

# 2009 Report on International Exchanges

(based on 2008)

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## CONTENTS

### **Chapter 1 \_ Overview**

1. Objective of the Survey
2. Survey Approach

### **Chapter 2 \_ Outcomes of International Exchanges**

1. Overview of International Exchanges
2. International Exchange Activities by Genre
3. International Exchange Activities by Continent and Country
4. Participation in Domestic and Overseas Festivals

# Overview

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## 1. Objective of the Survey

Public support has played a large role in the activation of the international exchanges in the performing arts sector. However, to date no detailed analysis of the current state of international exchanges in this sector has been conducted. Rather than general information that can be applied across the board, the focus has been on partial information gleaned from the materials publishing by related organizations. In this regard, there has been a growing recognition of the need to analyze the actual state of international exchanges on a regular basis.

Commenced in 2007, the survey of <2009 Report on International Exchanges in 2008> has become a key source material with which to annually assess the current state of international exchanges between Korean and international performing arts organizations and establish the necessary policies.

## 2. Survey Approach

The scope of the survey is limited to the current state of domestic performing arts organizations in overseas markets and the current state of international performing arts organizations within the Korean market. Domestic performing arts organizations include the private organizations that have entered international markets with the help of subsidies from the government and public bodies, and the national and public organizations that have done so based on their own self-generated budgets. International performing arts organizations include the current state of the recommendations made by the Korea Media Rating Board<sup>1</sup> regarding foreign performances in Korea, current state of international performances invited by local venues and to take part in festivals organized by local governments, and the current state of performances organized by local culture & arts centers.

The survey method involved collection and reorganization of existing materials. Existing materials included the materials managed by the major domestic bodies and organizations, performing arts related web sites, and media reports. Meanwhile, the statistical analysis was used to measure the current state of performances by genre, month, and continent. However, such an analysis proved difficult in cases where these organizations did not conserve the necessary materials. There was also a marked absence of materials collected in the case of small and medium-sized private organizations which did not receive any public support.

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<sup>1</sup> The Korea Media Rating Board(KMRB) is a ratings organization. They rate movies, videos, stage performances, and phonograms.

# Outcomes of International Exchanges

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## 1. Overview of International Exchanges

### *Slight Decrease in Domestic Organizations Performing Abroad, Slight Increase in International Organizations Performing in Korea*

The survey of the actual economic conditions of the overall performing arts sector during the first half of 2011 showed that while performing arts organizations enjoyed an upswing when compared with the previous year, performing arts facilities and performing arts production companies suffered a downturn. Viewed from the standpoint of individual sectors, 55.6% of respondents associated with performing arts production companies answered that the results of the first half of 2011 had failed to match those recorded during the same period of the previous year (first half of 2010). Furthermore, 75% of those involved in small-scale production companies answered that the results for the first half of 2011 marked a downturn from the previous year. The difficulties currently experienced by production companies are further evidenced by the fact that none of the respondents believed that economic conditions had improved. 60% of performance venues in the Daehak-ro area reported that economic conditions took a turn for the worse in the first half of 2011. On the other hand, performing arts organizations by and large reported improved results during the first half of 2011 (43.9%). In particular, 62.5% of theater companies recorded improvements during the first half of 2011.

## 2. International Exchange Activities by Genre

### *High Level of Activity amongst Korean Traditional Arts Organizations and International Music Organizations*

The most popular genre in terms of the activities conducted by domestic performing arts organizations abroad was that of traditional arts, with 166 works performed by 74 Korean organizations. This amounted to 40.2% of all performances by Korean performing arts organizations staged abroad. The theater field saw 43 organizations conduct 109 performances abroad, a total that accounted for 26.4% of all such performances. Meanwhile, 40 dance companies accounted for 15.7% of this total, with 65 performances being conducted abroad. On the other hand, 463 international music organizations conducted 918 performances in Korea, a total that amounted to 67.9% of all international performances in Korea.

Table 2-1 International Exchange Activities by Genre

Classification	Domestic → Overseas				Overseas → Domestic			
	Number of Organizations	Number of Performances	Ratio of Overall Performances (%)	Average Number of Performances by Organization	Number of Organizations	Number of Performances	Ratio of Overall Performances (%)	Average Number of Performances by Organization
Overall	201	413	100	2.05	767	1,352	100	1.76
Theater	43	109	26.4	2.53	166	244	18.0	1.47
Dance	40	65	15.7	1.63	138	190	14.1	1.38
Music	35	61	14.8	1.74	463	918	67.9	1.98
Traditional Arts	74	166	40.2	2.24	-	-	-	-
Multi-Genre	9	12	2.9	1.33	-	-	-	-

Figure 2-1 Number of Performances by Genre

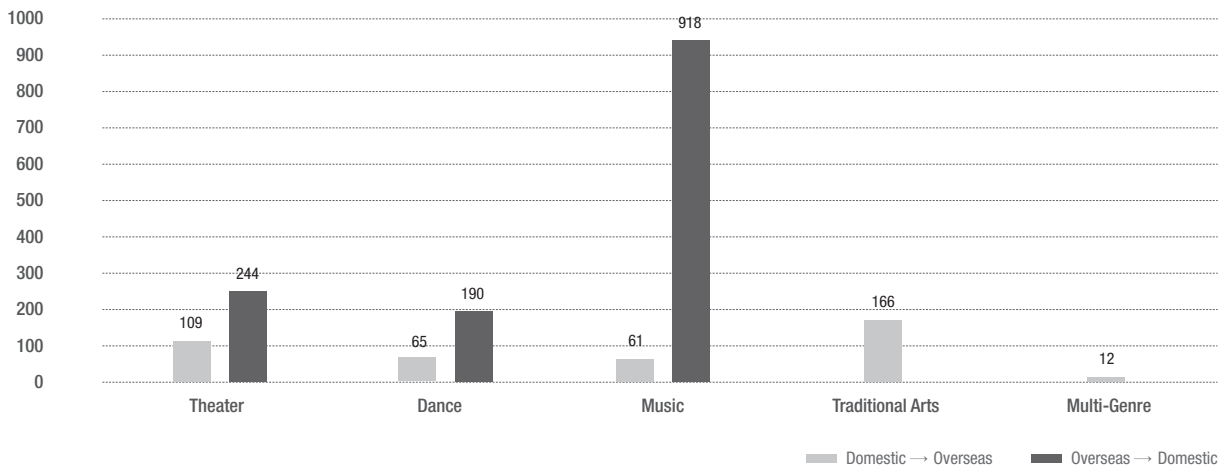
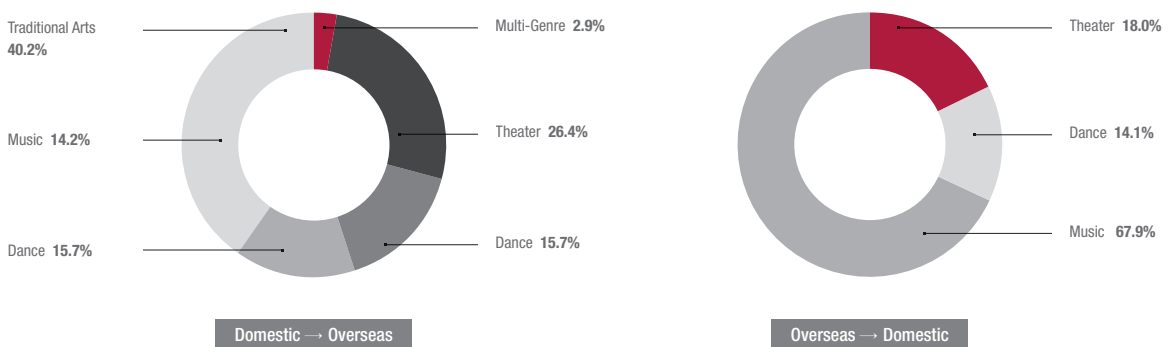


Figure 2-2 Ratio of International Exchange Activities by Genre



### 3. International Exchange Activities by Continent and Country

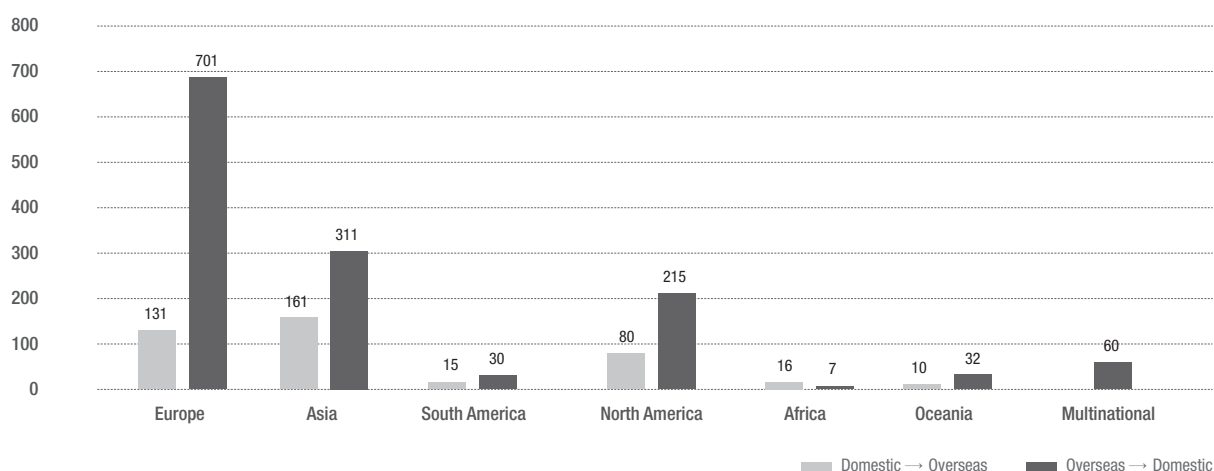
#### *Active Exchanges with Asia and Europe*

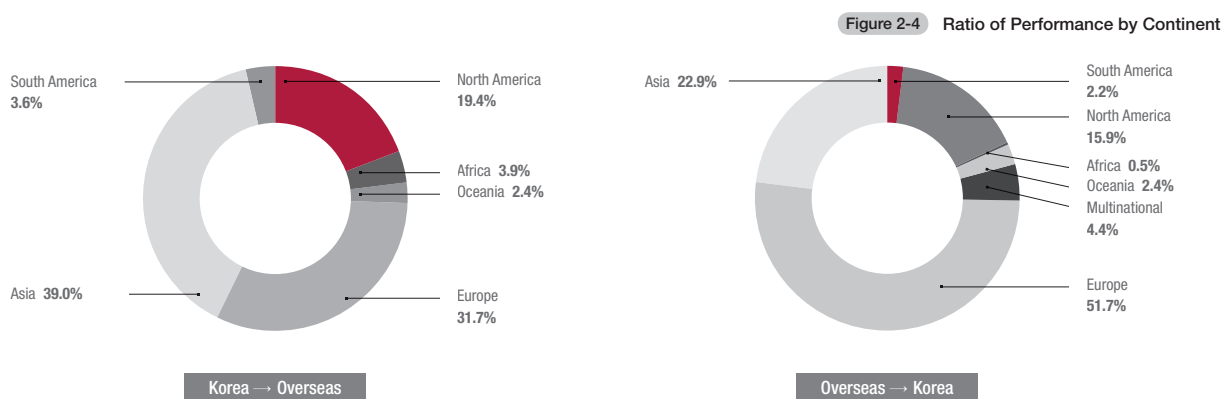
A look at the state of international exchanges by continent reveals brisk exchanges with Asia and Europe. All in all 39% of domestic performing arts organizations had active exchanges within Asia (28 countries, 96 organizations and 161 instances). The next biggest total was recorded in conjunction with Europe, where 31.7% of organizations were active (23 countries, 70 organizations, and 131 instances). Meanwhile, 360 organizations from 31 European countries staged 701 performances in Korea. This marked the most active area in terms of exchanges. This was followed by Asian organizations (20 countries, 205 organizations, 311 cases) which accounted for 22.9% of the overall total.

Table 2-2 International Exchange Activities by Continent

Classification	Domestic → Overseas					Overseas → Domestic				
	Number of Countries	Number of Organizations	Number of Performances	Average Number of Performances by Organization	Ratio of Overall Performances (%)	Number of Countries	Number of Organizations	Number of Performances	Average Number of Performances by Organization	Ratio of Overall Performances (%)
Overall	72	246	413	1.68	100	73	769	1,356	1.76	100
Europe	23	79	131	1.66	31.7	31	360	701	1.95	51.7
Asia	28	96	161	1.68	39.0	20	205	311	1.52	22.9
South America	5	9	15	1.67	3.6	8	24	30	1.25	2.2
North America	7	46	80	1.74	19.4	6	128	215	1.68	15.9
Africa	8	8	16	2	3.9	6	7	7	1	0.5
Oceania	1	8	10	1.25	2.4	1	16	32	2	2.4
Multinational	-	-	-	-	-	1	29	60	2.07	4.4

Figure 2-3 Number of Performances by Continent





The most popular regions for domestic performing arts organizations engaged in the theater and traditional arts sectors in terms of international exchanges were Asia, Europe and North America. Meanwhile, the order was that of Europe, North America and Asia in the case of overseas performances by domestic dance organizations. In the case of music, the most active exchanges were with Asia, followed by Europe and North America

**Table 2-3 ( Korea → Overseas ) International Exchange Activities by Genre and Continent**

Classification	Korea → Overseas									
	Theater		Dance		Music		Traditional Art		Multi-Genre	
	Number of Organizations	Number of Performances	Number of Organizations	Number of Performances	Number of Organizations	Number of Performances	Number of Organizations	Number of Performances	Number of Organizations	Number of Performances
<b>Overall</b>	60	109	43	65	39	61	93	166	11	12
<b>Europe</b>	20	36	16	28	12	17	26	45	5	5
<b>Asia</b>	28	55	12	14	16	23	35	63	5	6
<b>South America</b>	0	0	3	7	3	3	3	5	0	0
<b>North America</b>	6	11	11	15	7	17	21	36	1	1
<b>Africa</b>	1	1	1	1	0	0	6	14	0	0
<b>Oceania</b>	5	6	0	0	1	1	2	3	0	0

Note: The numbers of organizations and performances for each continent were calculated in an overlapping manner

In the case of theater, dance, and music, the three most common regions in terms of international performing arts organizations active in Korea were Europe, Asia and North America.

Table 2-4 (Korea → Overseas) International Exchange Activities by Genre and Continent

Classification	Overseas → Korea					
	Theater		Dance		Music	
	Number of Organizations	Number of Performances	Number of Organizations	Number of Performances	Number of Organizations	Number of Performances
Overall	166	244	138	190	465	922
Europe	66	105	67	95	227	501
Asia	61	80	33	42	111	189
South America	6	6	8	11	10	13
North America	18	25	24	29	86	161
Africa	1	1	2	2	4	4
Oceania	8	16	1	1	7	15
Multi-National	6	11	3	10	20	39

Note: The numbers of organizations and performances for each continent were calculated in an overlapping manner

## 4. Participation in Domestic and Overseas Festivals

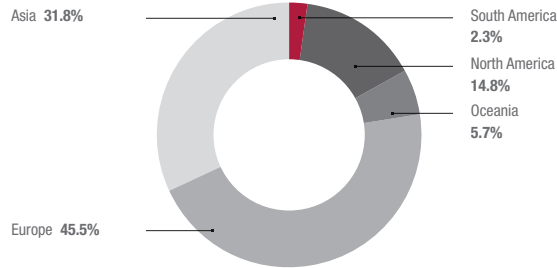
### *Active Participation in European Festivals*

82 Korean performing arts organizations participated took part in 57 overseas festivals in 2008, with 88 performances held altogether. European festivals accounted for 45.5% of all performances (35 Korean performing arts organizations participated in 19 European festivals, with 40 performances staged altogether).

Table 2-5 (Korea → Overseas) Participation in Overseas Festivals by Continent

Continent	Number of Organizations	Number of Organizations	Number of Performances	Ratio of Overall Performances
Overall	57	82	88	100
Europe	19	35	40	45.5
Asia	23	28	28	31.8
South America	1	2	2	2.3
North America	10	12	13	14.8
Oceania	4	5	5	5.7

Figure 2-5 (Korea → Overseas) Participation in Overseas Festivals by Continent

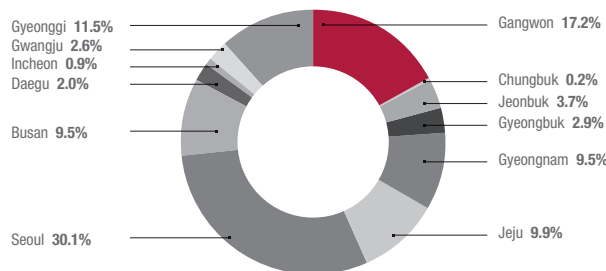


391 international performing arts organizations participated in 52 Korean festivals in 2008. In this regard, Seoul was the most active region, with 126 organizations conducting 165 performances. This accounted for 30.1% of all such performances staged in Korea.

Table 2-6 (Korea → Overseas) Participation of International Performing Arts Organizations in Korean Festivals by Region and Genre

Classification	Theater		Dance		Music		Multi-Genre		Total	
	Number of Organizations	Number of Performances	Number of Organizations	Number of Performances	Number of Organizations	Number of Performances	Number of Organizations	Number of Performances	Number of Organizations	Number of Performances
Overall	120	153	86	88	142	252	43	54	391	547
Seoul	9	12	62	62	24	54	31	37	126	165
Busan	8	8	11	13	18	31	0	0	37	52
Daegu	-1	1	5	5	5	5	0	0	11	11
Incheon	0	0	0	0	5	5	0	0	5	5
Gwangju	5	5	0	0	9	9	0	0	14	14
Gyeonggi	37	47	8	8	3	3	4	5	52	63
Gangwon	25	42	0	0	22	52	0	0	47	94
Chungbuk	0	0	0	0	1	1	0	0	1	1
Jeonbuk	0	0	0	0	20	20	0	0	20	20
Gyeongbuk	4	4	0	0	0	0	8	12	14	16
Gyeongnam	31	34	0	0	18	18	0	0	49	52
Jeju	0	0	0	0	17	17	0	0	17	54

Figure 2-6 (Korea → Overseas) Participation of International Performing Arts Organizations in Korean Festivals by Region





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## 2009 Report on International Exchanges (based on 2008)

### Korea Arts Management Service

The Korea Arts Management Service (KAMS), established in January 2006, is a branch organization of the Ministry of Culture, Sports and Tourism, Republic of Korea. KAMS offers multifaceted assistance in international exchanges, human resources training, research, and consultancy for arts groups and art organizations in order to promote more effective arts management in Korea.  
<http://eng.gokams.or.kr>

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#### Researchers

Chan Doo KIM (Korea Arts Management Service, Director of Planning Dept.)

Pyoungki PARK (Korea Arts Management Service, Manager)

Geneuk LIM (Korea Arts Management Service)

Joo Hee JEON (Korea Arts Management Service)

Soo Lyun PARK (Research Assistant)

Go-im LEE (Research Assistant)

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