as Latinx, Hispanic Americans, Asian Americans, etc. The dance scene involves both social elements and kinesthetic elements. The kinesthetic elements usually refer to the usage of body language, improvisations,

creativity, and polyrhythms; while the social elements more refer to the community (the circle), collective inspirations, call-and-response, the interaction between musicians and dancers, elimination of barriers between performers and spectators. Overall, both kinetic language and social interactions constitutes the bone and marrow of street dance ([Guarino & Oliver, 2014, 5](#)). At the same time, the European institutional dance style also influences street dance and generated theatrical dance scenes by adapting the movements and steps from the street dance (Guarino & Oliver, 2014, 60).

Due to the fact that street dance culture has been raised at the non-studio places, the definitions and perceptions of street dancers are different from institutional dancers. Compared to the institutional dancers, street dancers are not recognized as “dancers” only because they have not received years of training in the studio and does not debut on the stage. The “stages” of street dancers vary greatly - the dance floors, the circles, the street, the club, the vacant land, etc. Therefore, there are very rare scholarships that give a clear definition of “street dancer”. However, as this research of street dance activities and culture proceeding, we could refer to “street dancers” as the ones who practice this vernacular dance style.

2.2 Historic Urban Context of Street Dance

Why do we need to talk about street dance in an urban planning study? Planners care about land rights, environment, development, and policies. However historically speaking, the power of the artistic cultural scene has been underestimated in community development and the public realm. It helps raise the voices under oppression, reveals the public interests of minorities, facilitates community development and integration. In the United States, street dance, as a vernacular culture coming from marginalized minority neighborhoods, **is manifesting the “call and response” between the urban environment and social community.**

The history of the street dance is crucial because it has been deeply embedded in American urban history. The birth of street dance culture is not an accident. During World War 2, industrial cities hummed with vitality; due to labor shifting, mounting number of newcomers kept the streets busy day and night. Swing bands, blues and jazz venues, dance halls, nightclubs, bars, movie theatre, and restaurants were filled with audiences and artists. African Americans and other minorities groups migrated into cities and stepped into the mainstream industrial labor markets. However, the conflicts of structural racism have been ignited. In 1943, multiple cities across the country witnessed the eruptions of riots including LA (“zoot suit”), Mobile, Detroit, Harlem, etc. (Cerillo, 1977, 190).



Figure 7: African American teenagers dance inside Newark's Skateland dance hall. Newark's "Barbary Coast" was known for its jazz clubs and booming nightlife in the 1940s-1950s. — Credit: WPA Photographs, NJ State Archives

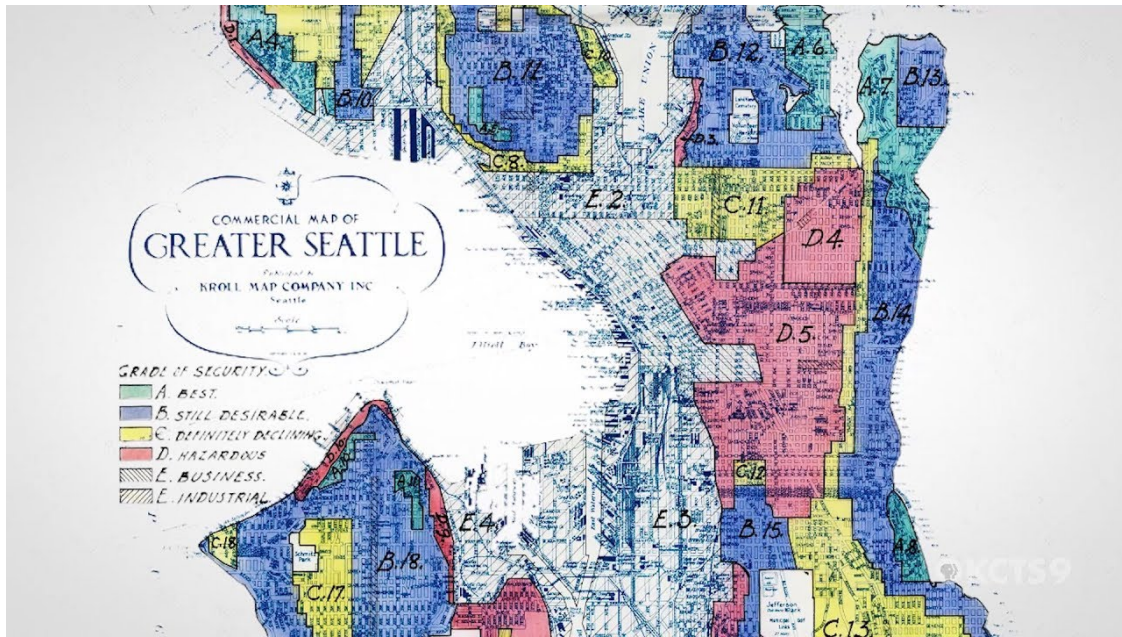


Figure 9: Seattle Redlining Map. Youtube.

<https://www.youtube.com/watch?v=mBOE5rrWdFA>

The 1960s is a turning point in the United States. The Civil Rights Movements that happened through the 1950s to 1960s have battled the racial segregation in housing, open space, restaurants, public transit, and other urban settings. The racial integration in the urban area advances under multiple obstacles and intensified conflicts. The percentage of the black population in the central cities has been increasing year by year (Cerillo, 1977, 201). At the same time, the black-based art and music culture scene grew rapidly. From the 1950s to 1960s, Rock & Roll brought black, white and Mexican American teenagers to the dance hall and theatres. It is a new music genre that builds on the cross-fertilization of rhythm and blues, country, polka, zydeco, and Latin music (Cerillo, 1977, 212). As one of the siblings of music, social dance, or party dance is never absent.

Unfortunately, the manifestations of the street dance and folk music scene from minorities, haven't earned enough public awareness, failing to push the voices of marginalized

neighborhoods to the public realms, and facilitating the hybridization of neighborhoods of different races.

Lindsay Guarino traced the street dance back to the 1920s - 1930s. During the plantations and slavery period, West Africans brought their traditional music scene to the continent of America and cultivate a social gathering of dancing and music ([Guarino & Oliver, 2014, xv](#)). It gave birth to Jazz, Blues, Soul music, etc. Those vernacular music and social dance scenes have continued in the post-slavery era. However, a substantial explosion started in the late 1960s and early 1970s when America stepped to the audio-visual era. A national music and dancing TV show - *Soul Train* - has been broadcasted throughout the states. The TV show brought talented young black people all over the United States to Los Angeles, and created a space for them to self-express, socialize, inspire each other. The wide spread of visual media has empowered this intangible vernacular culture scene to deliver its essential elements of such a social community.

Starting from the *turning point* - the late 1960s - when the racial exaggerated, street dance witnessed more accelerated exposures, emergence, and spread. Dancers from different neighborhoods and races stimulate new styles through the transition of music genre and culture movements. To be specific, “*Locking*” came to the scene in the late 1960s, when a dancer, [Don Campbell](#), couldn’t complete a *break (breakdance)* step (“*Funky Chicken*”) but ended up with a wrong version, which surprisingly generated generate a brand new dance form; “[Popping](#)” was inspired by locking scene showcased in the TV program, originated in Fresno California; “[Waacking](#)” is coming to the stage from Los Angeles gay clubs in early 1970s, inspired by movie stars, martial arts, and visual media. B-[boying](#) (also known as *Breaking* or [Breakdancing](#)) shows up as one of the four elements of hip-hop culture in the Bronx, NYC from 1970’s; “[Vogue](#)”, “[House](#)” scenes coming out at the same time in the East Coast, etc. Forms of street

dance came from different neighborhoods and cities have attracted different races and sexual identities in the area, who also bring their styles and kinesthetic movements out the side, even to the other shore (Suchan, et al, 2002).

The history of the street dance has shown how the marginalized neighborhoods celebrate their communal culture by utilizing only limited resources. In the East Coast, a shrinking neighborhood, the Bronx, in New York City has witnessed the rise of Hip-hop, in which a dance form called “Breakdance” has stepped into the vernacular dance scene. In the 1940s and 50s, the Bronx has experienced significant decline after the Great Depression. Many black and Latino families moved in, along with jazz musicians, teachers and postal workers etc (Historic Detectives, Season 6, Episode 11: Birthplace of Hip Hop). The racial segregation, drug-related crimes, gang violence, and arsons increased coincided with the “redlining”, demolitions for building highway, and shifting economy. When it came to the 1960s and 1970s, the Bronx neighborhood has been a national symbol of urban deterioration (Gonzalez, 2004, 1 & 5).



Figure 10: The Cold Crush Brothers' Tony Tone with Kool Herc (right), 1979. Photograph: Joe Conzo/Museum Of The City Of New York.

<https://www.theguardian.com/music/2016/aug/07/the-get-down-baz-luhrmann-grandmaster-flash-hip-hop>

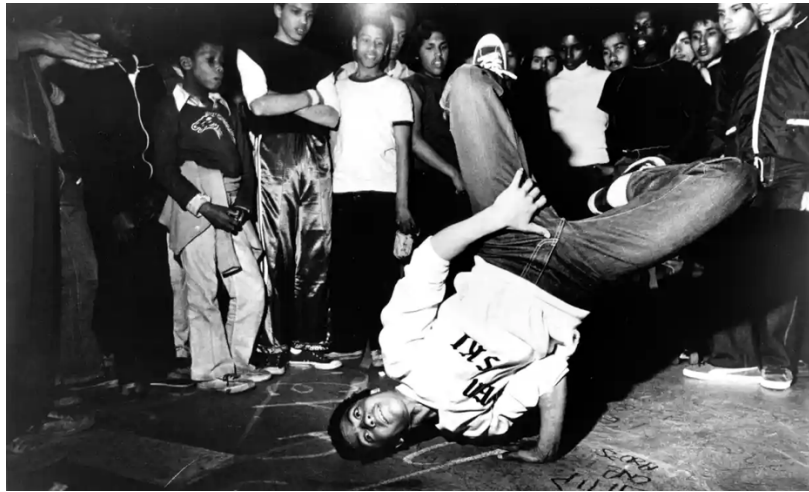


Figure 11: A b-boy circa 1980. Photograph: The New York Post via Getty Images.

<https://www.theguardian.com/music/2016/aug/07/the-get-down-baz-luhrmann-grandmaster-flash-hip-hop>

In 1973, a black young man Cool Herc carried a turntable and broke the music in a party, which let people dance longer (*B-boying/Breakdancing*) and began *MC'ing* (*rapping*) during the *extended break* (Historic Detectives, Season 6, Episode 11: Birthplace of Hip Hop). Music in the block has been so captivated that many black kids follow the sound and join the clan. Since then, the DJing, MC'ing, Breakdancing and graffiti construct the essential four elements in Hip-hop culture, which has fed a billion-dollars industry in the next 4 decades till now.

2.3 Street dance as communication and socialization

Street dance is a vernacular socializing activity coming from the public realm. It celebrates free self-expression, spreads healing, and shares energy within the community, facilitating communications basing on music and kinetic language. The non-verbal communicability enables this culture to be adopted and developed across different social layers and groups, especially within the marginalized neighborhoods, ethnic minorities, middle and

lower classes, LGBTQIAs groups, etc. Each social group generates its representative kinetic language, expressions, territories, and spirits, through the collective inputs.

Besides, the culture is also adaptable in a global context, with the help of modern technology - transportation, information, and visual media. People from different neighborhoods adapted and improved the dance forms, spreading and exchanging ideas with one another. It results in the popularity of dance styles and evolutions of movements. For example, the TV shows, like Soul Train which collected dancers across the country, have delivered the dance movements from a television studio to every corner of the States; the movement of populations has carried the culture to the other side of the ocean, etc. Nowadays, in a broad sense, street dance has been a subset of mainstream pop culture that attracted people around the world in all generations.

Street dance also has tremendous benefits to both individuals and communities. Street dance helps educate youths, build up social capital, enhance community resilience, promote a healthy lifestyle, and raise the cultural awareness of marginalized communities. Dance motivates people to move in accordance with music and rhythms, rather than remaining still. The trendy music they used attracts young people, who will attempt to join and imitate. Besides, as the main approaches of commercialization - dance studios, commercial choreography, and performances become the means of making dancing a profession. Lots of dancers that are active in the underground scene come out and teach the young generation, spreading the culture to more groups through these commercialized means. Nowadays, the dance studios usually become the base camp of local street dance community. They educate the neighborhoods and organize community events, which facilitate tight social bonding and healthy lifestyles. Some dancers are employed by the entertainment industry and pop stars to choreograph and/or produce stage work

for concerts, music videos, and events. As the dancers increase the diversity of expressions in the entertainment industry, the showcase of the culture and its participants raise the voice of those minorities, marginalized neighborhoods, sexual minorities, etc.

In a nutshell, street dance demonstrates a cultural dynamism that encourages people in different places, races and classes to be inspired and share with each other. By using the universal language of movement, dancers are intended to complete their cultural expressions, achieve their excellence, and receive responses within a transient public realm - a realm of diversity, exchanging, and hybridity.

3. Studies on Urban Space and Street Dance

3.1 Street Dance and Public Realm

Hannah Arendt has declared that there are three human conditions: labor, work and action. Among all, “*Action alone is the exclusive prerogative of man; neither a beast nor a god is capable of it, and the only action is entirely dependent upon the constant presence of others.*” (Arendt, 1998, 22) Compared to labor and work, action (and/or speech) has been an exclusive human power that being excellence and being life (Arendt, 1998, 176).

However, since Black Slave Trade, people of color have been historically oppressed for a long time, as whites force them to labor for white communities under systematic slavery. Such historic racial inequality deprives the action and speech of people of color, particularly black people, significantly. In response, black community constructed their own realm with the limited resources. “*Speech as a political power of the human*” Arendt indicates, “*...to live in a polis, meant that everything was decided through words and persuasion and not through force and violence.*” (Arendt, 1998, 26) When the rights of speech in the black community were oppressed

to the extreme, the kinesthetic and artistic voices burst out, which squeezed the space of force and violence.

Interestingly, the chaotic city management from the 60s to 80s might facilitate such informal responding public realms in those crime-ridden communities. “... *the absence or presence of a public realm... no activity can become excellent if the world does not provide a proper space for its exercise.*” (Arendt, 1998, 49) Without formal venues that could accommodate the voices from people of color, the communities seized the public spaces, the abandoned properties, and underground venues to construct their collective realms. Without sufficient enforcement, the great potentials have been tapped from these informal urban places, which eventually contribute to the positive energy and vibrancy of the neighborhood.

Kevin Lynch envisions that the public city as a place that supports healthy, survival, social contact, and vitality. Within an urban context, the emergence of the place is associated with both spaces and social activities. The representative research framework, Public Life Study method (Gehl, 1987), as well as the world-famous “eyes on the street” theory (Jacobs, 1961), bring institutional eyesight to human-based space utilization strategies. Jan Gehl has said "First life, then spaces, then buildings – the other way around never works" (Gehl, 1987). Furthermore, Fleming bridges the placemaking with art and culture and indicates that:

Place is not merely what was there, but also the interaction of what is there and what happened there. ... Recovering those memories, and recharging them with imagination, can combine the energies of the artists and historian, the folklorist and the artisan, the poet, and the storyteller. - Ronald Lee Fleming, The Art Of Placemaking: Interpreting Community Through Public Art And Urban Design, 2007 (14)

Based on these studies, placemaking strategies are emerging, which has been advocated by leadership from all types of organizations including local governments, non-profit organizations, grass-root communities, artists, designers, etc. Those practitioners have developed considerable amounts of approaches, from street furniture to farmers' markets. According to Fleming (2007), public art has been the activating attraction for shaping a space, such as sculptures, street furniture, etc. Fleming also maintains that urban designers should consider the complex uses, public life, outdoor activities engaging in the public space to make sure space could serve multiple audiences and users (Fleming, 1990).

However, as a community-based kinesthetic art form, street dance has almost 0 presence in the category of placemaking scholarship. This vernacular culture reveals a collective activity happening in the public realm of marginalized communities, which allows people to transform the space into an art platform with low-cost interventions. According to another popular placemaking concept, tactical urbanism, it has been advocated by scholars and urban designers because of its characters of small-scale, lower-cost planning interventions that shape the space to be more socioeconomic vibrant, and activated (Pfeifer, 2013).

3.2 Street Dance Space Claiming and Territories

The territory of the street dance is fluid and temporal. Bonding with the history of African Americans and their oppressions, street dance reflected displacement and illicit status of black community around the 1970s, when there were segregated communities, segregated social clubs, gang-affiliated neighborhoods, outskirts of urban infrastructure and services, etc. The term “street”, rather than referring to the specific street or place, depicts the “connotations of uncertainty and survival” ([Bragin, 2015, 2](#)).



Figure 12: Dancer dancing on the street from documentary *Paris is Burning*. 1990. New York City.

The typical territory of street dance is the *circle*, which is not a specific solid shape, but a balanced distribution of power and energy. Street dance is derived from the daily life of the black community. The spatial form of the group dance is influenced by the “dance of celebration”. Unlike the institutional dance forms using the stage to create hierarchy and separations between the performers and audiences, street dance is blurring the boundary between the dancers and audiences.

[DeFrantz](#) demonstrated that, in the early plantation period, the Afro-American social dancing has two basic streams, which are “dance of celebration” and “dance of performance”. The “dance of celebration” has been the first and fundamental stream that black folks create dance and move for themselves. Whereas the “dance of performance”, in which the experience of observers is secondary and more from the white *gaze*. He also argued that the two streams, “dance of celebration” and “dance of performance” happened to meet until the renaissance of African consciousness, roughly between the two world wars (65-66). The “dance of

performance” leads to the hierarchy and separations between the performers and observers while the “dance of celebration” contributing to a dynamic engagement between the performers and audience, who are transforming and exchanging their positions from time to time. Therefore, the circle that people spontaneously form reveals a transformable and equal distribution of the power, where the participants (performers and observers) could step into the center to present their art and step back to observe, without disturbance and pauses.



Figure 13: Playboyz Inc. Popping Cypher. Temps (Poland) vs D Funk (California)

<https://www.youtube.com/watch?v=bA-lOR8fibA>

The dance circle is very easy and mobile – dancers transform an open space to a community gathering platform with only boomboxes and cardboard laid over concrete (Robinson, 2011). People gathered in a circle, leaving a space in the middle to allow dancers to give full play to their talent. The circle marks the edge of the place, the music played by the DJs becomes the “landmark” of the place, dancers constitute nodes. Without any construction but the minimum equipment and people, street dance transforms a neglected space to a community place for socializing, for fun, and for expressing oneself. At this time, it’s no longer the alley with huge dumpsters, no longer the abandoned parking lot, no longer the bare sidewalks - no hate, no

violence, no exclusiveness - it's the place for celebration, for call and response, for love and peace, for innovation and creativity. This process demonstrated that:

*“[S]treet dance sustains a sense of experimental play concerned with dis-
forming and transforming the norms of the spaces in which it appears”*

--from Bargin, 2015.



Figure 14: Figure 15: Breaking Cypher (the space of circle). Austin's Blog. 2018

<http://austinviles.blogspot.com/2018/02/cyphers.html>

Besides, beyond the circle, a physical community place is often shaped when more dance activities go on and people share art pieces with one another constantly. Taking the ballroom and house as an example, they serve as a place for the family not related by blood but by recognizing themselves sharing the same identity and experiences in dance culture. *Paris is Burning* is a landmark documentary that illustrates the ballroom culture including a street dance scene

originated from the gay neighborhoods called “*vogue*”. The ballroom culture is coming from New York City where the black and Latino “gays” gathered and expressed themselves in underground clubs - ballroom. Folks are wearing fashionable clothes and walking through the floor, waiting to be judged and grab a trophy. *Vogue* came out and became a street dance category as people adopted the postures from the cover girls of the fashion magazine *Vogue*, through adding more street elements to the movements. To support such nightlife in the long run, people started to acquire property and gather talented artists to join the “house”. The house has helped survive and provide spaces for homeless kids, transgenders, gays, immigrants, etc.



Figure 15: The ballroom in documentary Paris is Burning. 1990

However, after the adoption of visual media, “dance of performance” became more and more crucial supporting the living and reputations of dancers. After Soul Train, the dance industry responded with a commercialized studio-based dance style, where dancing is commodified as an educational product that dancers teach people their movements and culture.

Therefore, even a dance studio is the product coming from European institutional dance scene, it becomes one of the common dancing spaces all around the world.



Figure 16: Dance Church in Velocity Studio, Capitol Hill

<http://velocitydancecenter.org/events/dance-church-for-velocity/>

Same as a dance studio, the stage and photo studio become another type of dance space that is adopted all over the world and different genres. Such dance spaces are working as a propagation site, for the purpose of reaching out to potential audiences as much as possible. But still, such space is constructed as a safe territory of expressions and communications but with fewer responses from audiences, compared to authentic “call and response” cycles.

3.3 Studies on Dance and the Urban Environment

Caroline Chen has developed very interesting research that studies the urban dancing group and urban space in Beijing. She has testified how the urban dancing activities contribute to

resident's health and social bonds. The urban dance she referred to in the article is an un-institutional dancing scene that emerged in the senior community and rapidly adopted by millions of elderlies in the country. Elderlies gather in the urban open space, practicing simple steps and movements together. She justified that urban dancing helps these elderly residents maintain a healthy lifestyle as well as positive community connections. But at the same time, the urban dancing groups are displaced in the urban environment. As the music volume turns up due to the expansion of the dancing group, the sounds disturb the nearby residents who complain and force the dance group to leave their "dance floor". (Chen, 2018)

Moreover, Chen also indicates that urban dancing could be adopted in American cities, especially to improve the life of elderlies. And there are already cases in the United States that older people go out and occupy a space to practice movements like Taichi, dancing, and other physical exercises. However, in the urban context, she advocates that we need design interventions to respond to and accommodate this social activity and group.

*Kevin Lynch encouraged us to look to cultural practices for solutions to universal human problems. In *What Time Is This Place?* he notes, "We may wish to save the skills and cultural solutions of the past in order to meet the demands of an uncertain future" (Lynch, 1972, p. 43). - Chen, 2018*

Chen specifically looked into the power and strength of urban dance from senior communities, however, she hasn't tried to justify the values reflected in a broader population. Street dance, as a vernacular dance culture nurtured in urban context, also brings health, communal integrity, and vitality to the city while the participants also facing displacements historically.

Besides, the mainstream dance theorists and practitioners are also exploring the reconfigurations of danceable urban public space. In *Reconsidering Public Space*, published in *The Dance Current - Canada's Dance Magazine*, Brittany Duggan has interviewed 22 dancers in North America in 2010. These dancers have explored dancing and performing space outside of theatre and conventional stages. Most dancers indicate that exploring the unconventional dancing platform is vital to connect to space, connect to the public, embrace the uncertainties, improve everyday life, inspire one another, etc. Also, some of them mentioned that sometimes dancers choose to perform in the public space because they cannot or do not want to afford the high cost of an official platform. Besides, the interviewees showed their awareness of reflecting the physical urban space and adding ephemeral kinesthetic interpretations to public daily life.

Moreover, there is a branch in dance practices that constitute the performance in specific sites in daily life, called Site Dance. Site Dance could happen in backyards, fountains, parks, streets, metros, etc. *Site Dance: Choreographers and the lure of alternative spaces* has documented and interviewed such unconventional dancing scenes that happened around the 2000s in the United States. The practice is not unprecedented. Dancers are exploring new places other than studios and theatres to reconsider and reform the urban space. Meanwhile in New Zealand, an interdisciplinary collaboration between permaculture poetry and site dance is created by Karen Brbour. According to the study, Karen uses poem and dance performance to stimulate an urban reconfiguration of food consumption and ecological sustainability.

3.4 Seattle Context

3.4.1 The Beacons of Seattle Street Dance Community

While the existing literature about street dancing is adequate to set up a context, however, very few documentations and researchers study the street dance activities in Seattle, even though

public sectors have spent millions of dollars in community events and activations. according to the informal interview, current Seattle street dance community started to take shape in the 1990s, a Breakdancing crew called Massive Monkees has gathered and activated in the Seattle neighborhood. The crew started to battle on the worldwide stage since 1999. Massive Monkees has won the world championship in 2004 and 2013. They opened a community studio to provide mentorship and classes to the Seattle neighborhood, Chinatown-International District, in 2013. Since then, Massive Monkees Studio: The Beacon has been the base camp of the Seattle street dance community.

Chinatown-International District is an immigrant enclave translocal neighborhood in Seattle that has a high proportion of foreign-born minorities and different cultures. The multi-ethnicity of the neighborhood preserves the spatial settlement of multiple cultures and people from Asian countries. Even though multi-ethnicity does generate conflicts and arguments between groups, the local residents and community still recognize themselves as “*the only neighborhood in America where Chinese, Japanese, and Filipinos settled together.*” which encourage the area to further maintain the culture hybridity (Abramson, et al, 2006). Massive Monkees crew secured a front store in CID when the economy went down after the 2008 economic crisis (from an informal interview with a city staff). They start to root their community foundation on this complex pan-ethnic identity neighborhood.

Massive Monkees crew and dance studio has a predominant influence in street dance practice and education. They have cooperated with public schools, youth programs, nonprofit and government organizations for more than a decade. They were recognized by the Mayor, Greg Nickles, who declared April 24th as annual “Massive Monkees Day” and said: “*Massive Monkees have shown that they’re the best in the world and they’re sharing it with their*

community”. And in 2007, The Seattle Arts Commission honored the group with The Mayor’s Arts Award, continuing to recognize Massive Monkees’ contribution to the arts.



Figure 17: Massive Monkees Crew, the winning team of the World B-boy Masters Championship held last week in Seoul. Poses with Korea Tourism Organization CEO Lee Charm (back row, center) after they received the award. (Korea Tourism Organization)

<http://www.koreaherald.com/view.php?ud=20120710001080>

So many young people have been influenced by Bruce Lee and martial arts in the street dance scene back to the 80s and 90s, including Seattle, where Bruce Lee once studied and lived. Bruce Lee's philosophy about martial art has inspired dancers all over the world:

“Don't get set into one form, adapt it and build your own, and let it grow, be like water. Empty your mind, be formless, shapeless — like water. Now you put water in a cup, it becomes the cup; You put water into a bottle it becomes the

bottle; You put it in a teapot it becomes the teapot.” - Bruce Lee, Bruce Lee: A Warrior's Journey (2000)



Figure 18: Bruce bundled up for winter weather in Seattle. PHOTO COURTESY OF WING LUKE MUSEUM OF THE ASIAN PACIFIC AMERICAN EXPERIENCE.

<https://www.seattlemag.com/article/throwback-thursday-bruce-lees-seattle-days>

People could hardly imagine how dancing correlates with martial arts and Kung Fu, especially breaking. B-boys, hip-hop expressionists, and black kids flowed to the cinemas to watch Bruce Lee and other Martial Art movies in the 1970s. They mimicked and adopted martial art techniques to their dance steps. They also try to learn and engage the philosophies and world views from Bruce Lee, not only being like water but also seeing people beyond the race - “...He saw people as equal but everybody different individually.” said Orb, a community leader who has danced in Seattle since the 1990s. He is a member of a well-known Seattle breaking crew, Circle of Fire, which has adopted the Chinese and Brazilian Martial arts philosophy to breakdancing.

3.4.2 Seattle Public Policy of Cultural and Creative Economies

Unfortunately, both historic archives and quantitative data of the street dance community are not easily accessible in Seattle. There is a lack of studies and research regarding Seattle local street dance community. One study has been developed through the COVID-19 pandemic period. Therefore, it is difficult to acquire enough secondary materials and on-site data to quantify the scope of the community, numbers of dancers, scales of the local events, and brief demographic patterns. To give a context and explore the potential resources in Seattle urban area, the research is trying to look into the report and documentation of art and creative economy, and the public data.

Seattle has dedicated itself to developing innovative art policy and sustainable creative economies, nevertheless, the street dance community has barely benefited from the city programs. Seattle is the first city to announce a percent-of-art ordinance in 1973. The ordinance required every 1% of capital improvement project funds should be set aside for the commission, purchase, and installation of artworks in a variety of settings. [Over 40 years, the fundings help give voices to the artists and insert lively stimulations to public life.](#) However, according to the conversation with the Office of Arts & Culture manager, most of the public fundings is going to the public **visual** art installations rather than intangible performing art, let alone the vernacular performing cultures.

The city program, cultural space program, has documented the dancing art spaces; however, they fail to distinguish street dance category from other performing art forms. The Office of Art and Culture has launched a Cultural Space Program to preserve, create and activate cultural square footage in the city of Seattle. The cultural space refers to those spaces whose primary purpose is to present or support artists and their art. As the cultural spaces cover a large

range of art space, from the studio/workshop to exhibit halls/theatres, the inventory shows the variety of scales, characters, and process of artist territories.

Moreover, even though Seattle has a driving creative economy, the art industries including dance occupations still remain at a comparative disadvantage level. In 2019, the City of Seattle developed a study, [*There's Something About Seattle: 2019 Creative Economy Report*](#), which focuses on three goals: Define the creative economy; quantify the creative economy; inspire action. The report indicates that Seattle has a strong creative economy in total, compared to the national trend and overall job growth in Seattle. But the industries have disaggregated regarding race, gender, types of work, etc. Besides, the creative economy covers from computer occupation to art, design, entertainment, and media occupations, the incomes vary (City of Seattle, 2019, 9). The STEM jobs have the highest salary in the U.S, while the art, design, entertainment occupations have the lowest. Besides, the report indicates that people of color are underrepresented while gender minorities are also facing the same issue.

The issue of failing to distinguish street dance from dance in general also happened in this report; however, the overall dance economy data still reveals the economic condition of street dancers. According to the report, dance occupations are facing low income while having high percentages of people of colors.

The data are aligned with the interviews developed with the street dance pioneers. Many dancers as well as street dance instructors usually have their own job except dancing. Many indicate that the earnings from teaching and dancing are more about covering the cost and feeding back to the community; most of them do not live by dance-related occupations.

At the same time, the dance industry has a higher exporting percentage, which means 86% of the participants are earning money from outside of the city. Also, every dance occupation

contributes 2 more (2.14, rank 8 in all other creative industries) additional jobs in the local economy. Therefore, the data shows that the overall dance industry has a strong potential to attract capitals and create local jobs, in which street dancing might have the same tendency.

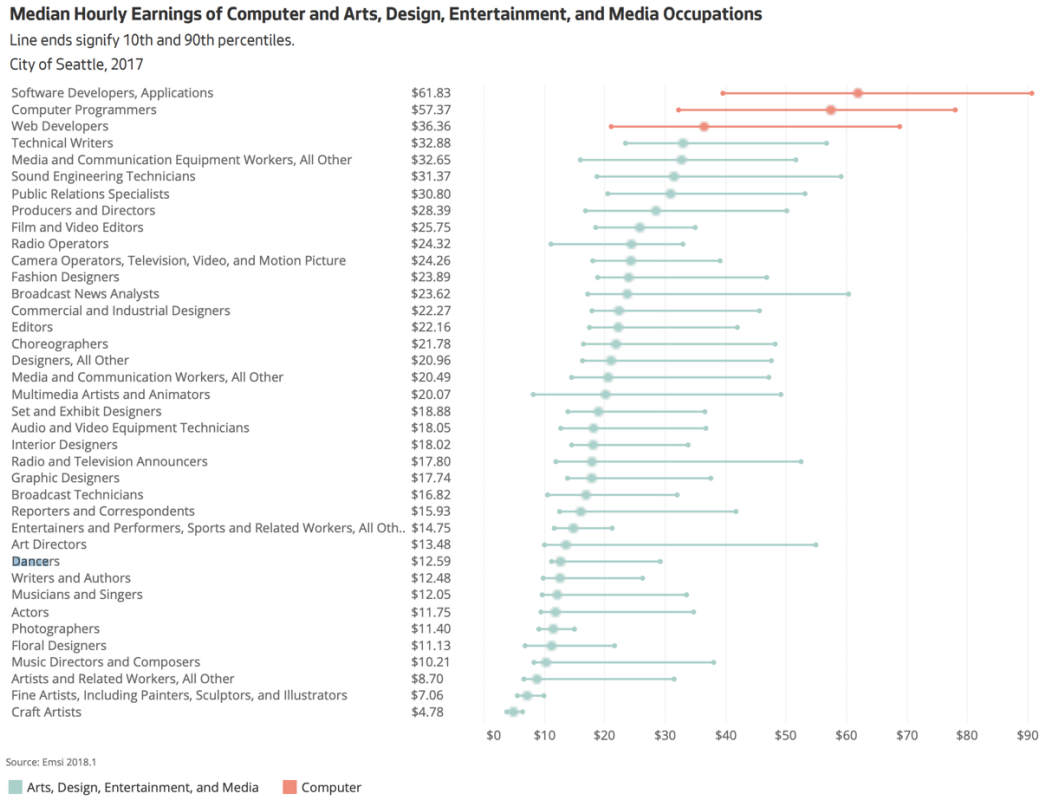
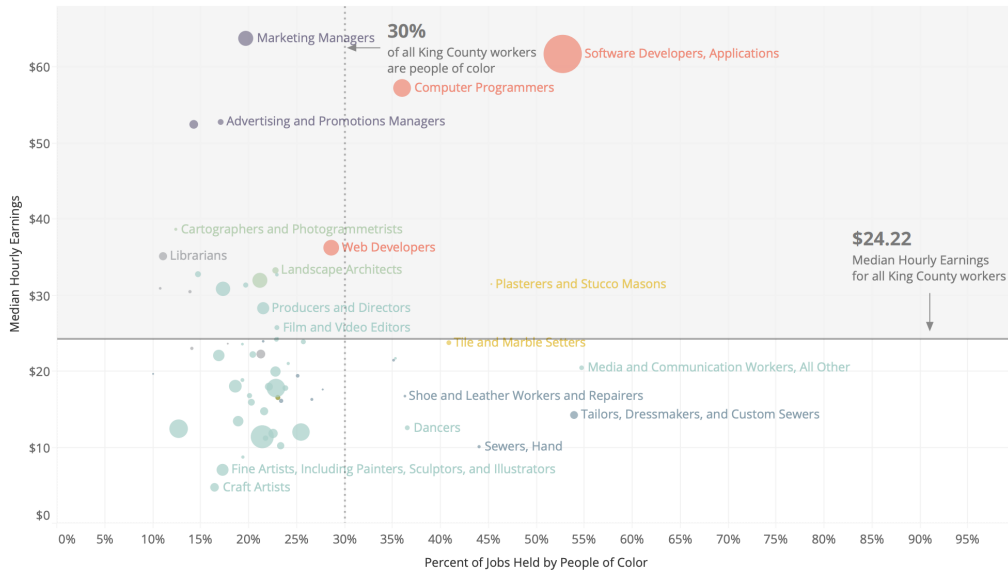


Figure 19: Median Hourly Earnings of Computer and Arts, Design, Entertainment, and Media Occupations. City of Seattle, 2019

People of Color in Creative Occupations
King County, 2017*

This visualization shows the share of each creative occupation which is held by people of color and the median hourly earnings of each occupation. The size denotes the number of jobs in each occupation.



Source: Emsi 2018.1
*Demographic data are for King County. Earnings and job counts are for Seattle.

Occupational Families

- Architecture and Engineering
- Arts, Design, Entertainment, and Media
- Business and Financial Operations
- Computer
- Construction and Extraction
- Education, Training, and Library
- Management
- Production

2017 Jobs

- 6
- 5,000
- 10,000
- 15,728

Figure 20: People of Color in Creative Occupations chart. City of Seattle, 2019 Creative Economy Report, 38

Export-Oriented Creative Industries

Top 10 by Percent of Total Sales Exported
City of Seattle, 2017

Industry	Exported Sales	% of Total Sales
Software Publishers	\$10,195,183,356	87%
Dance Companies	\$41,061,554	86%
Internet Publishing and Broadcasting and Web Search Por..	\$6,052,628,633	86%
Jewelry and Silverware Manufacturing	\$10,695,261	85%
Architectural Services	\$689,932,045	82%
Theater Companies and Dinner Theaters	\$133,380,364	79%
Museums	\$124,206,038	79%
Zoos and Botanical Gardens	\$41,358,188	77%
Industrial Design Services	\$64,252,983	76%
Musical Instrument Manufacturing	\$7,968,573	72%

Source: Emsi 2018.1

Figure 21: Export-oriented Creative Industries chart. City of Seattle, 2019 Creative Economy Report, 55

Creative Industries with the Highest Jobs Multipliers

City of Seattle

NAICS	Description	2017 Jobs Multiplier ⁷
515210	Cable and Other Subscription Programming	3.90
511210	Software Publishers	3.31
519130	Internet Publishing and Broadcasting and Web Search Portals	3.02
515120	Television Broadcasting	2.65
515111	Radio Networks	2.37
423410	Photographic Equipment and Supplies Merchant Wholesalers	2.31
515112	Radio Stations	2.27
711120	Dance Companies	2.14
512250	Record Production and Distribution	2.01
541810	Advertising Agencies	2.00

Figure 22: Creative Industries with the Highest Jobs Multipliers chart. City of Seattle, 2019 Creative Economy Report, 58

In 2020, the City of Seattle collaborated with the University of Washington, Evan School, adding a racial and social equity lens to creative economy research. The research attempts to find out *How can the City grow, support and retain creatives while minimizing disparities and inequity within the creative economy*, by using quantitative and qualitative methods, reaching over 150 individuals. The report gathered the public comments and focus group to come up with concerning topics and goals related to the creatives' group (the report of 2020 hasn't been officially released yet at the time of this study been developed).

Overall art industries are facing the disadvantageous situation in the city compared to other creative-tech occupations. According to the report, the themes that are frequently engaged in the conversation present many concerns regarding working space, living space, wages and affordability, safety, community and collective spaces, people of colors, which are tightly associated with urban planning and design issues. For examples, the participants have mentioned that the city has a lack of platforms and physical space for artists, especially for people of color, to showcase their artwork, to express themselves, and to gather with their community. Also, current artistic spaces are pretty outdated, which couldn't match the needs of artists in this era. The spaces are built based on the experience decades ago; on the contrary, the technologies and

cultures have drastically changed the work styles of artistic work through the past decades. Besides, the participants also claimed that the community buildings and spaces are the essential for artists to get involved in local neighborhoods and construct community networking.

4. Methodology:

4.1 Research Methods

The study is an exploratory research that digs into the local street dance community to explore how does the current urban space in Seattle support or hinder their social activities, and how does the dance community approach and reform the urban space. The fundamental methods adopted in this research are case study, mapping, and qualitative analysis. Due to the pandemic situation in 2020, the methods have to be developed online – online “site visit”, online interviews and online surveys.

First, the research will take the Seattle urban area as the case study object, as the writer is living and studying in Seattle for two years. The general boundary of the Seattle urban area is defined by the City of Seattle public data. Besides, considering the mobility in the region (specifically Puget Sound area), dancers are tending to travel around the regional area to participate in events. Seattle, as the core and the largest city in the region, gathers dancers from the region. Therefore, the data collection would include the dancers who participate in events in the Seattle urban area, even though they are not living in the city boundary. To realize this standard, the survey would be delivered through Seattle street dancers social media groups.

Second, the study will try to map out the street dance places in the city - a space inventory of street dance communities in the Seattle urban context. The spatial data of dance places would be collected through qualitative methods and online information maps (e.i. Google

Maps). The inventory would cover the locations of the activities, the neighborhood, the space type and dancing functions.

Last but not least, the data collection of the research is through qualitative method. The study will conduct a survey, delivered online to the local dance community. Based on the data collected by the survey, the study will also conduct interviews with dance community leaders, activists, practitioners, and pioneers.

4.2 Data Collections

The research data collection would mainly focus on the survey response and interviews, which would be delivered through the communication and online platform. Besides, the survey and interviews will pull the dance activities location data from the research objects, which would construct a space inventory map of the Seattle street dance community. To analyze the space inventory map, the writer will also pull built environment data from the City of Seattle.

The research will be developed based on the dancers who participate in local dancing communities in Seattle neighborhoods. The Seattle urban environment data will be derived from the city public data portal, such as urban village map, racial and social equity composite, building age, public amenity permits, cultural space inventory, etc.

The survey is developed through an online questions form. Since COVID-19 limited the in-person connections for public health, the survey could only be distributed online. Therefore, there is no hard copy version of the survey questions. Plus, the outreach of the research could only be developed through online platforms and social media. There is no doubt that the study could hardly approach the dancers who have limited digital and internet access. The dancers who preferred walk-in activities, and the dancers who tried to avoid exhausted online connections during this sensitive period.

Fortunately, according to the pre-research and interviews later, people indicate that social media like Facebook and Instagram are the leading platforms that dancers connect, promote, and activate the community. Plus, the pandemic situation might be a blessing in disguise. Many dancers tend to invest more time and energy on online platforms to compensate for the deprived social environment, the essence of street dancing. Hence, it exposed the researcher to an ever wealth of information that old-generation dancers and influencers shared online generously. Eventually, the survey has received 44 validated responses.

The interview is developed with the street dance community members who have responded to the survey questions and indicate the willingness to be interviewed, as well as the person who has been referred by the interviewee during conversations. The selection of the interviewees is trying to cover the diversity of races (including Asian-Americans, African Americans, White, Latinx, international student), ages, dancing ages, dance styles (Breakdance, House, Popping, Locking, Waacking, multiple forms), roles in the community (leadership, Old Generations, participants, students, full-time dancer, part-time dancer), and gender identities. As the survey didn't ask the respondents to provide every specific demographic information listed above, the confirmation of race and role has been derived from social media, friends' networks, and personal contact. Therefore, the study won't reveal the detailed demographic information that refers to a particular person.

Because of the limited time frame and information cost, the interview finally engaged 9 participants (the expectation is 10). Same as the survey outreach, since the interview is derived from the survey respondents pool, the lack of access is retained and enhanced to those who didn't use online platforms. Plus, due to the public gathering restriction, the group interview is not feasible at the time.

4.3 Survey Design

The survey questions are designed based on three central issues: who are you? Where do you dance? and how do you feel about dance places? "Who are you?" refers to the demographic information including age range, dance styles, dance age, races, gender identity, sexual orientation, self-positioning as a dancer. Since it is impossible to reveal the actual demographic of the community statistically and to be not offensive, the questions are not designed to acquire detailed information on what precisely the race and gender identity are.

"Where do you dance?" refers to the places the dancers visit and how they utilize them. While the last question is mainly focusing on how dancers perceive space subjectively, these two questions are intended to pull the information about dancers' opinions toward Seattle's urban environment and their dancing experiences. (see Appendix 1)

4.4 Interview Design

The interview is building upon the survey questions as qualitative complementation. The interview focuses more on dancers' specific experience and their perceptions of socializing in the space. Also, the interview is supposed to pull details on personal interactions with dancers and neighborhoods. And, the interviewees are also asked to mention the resources and obstacles they have worked with when dancing in the city.

Besides, the researcher also utilized the interview opportunities to ask dancers to contribute their knowledge on dancing spaces in Seattle. The data entry platform was determined to use the Google Sheet because most dancers are familiar with it. Most of the interviewees indicated that the space inventory is precious.

Moreover, the interview has two additional hidden questions when the conversations go shorter than expected, or the interviewees are willing to extend a little bit. The two items are:

refer to a person that you think I should talk with next; how does your dancing experience change during the COVID-19 situation. Those questions are added to develop conversations within the community and document the abnormal normal (the new normal that shaped by the public health instructions under COVID-19, including social distancing, economic crisis, etc.) in this strange period. The full interview design could be found in Appendix 2.

4.5 Limitations

Since the research is developed under the COVID-19 pandemic situation, collecting data, networking, and communications is turning difficult. Without the site visit and in-person interactions, the study is re-scoped to accommodate spatial dimension by collecting geospatial data of the dancing places through conversations, rather than a field trip. The communications, networking, and interviews are all developed through the online platform. Unfortunately, most of the artists are going through economic crises and mental toughness. At the same time, the author is also experiencing long-term psychological pressure and sitting at a turning point in life. More or less, these conditions affect the input and output of research that inevitably influence the outcomes.

5. Findings

The data collected from the survey and the interview is ending reception on May 31. The survey has asked the questions to acquire demographic information, geospatial information, and social connection tied into the places. The interviews are developed to dive into the individual narratives among these three main topics.

The survey has circulated within the street dance social media community, where most dancers connect and socialize with one another. The survey has received 44 responses, and 100% of the answers are valid. The interviews have been developed with 9 participants.

The qualitative data will be reorganized and categorized into three sections: the demographic of the sampled community, the geospatial analysis of dancing places, and the social connection with the urban space. Each section would engage several topics extracted from the interviews, supported by the survey results and data references.

5.1 The Demographic of Sampled Community

In this section, the central question is: who are they? The demographic composition in the sampled community is constructed by self-positioning in the dance community, age, dance styles, dancing age, sexual and gender orientations, ethnic minorities. The survey reveals that the majority of respondents consider themselves street dancers. Most of the sample dancers are young adults (20-30), racial minorities, and have long years' experience (more than six years) of dancing. The data revealed that the Seattle street dance community, as we mentioned above, has facilitated an inclusive environment for people from different races, neighborhoods, and cultural backgrounds. The community secures spaces for people to communicate with each other, allowing them to express their voices through kinesthetic language, engage in conversations, break the border, and socialize.

5.1.1 The Next Generations

According to the interview, several community leaders and mentors have expressed worry about having the next generations introduced to this culture scene, specifically the children. One of the teachers in Massive Monkees studio indicates that most of the beginners that

show up in the dance studios are mostly adults. And, the only kid class offered in the studio is Breaking.

The survey was designed to be responded by people over 18 so that the result won't show the demographic information of juveniles. However, the survey still released an interesting phenomenon among the dancers' group. The majority (59.1%, 26) of people responding to the survey are at their age of 26-35, and 17 (38.6%) are at 18-25; only one person is at their age of 36-45. Besides, more than half of the respondents have dance experience for over six years. 16 of 44 (36.4%) have danced for more than ten years; 10 (22.7%) have danced for 7-9 years; 6 (13.6%) people have danced 4-6 years; 8 (18.2%) have danced 1-3 years; 4 respondents have experience under one year. Therefore, it demonstrates that most of the active (online) dancers tend to have a longer life and dance experiences.

How old are you?
44 responses

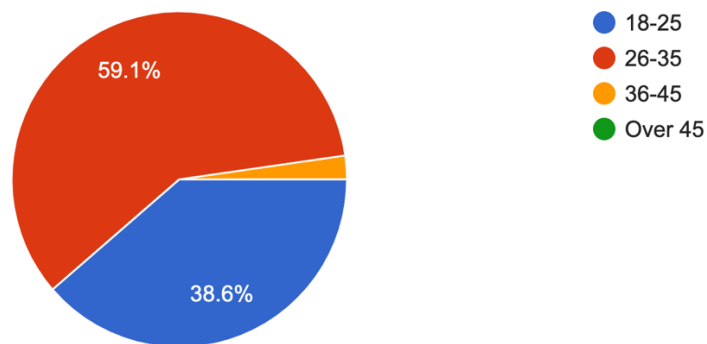


Figure 23: Survey result of age pie chart

How long have you practiced, participated, engaged in dance events/activities?
44 responses

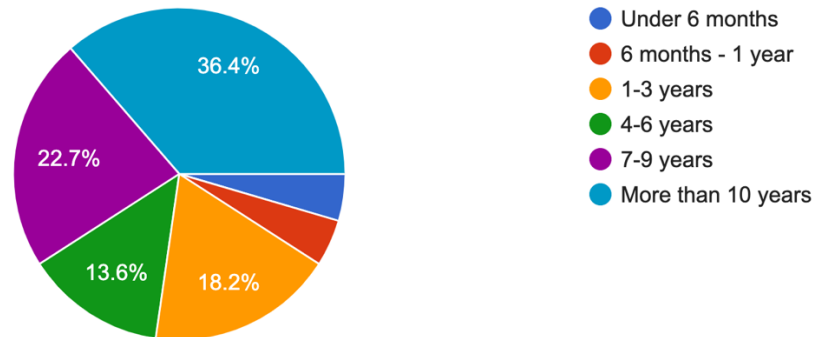


Figure 24: Survey result of dancing age pie chart

5.1.2 Inclusiveness and Self-expressions

The kick-off of the interview is, “What do you enjoy the most about dancing (and where do you go)?” The answers from the interviewees are very similar: the sense of community and spiritual expressions. 7 out of 9 interviewees have indicated that they enjoy the most socialization and conversations with the dance community and friends. To be specific, a leader the dance community showed that gathering together and sharing art is powerful and transformative; a black post-undergraduate maintained that the community is the main thing. The place he danced is usually where his group hung out.

The Seattle street dance community reveals inclusiveness in micro population composition. 72.7% of the survey respondents have a minority racial/ethnic identity, and 20.5% of 44 have a minority sexual orientation or gender identity. According to the estimated 2019 populations from census data, Seattle has 32% of non-white or racial minorities, which is way lower than 72.7%, let alone the 23.5% of the United States. Also, even though Seattle LGBTQ

populations are infeasible to count (Boog, Cridland, et al., 2011, 8), some organizations' estimate reports could help as a reference such as Gallup 4.8% in Seattle are LGBT identities.

Highest Percentage LGBT Population, 50 Largest U.S. Metro Areas, 2012-2014

LGBT percentages are based on responses to the question "Do you, personally, identify as lesbian, gay, bisexual or transgender?"

	% LGBT
San Francisco-Oakland-Hayward, Calif.	6.2
Portland-Vancouver-Hillsboro, Ore.-Wash.	5.4
Austin-Round Rock, Texas	5.3
New Orleans-Metairie, La.	5.1
Seattle-Tacoma-Bellevue, Wash.	4.8
Boston-Cambridge-Newton, Mass.-N.H.	4.8
Salt Lake City, Utah	4.7
Los Angeles-Long Beach-Anaheim, Calif.	4.6
Denver-Aurora-Lakewood, Colo.	4.6
Hartford-West Hartford-East Hartford, Conn.	4.6

Gallup Daily tracking

GALLUP®

Figure 25: LGBT percentages based on the survey responses, 2015, Gallup Daily Tracking

<https://web.archive.org/web/20200504025925/https://news.gallup.com/poll/182051/san-francisco-metro-area-ranks-highest-lgbt-percentage.aspx>

Do you have a minority racial/ethnic identity?

44 responses

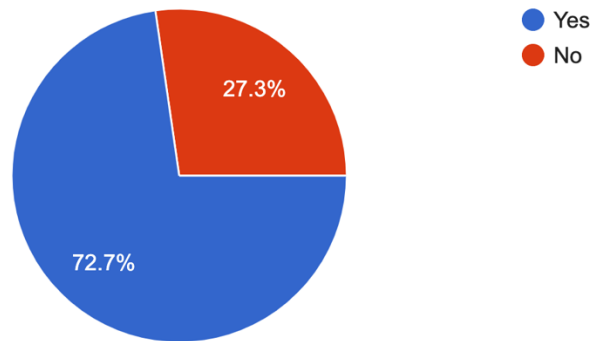


Figure 26: Survey result of question: “Do you have a minority racial/ethnic identity?”

Do you have a minority sexual orientation or gender identity?
44 responses

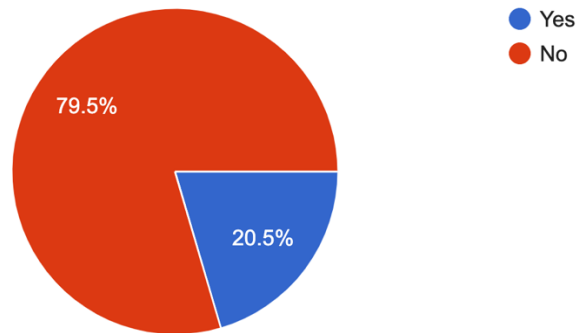


Figure 27: Survey result of question: “Do you have a minority sexual orientation or gender identity?”

Besides, the results of survey questions: “Do you think different sexual orientations and gender identities are equally welcome in the dance places you mentioned above?” and “Do you think different racial and ethnic people are equally welcome in the dance places you mentioned above?” have revealed an inclusive environment to the minority identities. More than half of the respondents think the street dance community in Seattle is very welcome to minority groups. And the situation of racial and ethnic minorities is statistically better than the gender and sexual orientation minorities.

A fun fact mentioned by several interviewees is that the Seattle street dance community has a higher presence of Asians and Asian Americans. From interviews, some dancers indicate that international students from Asia often have a passion for street dance and *know how to dance*. It makes universities become a hot spot in street dance as well. Also, a waacker indicates that the Seattle street dance community does have many Asian Americans on the floor. One of

the reasons is that the community center, Massive Monkees studio, is located in the Chinatown/International District.

Do you think different sexual orientations and gender identities are equally welcome in the dance places you mentioned above?

44 responses

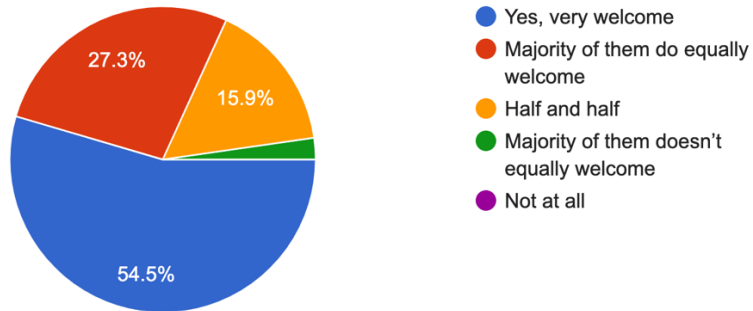


Figure 28: Survey result of question: "Do you think different sexual orientations and gender identities are equally welcome in the dance places you mentioned above?"

Do you think different racial and ethnic people are equally welcome in the dance places you mentioned above?

44 responses

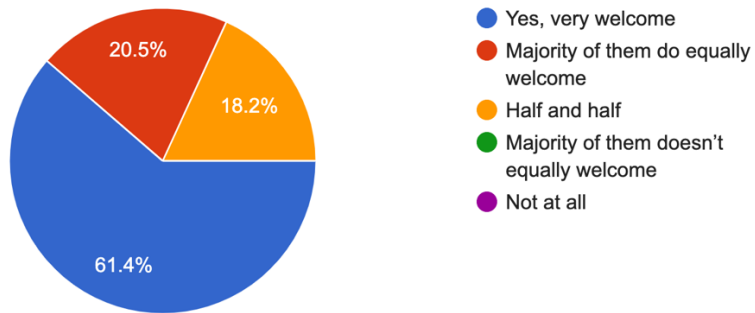


Figure 29: Survey result of question: "Do you think different racial and ethnic people are equally welcome in the dance places you mentioned above?"

Furthermore, more than half of the interviewees have indicated that they enjoy the cultural expressions on the artwork, spiritual, conversations with the community. The community not only includes the presence of people but also accepts the different interpretations of people. According to the survey results, when the respondents explain the accessible places and have impressive experiences, several of them have mentioned the lower barriers to expressions. To be specific, the lower barriers to feelings refer to the area with less judgment, fewer intentions, and a chill vibe. Usually, the public open space like parks, private areas like backyard and home, and clubs match the features.

5.2 Geospatial Analysis of Street Dancing Places

In this section, the core question is, where do you dance? It incorporates: where did you dance? Where do you dance? Where do you want to dance? And why? The data collected from surveys and interviews are coming up with a Space Inventory Map, which contains the geospatial information of the dance places in the town. Seattle street dance places are highly community-based, including a certain amount of informal urban spaces and public properties. As the street dance spaces and territory forms discussed above, street dance places in Seattle also maintain such fluid and transformative features.

The Seattle street dance community has spatially clustered in some areas with local cultural and/or artistic attractions. It recalls the supportive public policy and creative industries development according to the city of Seattle, which helped cultivate a positive environment for the artist groups, influencing the distributions of street dance places more or less. However, as a vernacular culture that comes from marginalized neighborhoods, the Seattle street dance community faces displacements and is economically vulnerable.

5.2.1 Seattle Street Dance Space Inventory

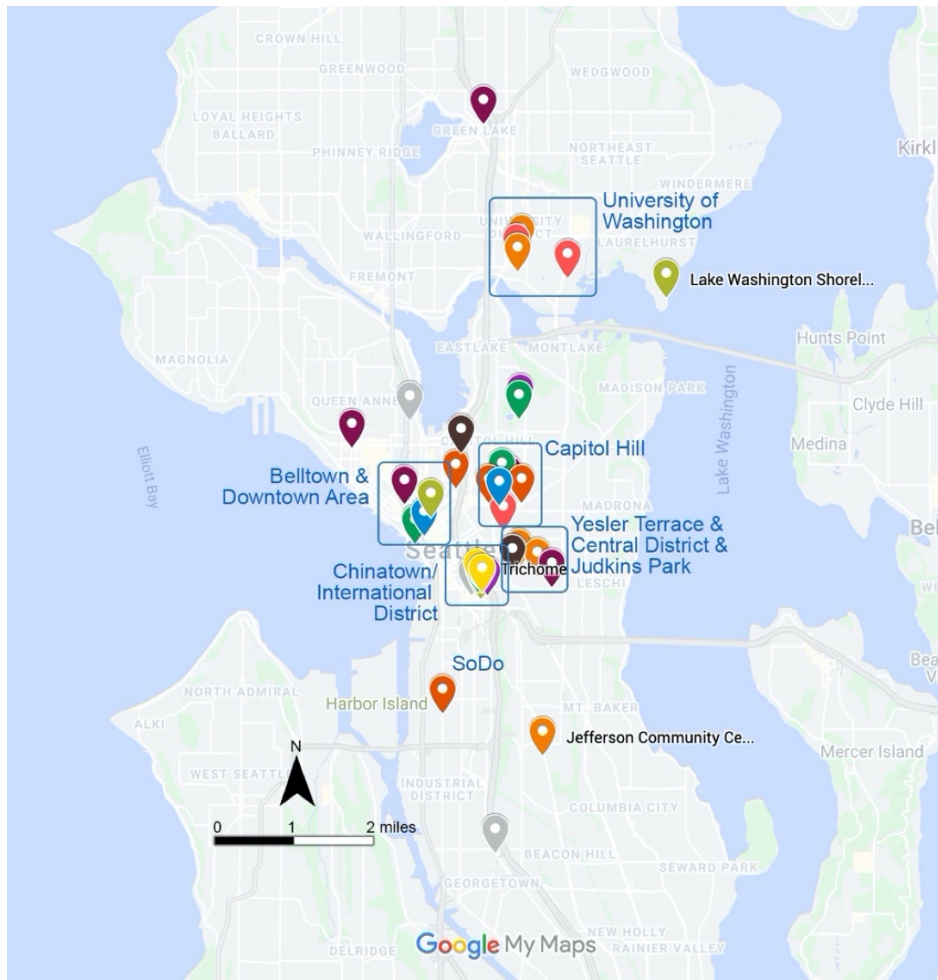


Figure 30: Screenshot of the space inventory working document in Google My Map. Map by Xuting Yao

(“Bitch 206” isn’t showed because it is a private housing property):

<https://www.google.com/maps/d/edit?mid=1AgghwZ6i7wdT9ofQu-6q7HgVf2BOdEt-&usp=sharing>

Based on the geospatial information collected from the Seattle street dancers, the Seattle Street Dance Space Inventory Map has documented the dancing places within the urban area boundary. According to the map (Figure 31), we could find out that most of the dancing places geographically aggregate in urban centers (downtown areas) and urban villages. Four main clusters have more spots than others, which are Chinatown/International District (CID) cluster,

Yesler Terrace and Judkins Park cluster, Capitol Hill cluster, and U-district cluster. According to the interviews and surveys, each gathering cluster has the main dancing *attraction*.

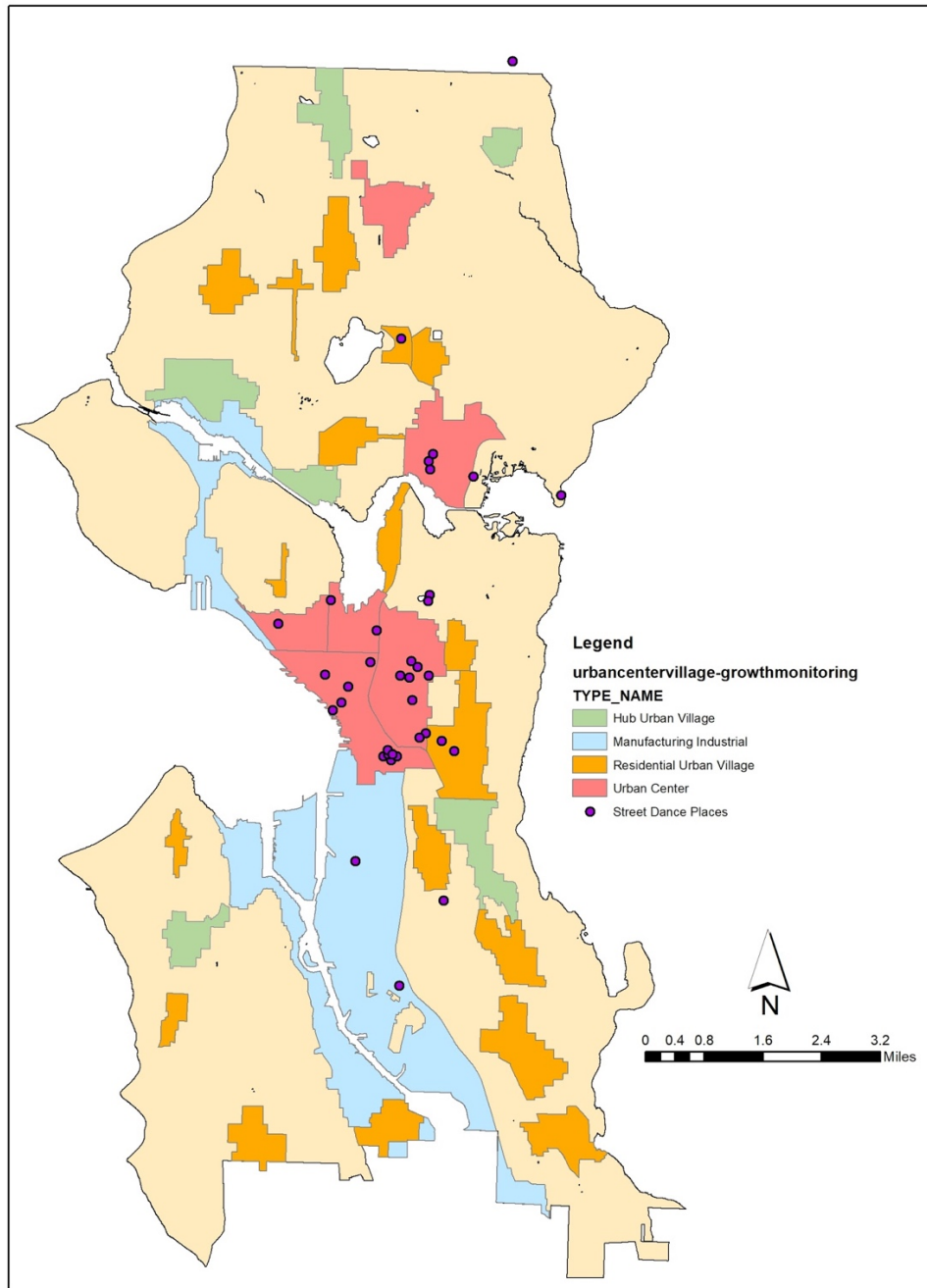


Figure 31: Street dance space inventory overlays to urban center and urban village growth management map. Map by Xuting

Yao

CID (Chinatown/International District) locates the center and core of the community - Massive Monkees Dance Studio. Massive Monkees has developed multiple collaborations and community events within the neighborhood, helping set up the artist-business connection spatially. Therefore, other dancing places within CID are retail stores, Wingluxe Museum, Hing Hay Park, and the parking lot.

The *attraction* of Yesler Terrace and Judkins Park cluster might be the Zulu Nation 206 venue - Washington Hall, and it is close to CID. Zulu Nation Seattle Chapter is a hip-hop community organization in the Pacific Northwest. It supports, promotes, and provides resources to the hip-hop artists and businesses in the region. Washington Hall has been their property and served as a free venue for breakdancing every week. Plus, the dancers' house called "Bitch 206"- a co-housing with several dancers living together - is located in the neighborhood. This co-housing dancers transformed the living room into a dance space and accommodate dancing events frequently (see Figure 32). It became a significant, unconventional dance center in the city.



Figure 32: Mini Waacking Battle in "Bitch 206". Feb 2020. Photo by Xuting Yao

Capitol Hill is known as a dynamic neighborhood that has activated nightlife and artistic venues. Such atmosphere attracted dancers and artists to the area as well. The dance places here are clubs, Velocity Dance Studio, live venues, Cal Anderson Park, and the University. However, a famous breakdance club, called War Room that activated during the early 2000s finally shut down because of financial concern. The club served as a base camp of a well-known local breakdance crew: Circle of Fire, which has earned distinctions in the global stage.

U-district and the University of Washington have been another dynamic neighborhood because of the vast mobility of young people. Every interviewee from UW has mentioned that the school gyms and multi-functional studios are the most frequent places that they dance when studying on the campus. Indeed, the university constructs a vibrant community with presences of different young people from all over the world and well-equipped venues within walking distance. Both physical and social resources generate another active dancing center in the city. The student organizations, community organizations, and student housings support, facilitate and fund the street dance activities frequently.

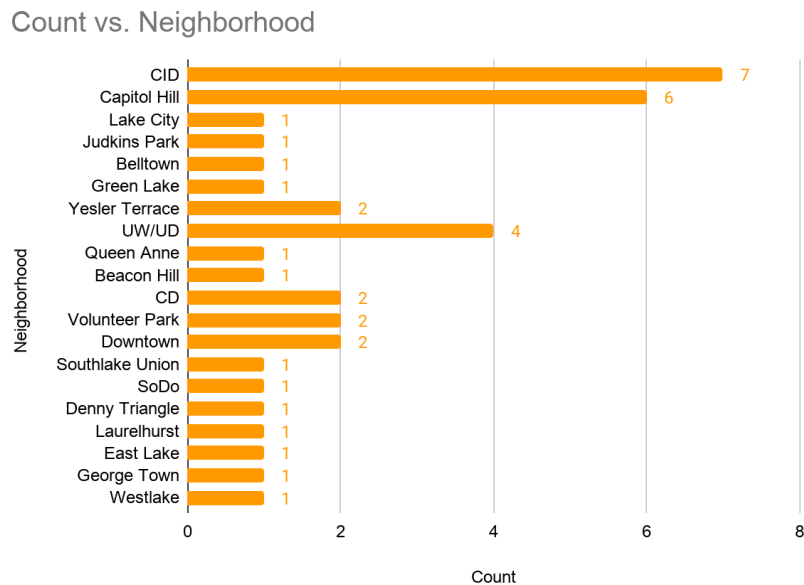


Figure 33: Neighborhood counts of dance places in Seattle Street Dance Space Inventory

5.2.2 Good Scene, Good People, Good Vibe

According to the survey, dance studios (43/44), home space (37/44), clubs (29/44) and gyms (29/44) are the top 4 places that people have been to in the Seattle urban area. The data also reveals that people enjoy much in dance studios, clubs, home space, and public open spaces (top 3-4). Respondents indicate that different dancing places usually have various dancing activities. For instance, the dance studio is always for learning movements and culture; home space and gyms are generally for self-training and self-explorations; clubs are more about expressions and socialization; public spaces and streets are often the luxuries with excellent weather.

What places have you been to dance activities (including performance, practice, gathering, socializing, informal sessions)?

44 responses

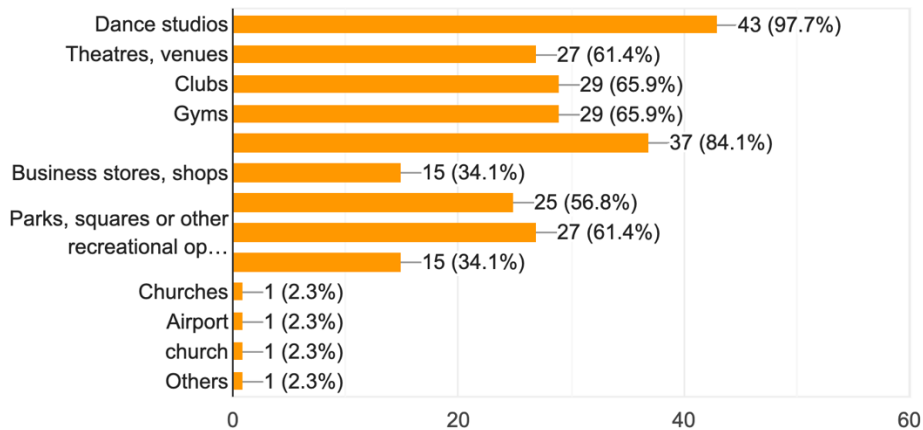


Figure 34: The survey result of dancing spaces you experienced

What types of dance spaces that you have used gave you the most impressive experience (top 3)? And Why?

44 responses

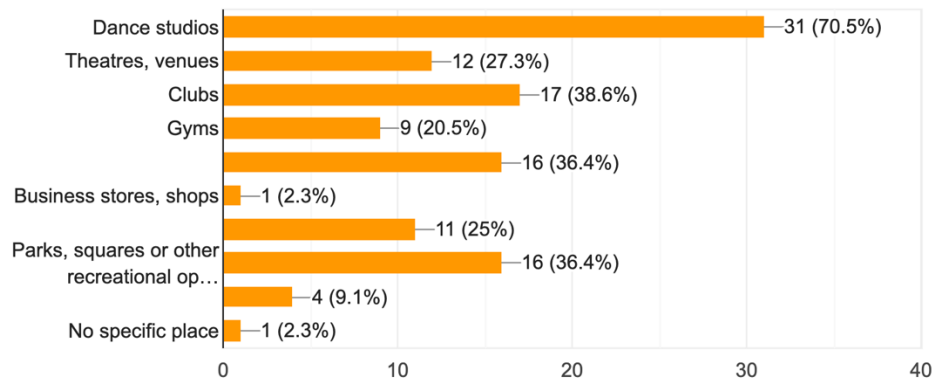


Figure 35: The survey result of the spaces that have the most impressive experiences

Besides, as for the accessibility of the spaces, home space raced the highest because of its 0 costs and intimacy. The second top is the dance studio, which charges a small fee but is designed to accommodate dancers. Public spaces are pretty welcome as well, including the open spaces (parks and squares), streets, and parking lots. Respondents indicated the public open spaces are usually for free and provide a safe chill vibe as no judgments. Also, the travel cost, expenses, timing of the venues - open after work or all day around - are generally accessible.

What places have you found to be most accessible to dance in (top 3)? And Why?

44 responses

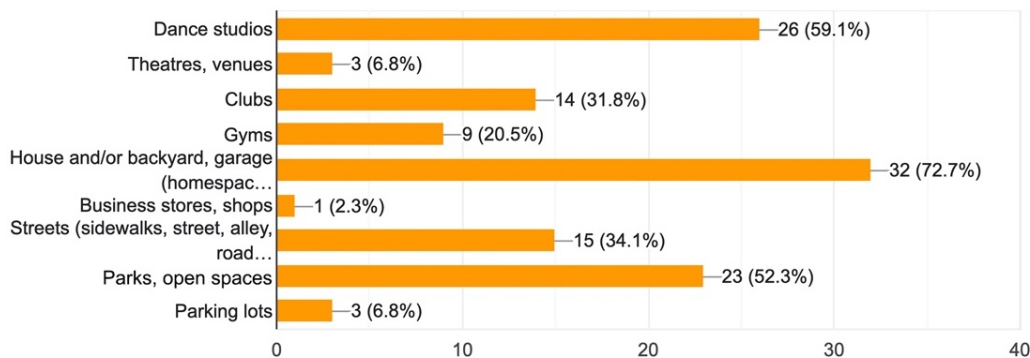


Figure 36: The survey result of the most accessible dance places

What types of dance spaces that you have used gave you the most impressive experience (top 3)? And Why?

44 responses

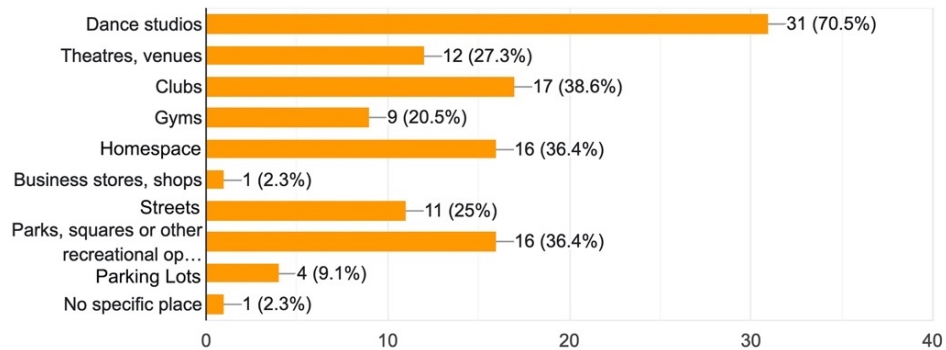


Figure 37: The survey result of the most impressive experience event places

Moreover, the interviewees have mentioned another feature of the dancing space: the artistic stimulations. Some people indicate that good music, such as DJing and live bands, are the significant drivers of their location choice. Also, the small art pieces, lightings, interior design, and natural scenes would serve as inspirations to develop their artwork. Arts inspired one another. Therefore, places like clubs, studios, and open spaces are very welcome because they generate a good vibe with the artistic stimulations and natural arts.

Count vs. Feature/Function

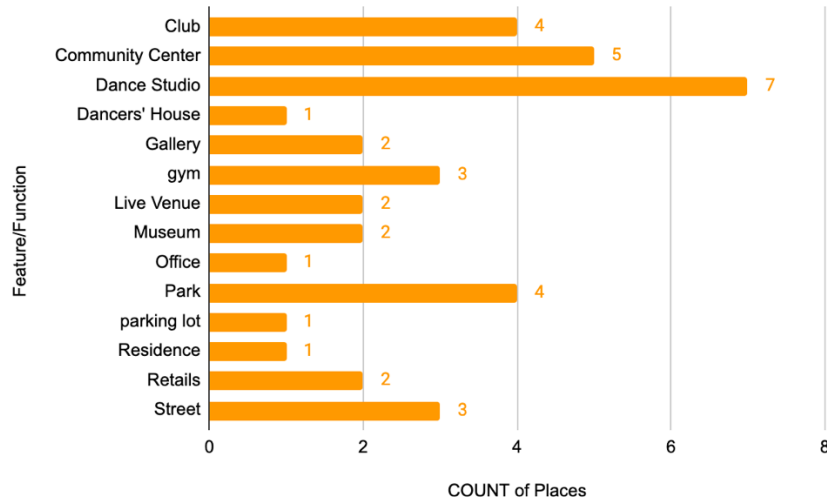


Figure 38: Space function counts of Street Dance Space Inventory

The Seattle street dance space inventory also shows the same tendency. The dancing places tend to gather around the heater area with more cultural and art spaces (City of Seattle, 2019). There are also small differences that occurred in different cultural clusters. Capitol Hill has a vibrant underground music and club scene where gathered more dancing spots than others. The downtown area has the most heating projection; however, the dancing spaces are gathering at the outskirts of the heating area. It is probably because the downtown area has a higher cost and massy art space that serves to refined arts and theatrical arts, rather than vernacular and folk-art scenes. But still, according to the Street Dance Space Inventory, well-equipped artistic venues including club, studio, gallery, live venue, museum, retails are taking 19, half of the total. Outdoor open spaces are taking eight counts, including the parks, parking lot, and streets, making one-fifth of the places. There is a geospatial correlation between the street dance place inventory and the cultural spaces heating areas.

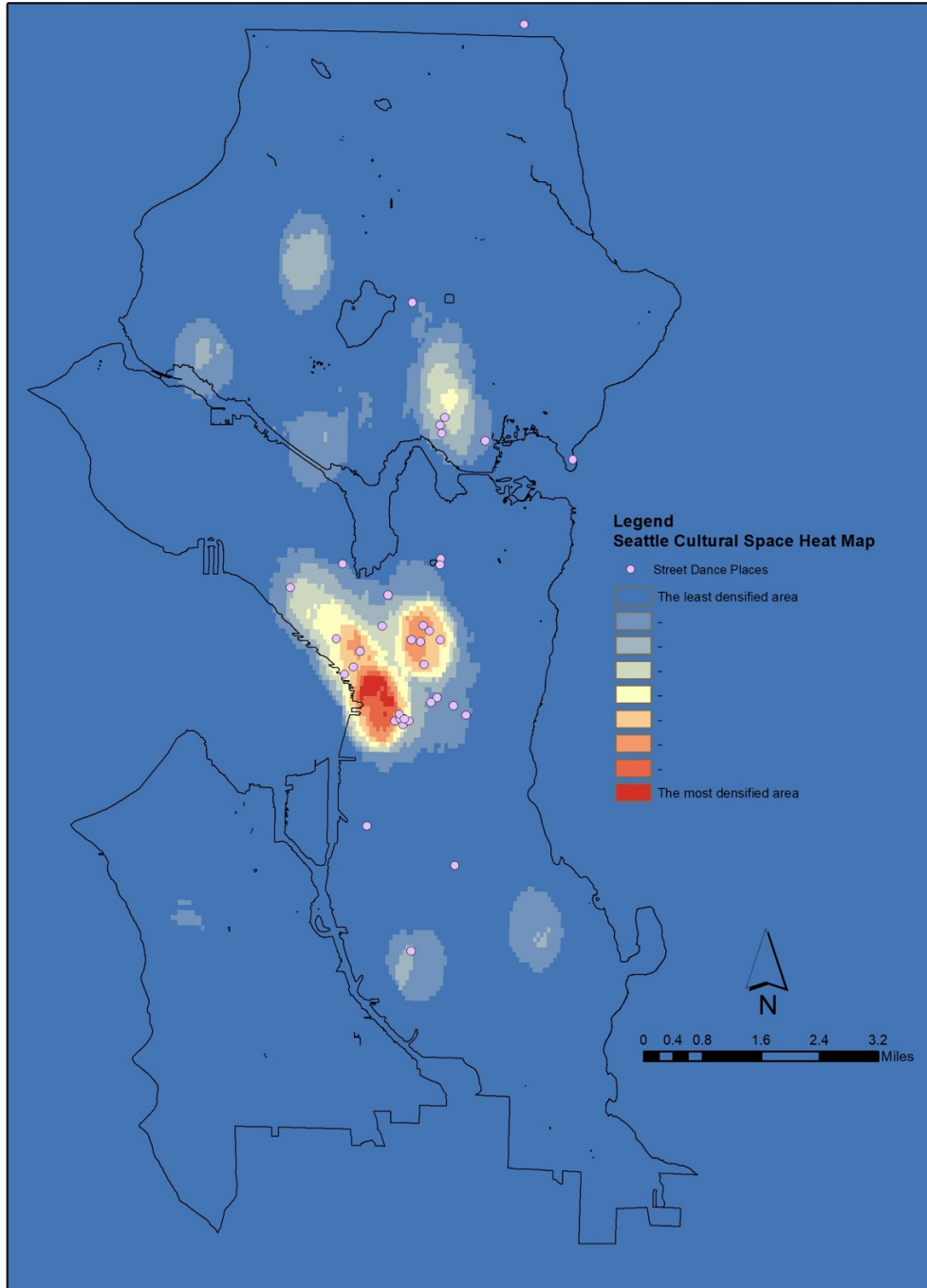


Figure 39: Street Dance Space Inventory overlays to Cultural space heat map. Data from City of Seattle Cultural Space Inventory. Map by Xuting Yao.

5.2.3 Displacement and Discouragement

However, even though the general dancing environment is excellent and welcoming, people are faced with continuous obstacles. The top three barriers include uncontrollable events (e.g., weather, hazards), complaints, and lack of permissions, self-negativity (Figure 40). The interviews reveal the same results, as well. One of the frequent complaints from dancing in a place is the noise complaint. Usually, the problem will be solved after negotiations and coordination, as “...we are not trying to bother people...” said a Popper.

Have you been discouraged or prevented from dancing, or made to move your dance activities? And Why? (no limit)

44 responses

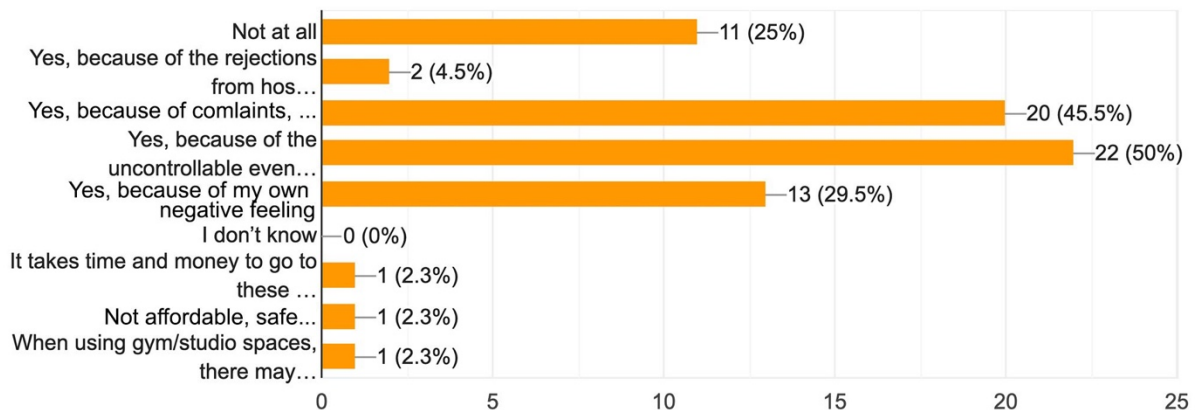


Figure 40: The survey result of the question: Have you been discouraged or prevented from dancing, or made to move your dance activities?

The results within the chart are:

- Not at all
- Yes, because of the rejections from hosts/organizers
- Yes, because of complaints or lack of permission to use a space by authorities or owners of the dance space property or neighboring properties
- Yes, because of the uncontrollable events, such as weather, construction activity, natural hazards, or public health emergencies, etc.
- Yes, because of my own negative feelings about the place or conditions, such as a sense of insecurity, fear (e.g. of crime or violence), or other anxiousness, etc.
- I don't know
- It takes time and money to go to these areas
- Lack of access: not affordable, safe, etc.
- When using gym/studio spaces, there may be classes happening that prevent the practice

Besides, the lack of funding and staffing has been another significant discouragement in the street dance community. The organizers from the community declare that organizing events are so costly on financials and staffing when dancers need to spend more energy on dancing. At the same time, most of the dancers and organizers are not living only by dancing, as they probably have their careers or other jobs. Some dancing instructors said they use most of their incomes from dancing to give back to the community, like holding the battles, renting the place, preparing for the logistics, etc.

The geospatial locations of street dance space inventory also show the disadvantages of the community. Racial and social equity composite index engaged demographic data of neighborhoods *on the socioeconomic and health problems to identify where priority populations make up relatively large proportions of neighborhood residents* (City of Seattle, 2020). According to Figure 41, the majority of the dancing places are located in disadvantaged neighborhoods; only 12 out of 38 sites are located in the middle to the lowest disadvantaged area in terms of racial and social equity composite (City of Seattle, 2016, 12).

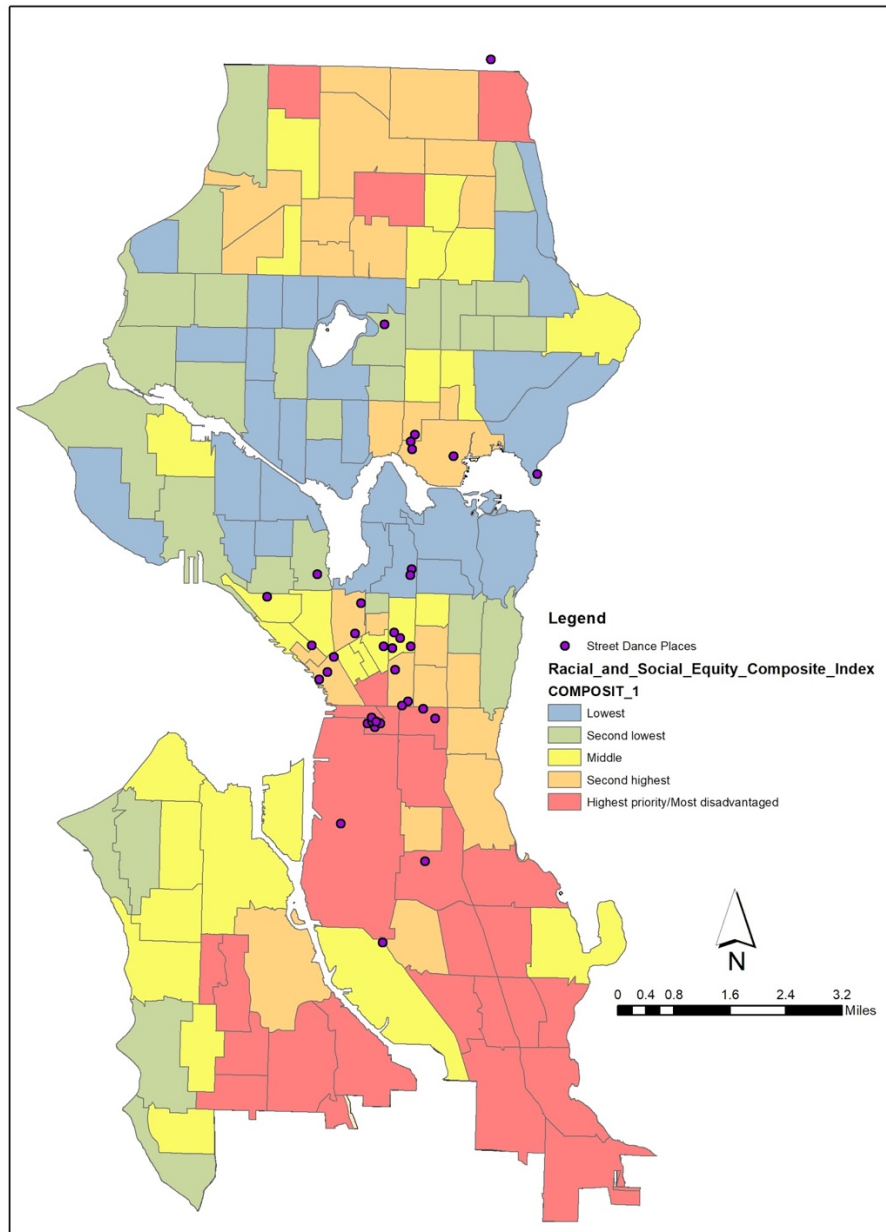


Figure 41: Street Dance Space Inventory overlays to racial and social equity composite index. Data from City of Seattle public data, 2016. Map by Xuting Yao.

5.3 Social Connections within the Urban Spaces

In this section, the survey and interview strive to pull information about how dancers utilize the resources and how they interact with the neighborhoods when approaching the places to dance and socialize. First of all, through the survey result, street dancers in Seattle usually rely

heavily on open sessions and the community to learn and practice the dance movements. The dance studio is the second (or third) necessary resource that half of the respondents choose it as the top 2 resources.



Figure 42: Survey result of the main learning and practicing resource of street dance.

As for dancing space, respondents are asked to choose their top 5 features that are important in a dance space. Out of 44 responses, 41 chose the flooring, 39 chose bathrooms, 34 chose air & cool air, 35 chose DJ & live band, 22 chose drinks (including 3 mentioned water particularly in others). Some interviewees also mentioned that, when they are trying to explore a new place in the city to dance, they will go to check out and space beforehand. While through their space pre-research, they will specifically pay attention to the floors and pavements, and if space is disturbing others when playing with the music.

If you were to create a dance space, which 5 features would be most important to include? (Feel free to suggest any that are not on the list.)

44 responses

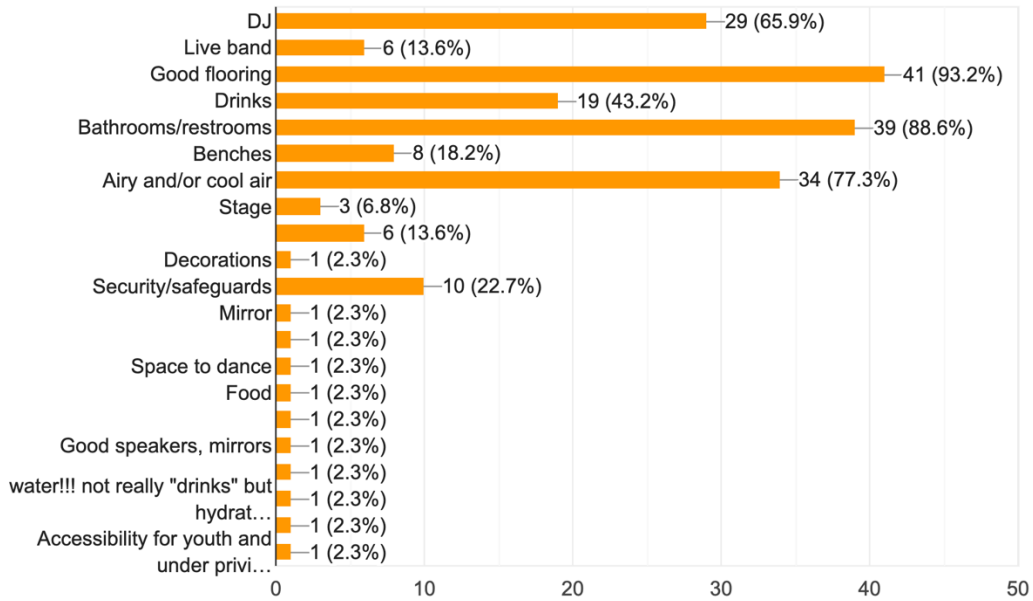


Figure 43: Survey results of 5 most important features in a dancing space

Seattle street dance community has centered around their community legacy, including the dance studio Massive Monkees and Chinatown/International District neighborhood. As mentioned above, CID has been a pan-Asian neighborhood where multiple ethnicities from Asia have lived with one another in close proximity for over a century. The street dance community reflects such hybridity in its activities and narratives under the context. The dance groups have close relationships with local entities and community organizations.

5.3.1 Neighborhood Resources and Community Engagement

During the conversations, all interviewees have shown respect to The Beacon: Massive Monkees Dance Studio. As one of the most successful and well-known dance crews in the global stage, they didn't stop at achieving success in battles but strive to give back to the neighborhoods and people. The dance studio has served as the "home" of the street dancers in Seattle. The studio offers dance classes almost every day, holds pop-up workshops and battles periodically,

rents space to local dancers for practicing and sessions, and invites famous dancers outside the regions.

Besides, the studio has a close connection with the Chinatown/International District neighborhood, where they locate. It becomes one of the hubs of the artists' group in the area as well. Local businesses, visual artists, dancers, and other art forms often collaborate and create art pieces for the community. Retail stores like Trichome and Moksha, invite dancers to come into their space to perform and battle. While dancers activate the area by their movements, attracting people to visit the store. Wingluke Museum invited dancers to come to the home party of the theme exhibitions. The community garden Hing Hay Park, alleys, and the parking lot near King Street has also been the active dance floors, especially when the community or street closer events happen. At the same time, interviewees indicate that in terms of the location, they intended to consider the places near CID when choosing the places to hang out or consume.



Figure 44: Street dance party event picture within Dynasty Room, a dive bar in CID, 2019. Photo from Facebook, Penny Ly.



Figure 45: Chinatown/International District parking lot, NW Sweet 16 Battle. 2019 summer. Photo by Tim Uomoto, Facebook.

<https://www.facebook.com/photo.php?fbid=10109534573929318&set=pcb.3032842956743200&type=3&theater>

However, COVID-19 becomes a significant blow to the Beacon. According to the studio's instructors, Massive Monkees might not be able to afford the leasing rent without any classes going on. Dance studios are incredibly vulnerable during pandemic situations. Unlike restaurants that deliver food service or to-go service, retailers develop online shopping, the performing art venue renters and owners are facing a more desperate situation. Given the public health ordinance, the public gathering is not allowed, which means dance studios would lose almost the only way to make money. By the day this paper was written, the post-pandemic Massive Monkees remains uncertain.

Besides, most of the interviewees mentioned that they barely use public resources or receive sponsorships outside the community. There are big and influential events happening in the town, but the community usually digests the staffing and costs themselves by voluntary, even loss. Especially the staffing, declared by an interviewee, organizing, promotions, engagements,

public relations are demanding and professionals. Given that most dancers have their career and life, hosting a significant event in the town can often be overwhelming.

Furthermore, the street dance community's leadership also maintains that she wants to extend the exposures to the black community. "*There is a lack of representation of Black people in the community,*" said this Seattlier. Because street dance comes from black culture and marginalized neighborhoods, the interviewee maintained that giving back to black people and supporting the BIPOC (Black, indigenous, people of color) community should be prioritized.

5.3.2 Public Accessibility and Exposures within the Public Spaces

Seattle dancers have a special love in outdoor public spaces. Indeed, the outdoor open space is often free of charge, airy, good weather, decent pavements, less judgmental, natural inspirations, and easy access. However, according to the city park overlay map (figure 46), street dance community do not fully take advantage of the green treasures in the city. While through the interview, the public exposures and accessibility have been emphasized by dancers.

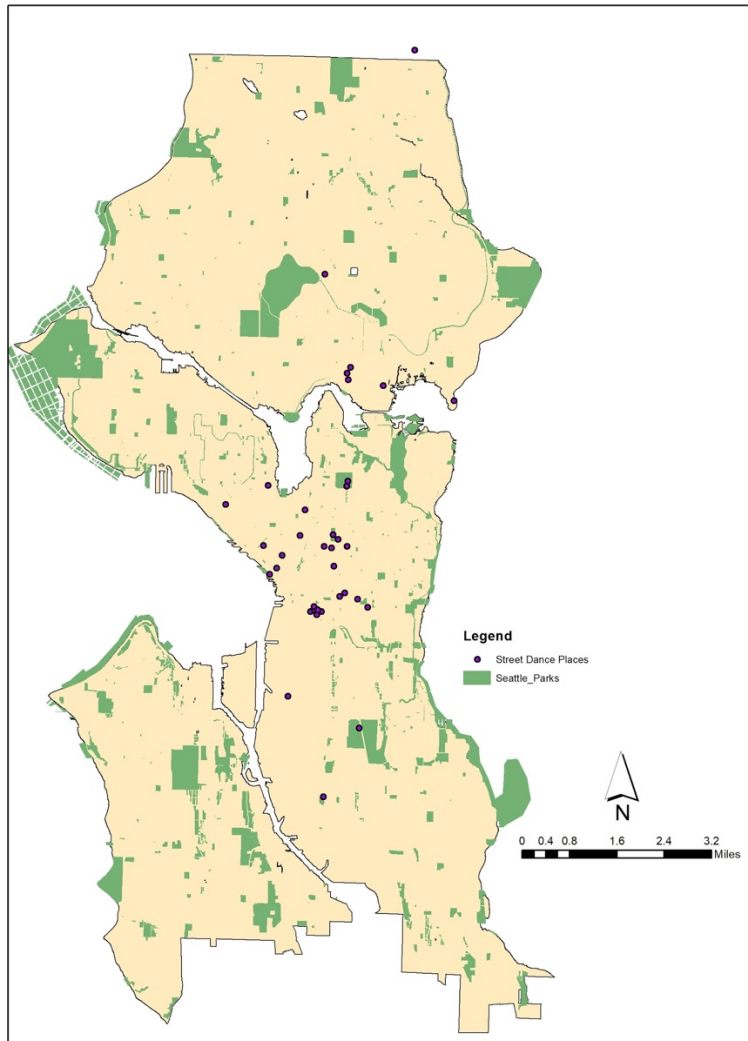


Figure 46: street dance space inventory overlays to Seattle park map. Data from City of Seattle public data. Map by Xuting Yao.

Considering the "aging dance community", quoted from a dance instructor, and the desire of community engagement, the public spaces would be a great place to expose to the public and interact with the neighbors. Unlike the restaurants and retail stores, dance studios and dance crews didn't have conventional merchandise displays or signs like could be hung on the wall, windows, and closet. The best promotion of dancing is **dancing**. The activists are intended to expose the culture to the more general public and invite more marginalized minorities, especially

the black community where the culture comes from, to promote cultural events and provide access to people who don't have a good financial condition.

Some practices and ideas are circulating. One of the b-boys indicates that he and his crew used to gather on the street near a shopping mall and dance. They often earn a decent amount of money every time, and one of the members does have a busking license. Two poppers indicate that they would love to dance on the Red Square at the University of Washington because they want to show the passing students, especially the international students interested in street dance, that there are resources and dancers in Seattle. Sometimes, they added, international students or out-of-state kids have no idea where and how to join in the local dance events. Besides, a street dance instructor mentioned the light-rail Link stations that could serve as a spot for demonstrating street dance culture. Because the stations usually have a large volume of populations and commuters, and a decent amount of space and pavements.



Figure 47: Glick, a graduate student participating in the Re-Imagine Red Square contest, displays one of her team's progress sketches. Courtesy of Roxanne Glick. Daily UW



Figure 48: Chinatown-International District Station. Photo by Doug Trumm.

<https://www.theurbanist.org/2019/04/05/chinatown-international-district-station-options-emerge-for-st3-expansion/>

However, what trouble dancers utilize public open spaces? The interviewees maintained that the permissions and policy on using the area are vague and hard to follow. Occupying a public open space and dance with friends is not that hard. Nevertheless, when people intend to organize a more significant event or showcase, staffing and expenses will expand tremendously. Finding suitable places, applying for permits, acquiring sponsorships, promotions, and networking are so frustrating and way beyond the efforts to dance. When the interviewees talked about these frustrations, they all mentioned an event with one accord, the Vancouver Street Dance Festival (VSDF). VSDF is one of the most prominent street dance events in the Pacific Northwest that has public support from city and state departments. The event takes a public

square as the venue. And to accommodate the events better, the city initiated a renovation program to improve the flooring and to shelter the space, said by a Seattle waacker in the interview.

6. Conclusions

So far, the research question about “how does street dance culture approach the urban environment in Seattle” has been answered through three dimensions: who, where, and how. Street dance has been a vernacular legacy under an urban context coming from marginalized neighborhoods, especially the black community, in the United States. It constructs dynamic social spaces for people using universal languages to do their cultural expressions. In Seattle, the street dance community is honored by respectful dancers, showing a strong vitality on activating the neighborhood and facilitating hybridity through races, cultural backgrounds, different art genres, and local economies.

In Seattle urban area, members of the street dance community have a high proportion of people of colors and sexual/gender minorities. Dancers are building up their community networks through social media platforms and community events. People regard dancing as their lifestyle, and they usually utilize different spaces for different purposes: practicing their steps, learning new steps, communicating and socializing. Home space, dance studio, clubs, and public (or not public owned open) spaces constitutes the basic space features in Seattle. Also, the neighborhoods like Chinatown/International District, Capitol Hill, Yesler Terrace & Judkins Park cluster, University of Washington, make up the community's dancing map where dancers usually show up and hang out. Those clusters generally have diverse demographics, but they have no sufficient access to opportunities, community green spaces, and cultural art spaces.

Thus, the community has limited access to public resources and public support. However, the artists are thriving along with the local neighborhoods and local businesses in a joint effort.

The street dance community is vulnerable and disadvantageous. Dancing spaces may shut down due to the mounting rent and the pandemic. The community is highly independent of public and financial resources but pretty close to the disadvantaged neighborhood and local entities. The lack of financial resources and commercialization help preserve these local networks, but also construct a highly volunteering and, thus, unsustainable operational system. Last but not least, the community is facing the aging population as well - lack of representatives of kids and teenagers and dancers are often well-experienced. It is hard to foresee a brighter future for the Seattle street dance community if the current situation remains the same.

Coming from the marginalized community, Seattle street dancers did not expect something fancy. They demand enlargement of public exposures as well as community awareness and reduction of their risks and disadvantages in artistic creation. In response, the writer will provide suggestions from four perspectives:

1. **Providing more supportive public policy and programming resources; reducing the procedural burden on connecting the public resource.** Public sectors could take this pandemic situation as an opportunity, identifying the what is missing from the vernacular performing art genres in the city policy program, facilitating inter-department negotiations on creating a more supportive policy environment of free art expressions, especially the performing art, in the public realm (e.g. expand and optimize busking licensing programs), improving noise control policy to accommodate different land use, neighborhoods, circumstances (outdoor vs. indoor), engaging voices from dancers, rather

than roughly categorize them to “art”. Public sectors should also simplify the process of funding, community program, and art program applications, and enhance the community outreach to artists & business groups.

2. **Marrying the urban design and tactical urbanism strategies with artists and cultural groups.** Since street dancers have proved that they could transfer and energize the space once the music starts, it would be a huge opportunity to leverage on this power to “design” places.

Urban designers could take this power into account when designing the community landmark and public open spaces like streets, alleys, parks, and platforms, especially when the site is located near the dancers’ clusters in Street Dance Space Inventory. For example, the designers could help realize danceable flooring/pavements, deconstruct the open space to accommodate both dynamic and still activities at the same spot, install water fountains and electronic facilities, redefine the public space and public life in modern transit station hub and light rail stations, and reclaim the busking programs and its power to activate the open spaces, etc. As a place of expressions, dancing space usually lives on the edge of formality and informality. A flexible urban space management and urban policy environment would also help facilitate possibilities to feasibilities.

Community development specialists shall not ignore this energy. The organizations and agencies who worked on space activations and tactical urban design could help continue the spatial narrative of street dance, providing more resources to the artists. Ideally speaking, designing a public program on dancing and public space would be a win-win

for both public and private entities, taking the Vancouver Street Dance Festival as an example.

3. **Economic relief and rental support. Giving rental discounting and economic relief to art and cultural spaces, including artist co-housing, studios and clubs, etc.**

Enhancing the resiliency of community art venues in response to inevitable accidents and unpredictable risks, like COVID-19. The mounting rents and real estate development are oppressing the living space of street dance in Seattle. Even though displacements and relocations are normal to this community historically, the stable, safe, and low risk permanent “houses” are still essential in cultural development and sustaining of the social network.

4. **Considering issues with historic preservation, it is necessary to continue the studies on this subculture before the old generations leave the scene.** The Seattle Street Dance Space Inventory mapping could be further developed by adding more locations and narratives. Local narratives and visual-audio documentations should be taken seriously in archiving this type of intangible artistic culture.

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APPENDIX 1

Survey Design - Where do you dance?

Hi, I am Nora Yao, a Master candidate for Urban Design and Planning program, and also a (primary styles are locking and waacking) street dancer in our community. I am pursuing my degree at the University of Washington. My master thesis is doing research on: How does street dance culture approach urban space - taking Seattle as a case study. This survey is about how Seattle local street dancers use and think about urban space. Therefore, your opinions and inputs are super appreciated!

Please fill out the survey only if you are 18 years or older. And please answer the following questions based on your experience before the COVID19 quarantine period.

This survey should only take you about 15 minutes. Please finish the survey and CHECK OUT the "link" within 30 hours! Since English is my second language if the question makes you feel offended - I don't mean to be - please reach out to me. Thank you very much for your patience and willingness. And I would be so much grateful if you could help spread the survey through your Seattle network and connections!

* Required

1. Do you consider yourself as a street dancer? *

Mark only one oval.

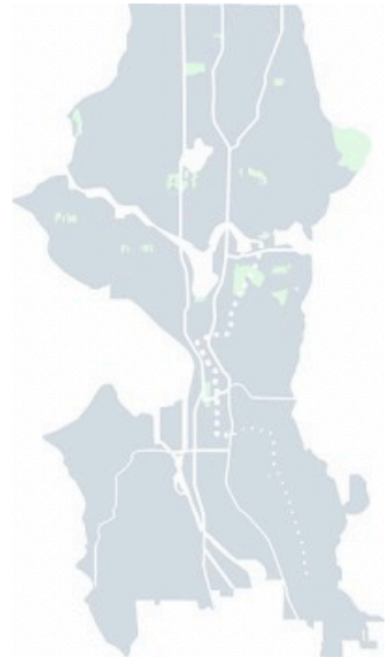
- Yes
- No, I don't think I am a street dancer but I do engage in dance events a lot
- No, I don't think I am a street dancer but I do organize or work for street dance activities
- Other: _____

2. How long have you practiced, participated, engaged in dance events/activities? *

Mark only one oval.

- Under 6 months
- 6 months - 1 year
- 1-3 years
- 4-6 years
- 7-9 years
- More than 10 years

3. Do you participate in the dance activities in the Seattle urban area? (this picture shows Seattle urban area) *



Mark only one oval.

- Yes
- Never

4. How old are you? *

Mark only one oval.

- 18-25
- 26-35
- 36-45
- Over 45

5. What's your primary dance form (or style)? (less than 3) *

Check all that apply.

- Breaking
- Locking
- Hip-hop
- Popping
- Jazz
- Waacking
- Vogue
- House
- ~~Krump~~
- ~~Litefeet~~
- Hustle
- I participate more than 4 different forms
- Soul Dance

Other: _____

6. What are the main sources that you learn/practice street dance? (2 most frequently)

*

Check all that apply.

- Streets and/or open sessions (for free)
- Studios
- Friends, family and/or community(like neighborhoods or crews)
- Videos/visual medias
- Online tutorials/class

Other: _____

7. What places have you been to dance activities (including performance, practice, gathering, socializing, informal sessions)? *

Check all that apply.

- Dance studios
- Theatres, venues
- Clubs
- Gyms
- House and/or backyard, garage (homespace)
- Business stores, shops
- Streets (sidewalks, street, alley, road, etc)
- Parks, squares or other recreational open space
- Parking lots

Other: _____

8. If you were to create a dance space, which 5 features would be most important to include? (Feel free to suggest any that are not on the list.) *

Check all that apply.

- DJ
- Live band
- Good flooring
- Drinks
- Bathrooms/restrooms
- Benches
- Airy and/or cool air
- Stage
- Reaching audiences (not dancers)
- Decorations
- Security/safeguards

Other: _____

9. What types of dance spaces that you have used gave you the most impressive experience (top 3)? And Why? *

Check all that apply.

- Dance studios
- Theatres, venues
- Clubs
- Gyms
- House and/or backyard, garage (homespace)
- Business stores, shops
- Streets (sidewalks, street, alley, road, etc)
- Parks, squares or other recreational open space
- Parking lots

Other: _____

10. Why you choose them(optional)?

11. What places have you found to be most accessible to dance in (top 3)? And Why? *

Check all that apply.

- Dance studios
- Theatres, venues
- Clubs
- Gyms
- House and/or backyard, garage (homespace)
- Business stores, shops
- Streets (sidewalks, street, alley, road, etc)
- Parks, squares or other recreational open space
- Parking lots

Other: _____

12. Why (optional)?

13. Do you think different sexual orientations and gender identities are equally welcome in the dance places you mentioned above? *

Mark only one oval.

- Yes, very welcome
- Majority of them do equally welcome
- Half and half
- Majority of them doesn't equally welcome
- Not at all

14. Do you think different racial and ethnic people are equally welcome in the dance places you mentioned above? *

Mark only one oval.

- Yes, very welcome
- Majority of them do equally welcome
- Half and half
- Majority of them doesn't equally welcome
- Not at all

15. Have you been discouraged or prevented from dancing, or made to move your dance activities? And Why? (no limit) *

Check all that apply.

- Not at all
- Yes, because of the rejections from hosts/organizers
- Yes, because of complaints or lack of permission to use a space by authorities or owners of the dance space property or neighboring properties
- Yes, because of the uncontrollable events, such as weather, construction activity, natural hazards, or public health emergencies, etc.
- Yes, because of my own negative feelings about the place or conditions, such as a sense of insecurity, fear (e.g. of crime or violence), or other anxiousness, etc.
- I don't know
- Other: _____

16. If there is an opportunity to hold dance activities anywhere, what are your top 3 or fewer choices? *

17. Have you organized, planned or managed any formal or informal dance activities with more than 4 people? *

Mark only one oval.

- Yes
- No

18. Do you have a minority sexual orientation or gender identity?

Mark only one oval.

- Yes
- No

19. Do you have a minority racial/ethnic identity?

Mark only one oval.

Yes

No

20. Would you be willing to have a 30-minute interview with me (Nora)? If so, please leave your contact here: (if you have known the researcher, you're welcome to leave your name rather than contact, because I won't know who you are from the survey ;)

21. Thank you soooooo much for completing the survey! I would be so much grateful if you could help share this survey with your Seattle dance friends, which would be tremendously helpful! And if you have any questions, advice, or concern please feel free to enter here. And don't forget to leave your contact if you expect a response! Really appreciate!

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Google Forms

APPENDIX 2

Interview Question list

Interview context: the interviewees are selected through the participants who have indicated the intention of joining in the follow-up interview in the survey (Appendix 3), as well as the potential candidates recommended by the interviewees (refer to the [hidden question 1]). The interview is developed based on the survey results.

1. What do you enjoy the most about dancing and where do you go?

I am intended to create a street dance space inventory during this research, as shown in the sheet attached here [The sheet will be updated along with the progress of interviews]. Could you share some more information with me?

Name/Place	Feature/Function	Address (if it's someone's home/house, not required)	Neighborhood	Rent/Operation	Activities	Dance Styles	[optional] notes
Massive Monkees	Dance Studio	664 S King St, Seattle, WA 98104	CID		teaching/party/community gather	Hip-hop; Waacking; Popping; Locking; Breaking; House; Hustle	
Velocity	Dance Studio	1621 12th Ave #100, Seattle, WA 98122	Capitol Hill	15/hr	teaching	Hip-hop; House; Choreography; Urban; Hip-hop;	
Westlake Dance Center	Dance Studio	14713 Bothell Way NE #101, Seattle, WA 98125	Lake City		teaching		
Bitch 206	Dancers' House		Judkins Park	for free/donation	Open sessions/party		
Belltown Dance Studio	Dance Studio	2217 3rd Ave #102, Seattle, WA 98121	Belltown		teaching	Hip-hop; K-pop; Waacking	
Exit Space - School of D	Dance Studio	414 NE 72nd St, Seattle, WA 98115	Green Lake		teaching	Hip-hop; Broadway Jazz; [Chinese] K-pop; Urban; Locking; Hip-hop; Popping; breaking, house, locking, popping, waacking, hip-hop	
International parking	parking lot	549 S King St, Seattle, WA 98104	CID	business collab	nightmarket showcase, dance b	vogue, hip-hop	
Maynard Alley S	Alley	663 S Weller St, Seattle, WA 98104	CID	community collab	community event (food walk) sta	popping, locking, breaking	
Hing Hay Park	Park	423 Maynard Ave S, Seattle, WA 98104	CID	for free	open sessions/party	hustle, waacking, popping	
Wingluke Museum	Museum	719 S King St, Seattle, WA 98104	CID	community collab	party/business promotion		
Trichome	Store	618 S Jackson St, Seattle, WA 98104	CID	business collab	business promotion/dance sessi	all-style	
Washington Hall	Community Center	153 14th Ave, Seattle, WA 98122	Yesler Terrace		Open Session	Breaking	
Vineyard	Community Center	4142 Brooklyn Ave NE, Seattle, WA 98105	UW		Open Session	Breaking	
Metropolis Dance Studi	Dance Studio	523 1st Ave W, Seattle, WA 98119	Queen Anne		teaching	Hip-hop, Kpop, Breaking, Popping, Jazz Funk, Cardio Hip-Hop,	
Jefferson Community Ci	Community Center	3801 Beacon Ave S, Seattle, WA 98108	Beacon Hill		Open Session	Breaking	
Langston Hughes Art Ce	Community Center	104 17th Ave S, Seattle, WA 98144	CD		Teaching, Open Session.	Breaking	No longer Available

2. Where have you held the dance activities before Covid19? Why you choose these places? How did you prepare for it, making space a dancing place?

3. Have you encountered problems/obstacles when holding events in these places? How do you deal with them?

4. How many people usually come to the session? Is there any interaction with the passers-by/neighborhood?

5. What resources (showing examples, e.g. social resources, financial resources, etc) in Seattle that have supported your dance activities?

6. Do you have any idea to explore unconventional places [showing examples, e.g. out of the studio, balcony, etc] to hold dance activities in Seattle? How would that be? Why you choose these places?

- [hidden] What's your ideal place/elements in the spaces to dance?

[hidden question 1] Who do you think would be the person(s) for me to talk with next? Could you help refer me to them?

[hidden question 2] How does COVID-19 (pandemic situation) change your dancing experience and social activities?

APPENDIX 3

UNIVERSITY OF WASHINGTON CONSENT FORM [TITLE OF ACTIVITY]

Researchers: [Xuting Yao (Nora), Master Candidate of Urban Planning, Department of Urban Design and Planning, +1 206 953 8859, Nora Yao, Faculty advisor: Dan Abramson]

24-hour emergency telephone number: +1 206 953 8859, Nora Yao

We are asking you to be in a research study. This form gives you information to help you decide whether or not to be in the study. Being in the study is voluntary. Please read this carefully. You may ask any questions about the study. Then you can decide whether or not you want to be in the study.

KEY INFORMATION ABOUT THIS STUDY

This section is required:

- *For studies initially approved by the UW IRB on or after 1/21/19, and*
- *When the consent document without this section and without the signature lines is **greater than 2,000 words** (approximately 5 pages, single-spaced, 1-inch margins).*

This section is optional for all other studies and consent materials.

The purpose of this section. *The revised Common Rule human subjects regulations require that subjects be given a **concise** and **focused** presentation of key study information before being given other information. The goal of this section is not simply to provide an abstract or executive summary of the rest of the consent form but to assist potential subjects with understanding the reasons **why one might or might not want to participate** in the research. When writing this section, think about what a reasonable person from the study population would want to know and consider the following questions:*

- *What are the main reasons a subject will want to join this study?*
- *What are the main reasons a subject will not want to join this study?*
- *What is the research question the study is trying to answer? Why is it relevant to the prospective subject?*
- *What aspects of research participation in this particular study are likely to be unfamiliar to a prospective subject, diverge from a subject's expectations, or require special attention?*
- *What information about the subject is being collected as part of this research?*
- *What are the types of activities that subjects will do in the research?*
- *What impact will participating in this research have on the subject outside of the research? For example, will it reduce options for standard treatments?*
- *How will the subject's experience in this study differ from treatment outside of the study?*

- *In what ways is this research novel?*

A comprehensive description of key information would likely include:

- *That consent is being sought for research and that participation is voluntary*
- *A brief summary of the purpose of the study*
- *Duration of participation*
- *The main things the study will require of the subject (for example, study procedures, tasks the subject will have to complete, activities the subject will have to avoid)*
- *The most likely potential benefits*
- *The risks of participating in the study that would be of most significance to the subject population.*
- *Appropriate alternative procedures or courses of treatment, if any, that might be advantageous to the potential subject*

*Information presented in this section may be repeated in subsequent sections of the form but does not have to be. For some studies, it might be possible to incorporate all required information from the sections below into this section, as long as the presentation of that information remains concise and focused. For example, if the study poses no or limited risk and those risks are described in this section, they **do not** have to be repeated in the RISKS, STRESS AND DISCOMFORT section below. However, studies with extensive risk profiles for example, may need to elaborate upon the risks in the sections below.*

For more explanation and model summary statements for different types of studies see the document [GUIDANCE: Key Information for Consent](#)

PURPOSE OF THE STUDY

The research is trying to study how a vernacular culture group (street dance community) has access to urban space in Seattle neighborhoods and if the Seattle built environment has supported to this healthy and collective social activities. The study is supposed to come up with a spatial inventory of this community and the evaluations of urban space via dancers' perspectives.

STUDY PROCEDURES

The study would involve survey as well as interviews. In the first phase, the participants are asked to complete an online or in-person survey. In phase 2, the researcher will contact those who have agreed with (in survey) developing an interview later on and conduct a deeper conversation. The research will derive the results from both surveys and interviews to construct a local narratives and space inventory of the street dancing community.

The survey might take 10-15 minutes to fill out. The interview might occupy 20-30 minutes. The extension of the interview might be applied only when the interviewee is permitted and the need of deeper conversation because of the explorations within the process.

The study started from late February and will hopefully end up in late May. During the time, the study will incorporate approximately 30 surveys and 15 interviews. The samples are those who is

above 18 and identify themselves as street dancers or street dance participants in Seattle area. The criteria of street dancer that could be referred is that - either have street dance experience more than 1 year or have spent more than 3 hours per week in street dance activities in the last three months. The criteria are not mandatory since there is lack of scholarship in definition so that the researcher generate them basing on own experience.

Specifically, the survey would touch upon the questions from the places you dance to identify informal activities, such as where you have visited for street dance activities, where you have spent the longest time on, which event is the most unforgettable, the engagement in informal activities/events, etc.

However, participant might be asked some personal and sensitive questions such as which event you like or dislike and why, how many informal/formal street dance events you have hold before and what types and where, etc.

As for the interview, the questions might be partly developed from the result of surveys. The questions would focus more on the what type of space/quality of space come first when you plan to hold a street dance event, who have been engaged in the scene/event besides dancers, what kind of space is more successful in holding what type of event, accessibility to public space, community events, etc.

The interview conversation might be more personalized basing on the play role and experience of the interviewee. Above all, subjects may refuse to answer any question or item in any test, inventory, questionnaire, or interview.

The data would be collected from survey chart, interview notes, and audio recording if permitted by the interviewee. They will be sustained by the researcher.

[Describe the procedures involved. Identify any procedures which are experimental. Use separate paragraphs to describe each procedure.

Include the commitment of time for each, the total amount of time involved, and how long the study will last.

As appropriate, specify size of samples to be taken and names and doses of substances to be given.

Describe questionnaires, surveys, and interviews and describe or provide examples of the most personal and sensitive questions you will ask.

State that subjects may refuse to answer any question or item in any test, inventory, questionnaire, or interview.

Include the use of medical, academic, or other records, photographs, audio, or visual recordings.

Add a study flow chart or table, if available.]

RISKS, STRESS, OR DISCOMFORT

[Include information on the psycho-social and physical risks, including side effects, stress, discomforts, breach of confidentiality, or the invasion of privacy that might result from each procedure.

Do not state that there are no risks or that risks “should be” minimal.

If appropriate, state how side effects will be handled and whom the subject should contact in the event of study-related injury, illness, or distress.

If drugs are used, state that there may be unanticipated side effects.

If investigational drugs are used, state that you will provide subjects with any information developed during the study that might affect their willingness to participate.

If you will make recordings (e.g. audio/visual) of subjects, and you will keep the recordings indefinitely, share them with other researchers, or use them in presentations or publications, explain whether subjects will be given an opportunity to review the recordings and delete any portions. Though this is not a requirement of the federal human subject regulations or the UW IRB, it may be appropriate for some studies.

If radiation exposure is involved, describe the risk using language recommended by the Radiation Safety Committee.]

ALTERNATIVES TO TAKING PART IN THIS STUDY

For studies involving interventions (educational, social, medical, or other) include descriptions of alternative procedures or standard care that are available if a subject chooses not to be in the study.

BENEFITS OF THE STUDY

The result of the study will help the society acknowledge and understand street dance, a vernacular legacy in urban context and its spatial expressions in Seattle neighborhoods. Also, the study would help future stakeholders, public sectors and community leaderships reevaluate and develop related community events and programs (e.g. city programs). The most importantly, the study would help the designer and urban scholars reevaluate and reconfigure the common space for similar vernacular activities and social groups.

As for the subjects, the research will raise the social awareness of the participants and the community in both academic field and urban context.

Describe the expected benefits to individual subjects and/or society. State if subjects will not benefit from being in this study.

SOURCE OF FUNDING

This section is required only if there is external funding for the research.

For device clinical trials, state the following: The researcher for this study [insert PI’s name] is receiving payment from the study sponsor [insert sponsor’s name] for the time spent [brief

description of PI responsibilities, such as “completing study-related duties outside of the surgical procedure”].

For all other research receiving external funding or other type of external support, state: The study team and/or the University of Washington is receiving [financial support, OR describe other type of support such as “the study drug”] from [insert sponsor’s name].

FINANCIAL INTEREST

This section is required when any investigator (as defined by UW policy GIM 10) has a Financial Conflict of Interest as defined by UW policy GIM 10. If no one has a Financial Conflict of Interest, this section should be omitted.

[Investigator name] has a financial or other relationship with [company name]. The University of Washington (UW) developed a Conflict Management Plan to reduce the possible effects of this relationship on your safety or welfare.

CONFIDENTIALITY OF RESEARCH INFORMATION

*State whether data will be confidential (linked to identifiers) or anonymous (no links). If you think it is important for your specific study to eventually destroy identifiers (or links to identifiers), state something like, “The link between your identifiers and the research data will be destroyed after the records retention period required by state and/or federal law.” State who or what other agencies (sponsors, other researchers, etc.) will have access to identifiable data. Do not state that research data will not be released to subjects, unless you have a contractual obligation with a sponsor or other group to prevent release of data. However, it is acceptable to state that there are no plans to release the data to subjects, or to not mention this issue at all. **Do not make statements to the effect that only the research team will have access to the data.***

Describe any limits to confidentiality (for example if study procedures may elicit information about child abuse, elder abuse, or harm to self or others). You might state:

All of the information you provide will be confidential. However, if we learn that you intend to harm yourself or others, we must report that to the authorities .

For all studies in which links between subjects' identities and the data will be kept, add:

Government or university staff sometimes review studies such as this one to make sure they are being done safely and legally. If a review of this study takes place, your records may be examined. The reviewers will protect your privacy. The study records will not be used to put you at legal risk of harm.

For drug and medical device studies regulated by the U.S. Food and Drug Administration, add: The U.S. Food and Drug Administration (FDA) reserves the right to review study data that may contain identifying information.

For studies that are required to be listed in the federal clinical trials registry at www.clinicaltrials.gov, federal law requires that the following statement be included, without any revision: A description of this clinical trial will be available on <http://www.clinicaltrials.gov>, as required by U.S. Law. This Web site will not include information that can identify you. At most, the Web site will include a summary of the results. You can search this Web site at any time.

If your research involves the use of clinical services, items, or tests through UW Medicine, UW Physicians (UWP), or the Seattle Cancer Care Alliance (SCCA), (this includes most uses of the ITHS Research Units (Adult Translational Research Unit; Pediatric Clinical Research Center; Dental Clinical Research Center) state: Your participation in this study will be noted in your [insert appropriate name: UW medical record; UW dental record; Seattle Children's medical record].

If applicable, state that a copy of the consent form will be placed in the subject's medical, educational, personnel, or other record. *Note to study teams: If the subject has signed a non-English version of the consent form, UW Medicine policy requires you to upload a copy of the unsigned English version **in addition to** the signed translated version.*

If you have or are obtaining a federal Certificate of Confidentiality, for a study conducted within the United States, insert the following language:

We have a Certificate of Confidentiality from the federal [**insert the name of the institution that issued the Certificate, such as the National Institutes of Health**]. This helps us protect your privacy. The Certificate means that we do not have to give out information, documents, or samples that could identify you even if we are asked to by a court of law. We will use the Certificate to resist any demands for identifying information.

We can't use the Certificate to withhold your research information if you give your written consent to give it to an insurer, employer, or other person. Also, you or a member of your family can share information about yourself or your part in this research if you wish.

There are some limits to this protection. We will voluntarily provide the information to:

- a member of the federal government who needs it in order to audit or evaluate the research;
- individuals at the institution(s) conducting the research, the funding agency, and other groups involved in the research, if they need the information to make sure the research is being done correctly;
- the federal Food and Drug Administration (FDA), if required by the FDA;
- individuals who want to conduct secondary research if allowed by federal regulations and according to your consent for future research use as described in this form;
- **[Insert or modify as appropriate]** authorities, if we learn of child abuse, elder abuse, or the intent to harm yourself or others.

The Certificate expires when the [insert NIH or CDC] funding for this study ends. Currently this is [insert date*]. Any data collected after expiration is not protected as described above. Data collected prior to expiration will continue to be protected.

**The date should be the expiration of the funding being provided by NIH or CDC. If there is more than one federal funding source providing a Certificate, pick the expiration date furthest out. Example – Two NIH grants, one expiring 6/1/2021 and the other 7/1/2023. Use 7/1/2023 for the date.*

If you are obtaining a federal Certificate of Confidentiality for an international study, instead insert the following language:

We have a Certificate of Confidentiality from the United States [**insert the name of the institution that issued the Certificate, such as the National Institutes of Health**]. These protections only apply to data held in the United States.

This helps up protect your privacy. The certificate means that we do not have to give out information, documents, or samples that could identify you even if we are asked to by a court of law in the United States. We will use the Certificate to resist any demands for identifying information.

We can't use the Certificate to withhold your research information if you give your written consent to give it to an insurer, employer, or other person. Also, you or a member of your family can share information about yourself or your part in this research if you wish.

There are some limits to this protection. We will voluntarily provide the information to:

- a member of the United States government who needs it in order to audit or evaluate the research;
- individuals at the institution(s) conducting the research, the funding agency, and other groups involved in the research, if they need the information to make sure the research is being done correctly;
- individuals who want to conduct secondary research if allowed by federal regulations and according to your consent for future research use as described in this form;
- to relevant authorities as required by other Federal, State, or local laws.

The Certificate expires when the [insert NIH or CDC] funding for this study ends. Currently this is [insert date*]. Any data collected after expiration is not protected as described above. Data collected prior to expiration will continue to be protected.

**The date should be the expiration of the funding being provided by NIH or CDC. If there is more than one federal funding source providing a Certificate, pick the expiration date furthest out. Example – Two NIH grants, one expiring 6/1/2021 and the other 7/1/2023. Use 7/1/2023 for the date.*

USE OF INFORMATION AND SPECIMENS

SECTIONS BELOW WITH ASTERISKS (***) ARE REQUIRED FOR STUDIES APPROVED ON OR AFTER JANUARY 21, 2019. OPTIONAL FOR ALL OTHER STUDIES:

Commercial Profit

****Consider whether biospecimens collected for this study may ever be used for commercial profit. Consider all sources of profit – this study as well as any future potential uses, for example if the specimens will be added to a repository and used by other entities. If biospecimens (whether identifiable or deidentified) may be used for commercial profit, insert the following, or similar, language:*

The specimens we collect as part of this research may be used for commercial profit. [Choose one as appropriate: There is no plan to share this profit with you **OR** there is a plan to share this profit with you.]

Genetic Sequencing

****If the research involves biospecimens, describe whether the research will (if known) or might include whole genome sequencing (i.e., sequencing of a human germline or somatic specimen with the intent to generate the genome or exome sequence of that specimen).*

Returning Results to You

****If the study will produce any clinically relevant research results, describe whether these results will be given to the subjects, and if so, under what conditions. Describe whether and how subjects can opt out of receiving results.*

Using Your Data in Future Research

****If you or others will never use information and specimens from this study for future research (this applies to very few studies), insert the following, or similar, language:*

The information and/or biospecimens collected as part of this research will not be used or distributed for future research studies.

****If it is possible that information and/or specimens from this study will be used for future research (this applies to most studies), insert the following, or similar, language:*

The information and/or specimens that we obtain from you for this study might be used for future studies. We may remove anything that might identify you from the information and specimens. If we do so, that information and specimens may then be used for future research studies or given to another investigator without getting additional permission from you. It is also

possible that in the future we may want to use or share study information that might identify you. If we do, a review board will decide whether or not we need to get additional permission from you.

If there are plans to store or share data and/or specimens for future research, for example the data will be submitted to a repository, describe those plans here, including whether or not the data will be shared with identifying information and the purposes for which the data and/or specimens will be used.

GENOMIC DATA SHARING

If genomic data will be submitted to NIH designated repositories, the consent form must explain that genomic, phenotypic, and other relevant study data (such as information about a medical condition) may be used for future research and broad sharing. It must also describe the circumstances under which the information will be shared, risks and benefits associated with broad sharing of the information, whether results will be returned to participants and whether the data can be withdrawn. HSD recommends inclusion of the template language below which can be modified as appropriate.

Note: this template language is designed to obtain broad consent for future uses and sharing of genomic and phenotypic data. However, sometimes tiered or specific consent approaches may be more appropriate. For example, the consent could limit use of data to the study of specific diseases or conditions.

The National Institutes of Health (NIH) has developed data (information) banks that collect study data. The NIH will store your de-identified information in these data banks for other researchers to use in future studies on any topic. The researchers could be from government, academic, or commercial institutions.

[Include this language if data will be stored in an unrestricted access database] The information from this study will be stored in a public unrestricted data bank that anyone can use. This public information will not include your name or other information that could identify you. It is possible that your genomic information could be used to identify you when combined with information from other public sources, but we believe this is unlikely to happen.

[Include if participants will not receive results] You will not receive any results from allowing your data to be placed in the NIH data banks.

[Include if data can be withdrawn] You can withdraw your consent any time you don't want your data in the NIH data banks. There will be no consequences for withdrawing consent. However, data that has already been sent to researchers cannot be retrieved.

[Include if data cannot be withdrawn] You will not be able to withdraw your information after it has been submitted to the NIH data banks.

[If applicable] There is a risk that others will be able to trace this information back to you or close biological relatives. The current risk of this happening is very small, but may grow in the future as new technologies are developed. *[If applicable]* If this should happen, someone might

use this information to learn something about your health or genetic heritage. If linked to a medical condition and inappropriately shared with someone, it could affect your ability to get or keep some kinds of insurance. *[If applicable]* There is a possibility that this information could affect family members because certain conditions and traits run in families and are inherited through genes. This could hurt family or other relationships. *[If applicable]* There is a risk that your information could become known to the public, employers, or law enforcement agencies. The information may be used to enforce negative stereotypes.

There may also be other risks that are not yet known.

[Include this language if participants will be given the option of receiving results]

In general, you will not receive any individual results from future research conducted with information placed in the NIH data banks, but in rare circumstances researchers may find something that may be of medical importance. If this happens, do you want to receive these results?

Yes

No

REQUIREMENTS ABOUT YOUR RESEARCH DECISION

[This section is required by federal policy ONLY for research that will collect fetal tissue donated from elective abortions. Any wording changes may not be approvable by the IRB.]

We will obtain your consent to donate fetal tissue only after you have already provided written consent to have an abortion. Your research consent will not be obtained by the same person who obtained your abortion consent. Being in this research will not affect the method used for your abortion.

No payment, other financial benefits, gifts, or incentives can be provided to you for having an abortion or for donating the tissue for research.

OTHER INFORMATION

You may refuse to participate and you are free to withdraw from this study at any time without penalty or loss of benefits to which you are otherwise entitled.

Include a description of inducements (money, service, course credit) subjects may receive for participation. When the inducement will include money being paid to a subject, consider the following:

- *Social Security number. The University strongly encourages researchers to request Social Security numbers for all research subject payments made in the United States regardless of the amount. When Social Security numbers will be collected, the researcher should consider whether it is appropriate for the specific subject population to include this information in the consent form because it might influence their decision about*

whether to participate. For guidance about the Social Security requirement see <https://finance.uw.edu/ps/how-pay/research-subjects> or contact the Global Services team within UW Procurement Services at revfund@uw.edu.

- If it is possible or likely that a subject will earn \$600 or more in subject payments during the calendar year, the researcher and the IRB should consider whether it is appropriate to include in the consent form a statement that the University is required to report subject payments of \$600 or more as miscellaneous income to the IRS.

Indicate what costs subjects may immediately or ultimately have to bear.

RESEARCH-RELATED INJURY

FOR ALL STUDIES

Add one of the following statements, or combine the language of both, as appropriate for the study:

If you think you have been harmed from being in this research, contact [INSERT NAMES AND CONTACT INFORMATION].

OR

If you think you have a medical problem or illness related to this research, contact [INSERT NAMES AND CONTACT INFORMATION] right away. He/She/They will treat you or refer you for treatment.

STUDIES INVOLVING MORE THAN MINIMAL RISK

Studies vary widely with regard to types of risks, and the magnitude and probability of risk.

Therefore you are free to develop your own language except where specified below, as long as the federal requirements (the bullet points) are addressed. **Regulations do not allow a waiver of**

this requirement or any parts of it, even when the only risks are non-physical risks that might arise (for example, from a breach of confidentiality).

- *Inform subjects about whom to contact if they experience a research-related injury or adverse event. Specify the hours when the contact person(s) is available, and whether they will reach a person or will need to leave a voice mail message.*

Example: “It is important that you promptly tell the researchers if you believe that you have been injured because of taking part in this study. You can tell the researcher in person or call him/her at the number(s) listed at the top of this form. This number is monitored 24 hours a day.”

Example: For studies involving no physical risk, the statement above could be made more appropriate if you replace the word “injured” with “harmed”.

Example: For studies in the United States that might be associated with a life-threatening problem, this should generally include something like, “For a life-threatening problem, call 911 right away or seek help immediately. Contact [insert names and contact information] when the medical emergency is over or as soon as you can. For all other problems: contact [insert names and contact information] right away. He/she/they will treat you or refer you for treatment.”

- *Inform subjects about whether any medical treatment is available if an injury occurs and, if so, what it consists of, or where further information can be obtained.*

Example: For UW studies occurring in Seattle and that involve physical risks, you might state: “If you are injured as a result of being in this study, necessary medical treatment will be offered at a UW Medicine facility.”

Example: For studies in another country that involve physical risks, you might describe what treatment is available through the national health program, or at the research facility, such as, “If you are injured from being in this study, medical care is available to you at [insert name and location].”

If you believe there is no chance for a medical research-related injury: State something like, “If you have questions, complaints or concerns about this study, you can contact [insert name] at [insert contact information such as phone number, location, or email address].”

- *Inform subjects about whether any compensation is available.*

*For UW studies involving medical risks, this language is **REQUIRED**:* “The costs of the treatment may be billed to you or your health insurance [for international studies, refer to national health insurance or health service or program] just like other medical costs, or it may be covered by the UW’s discretionary Human Subjects Assistance Program (HSAP), depending on a number of factors. The researcher may request HSAP coverage by following established procedures. If you wish to request HSAP coverage yourself, contact the researcher or the UW Human Subjects Division at hsdinfo@uw.edu or 206-543-0098. You may also call collect to the UW Human Subjects Division at 206-221-5940 if you do not otherwise have access to a telephone. Ask the researcher if you would like information about the limits and conditions of the HSAP. The UW does not normally provide any other form of compensation for injury. However, the law may allow you to seek payment for injury-related expenses if they are caused by malpractice or the fault of the researchers. You do not waive any right to seek payment by signing this consent form. *[If appropriate, also add these two sentences]* We will bill your health insurance

for treating problems that result from your *[insert name of disease or underlying condition]* or from standard clinical care. If you have no health insurance or your insurance refuses to pay, we will bill you. ”

For UW studies involving no medical risks, this language is **REQUIRED**: “The UW does not normally provide compensation for harm except through its discretionary program for medical injury. However, the law may allow you to seek other compensation if the harm is the fault of the researchers. You do not waive any right to seek payment by signing this consent form.”

For non-UW studies: *Insert the compensation language required or recommended by your institution. HSD and the UW IRB will not review or modify the language for accuracy or completeness of this language. However, the language must include a statement like, “You do not waive any right to seek payment by signing this consent form.”*

Printed name of study staff obtaining consent* Signature* Date*

*[*Required for studies involving more than minimal risk]*

Subject’s statement

This study has been explained to me. I volunteer to take part in this research. I have had a chance to ask questions. If I have questions later about the research, or if I have been harmed by participating in this study, I can contact one of the researchers listed on the first page of this consent form. If I have questions about my rights as a research subject, I can call the Human Subjects Division at (206) 543-0098 or call collect at (206) 221-5940. **[If relevant, add: I give permission to the researchers to use my medical records as described in this consent form.]** I will receive a copy of this consent form.

Printed name of subject Signature of subject Date

When subject is a minor:

Printed name of parent Signature of parent Date

When subject is not able to provide informed consent:

Printed name of representative

Signature of representative

Date

Relationship of representative to subject

Copies to: Researcher

 Subject

 Subject's Medical Record (if applicable)

APPENDIX 4

DETERMINATION OF EXEMPT STATUS

April 23, 2020

Dear Xuting Yao:

On 4/23/2020, the University of Washington Human Subjects Division (HSD) reviewed the following application:

Type of Review:	Initial Study
Title of Study:	Let the street dance back into the street - explore a danceable urban environment support health, community awareness, and a vernacular legacy – case study in Seattle
Investigator:	Xuting Yao
IRB ID:	STUDY00009761
Funding:	None

Exempt Status

HSD determined that your proposed activity is human subjects research that qualifies for exempt status (Category 2).

- NOTE: While IRB approval for this project has been granted, the University is requiring a temporary halt of some research activities that involve in-person interaction with participants. This temporary halt is effective March 23rd through at least May 1st, 2020 and may be extended further. For additional information about the halt and the current effective date, see the HSD website: <https://www.washington.edu/research/hsd/covid-19/>.
- This determination is valid for the duration of your research.
- Depending on the nature of your study, you may need to obtain other approvals or permissions to conduct your research. For example, you might need to apply for access to data or specimens (e.g., to obtain UW student data). Or, you might need to obtain permission from facilities managers to approach possible subjects or conduct research procedures in the facilities (e.g., Seattle School District; the Harborview Emergency Department).

If you consider changes to the activities in the future and know that the changes will require IRB review (or you are not certain), you may request a review or new determination by submitting a Modification to this application. For information about what changes require a Modification, refer to the [GUIDANCE: Exempt Research](#).

Thank you for your commitment to ethical and responsible research. We wish you great success!

Sincerely,

Dana Gold, MA
IRB Administrator, Committee D
Email: deg4@uw.edu
Phone: 206.543.5602