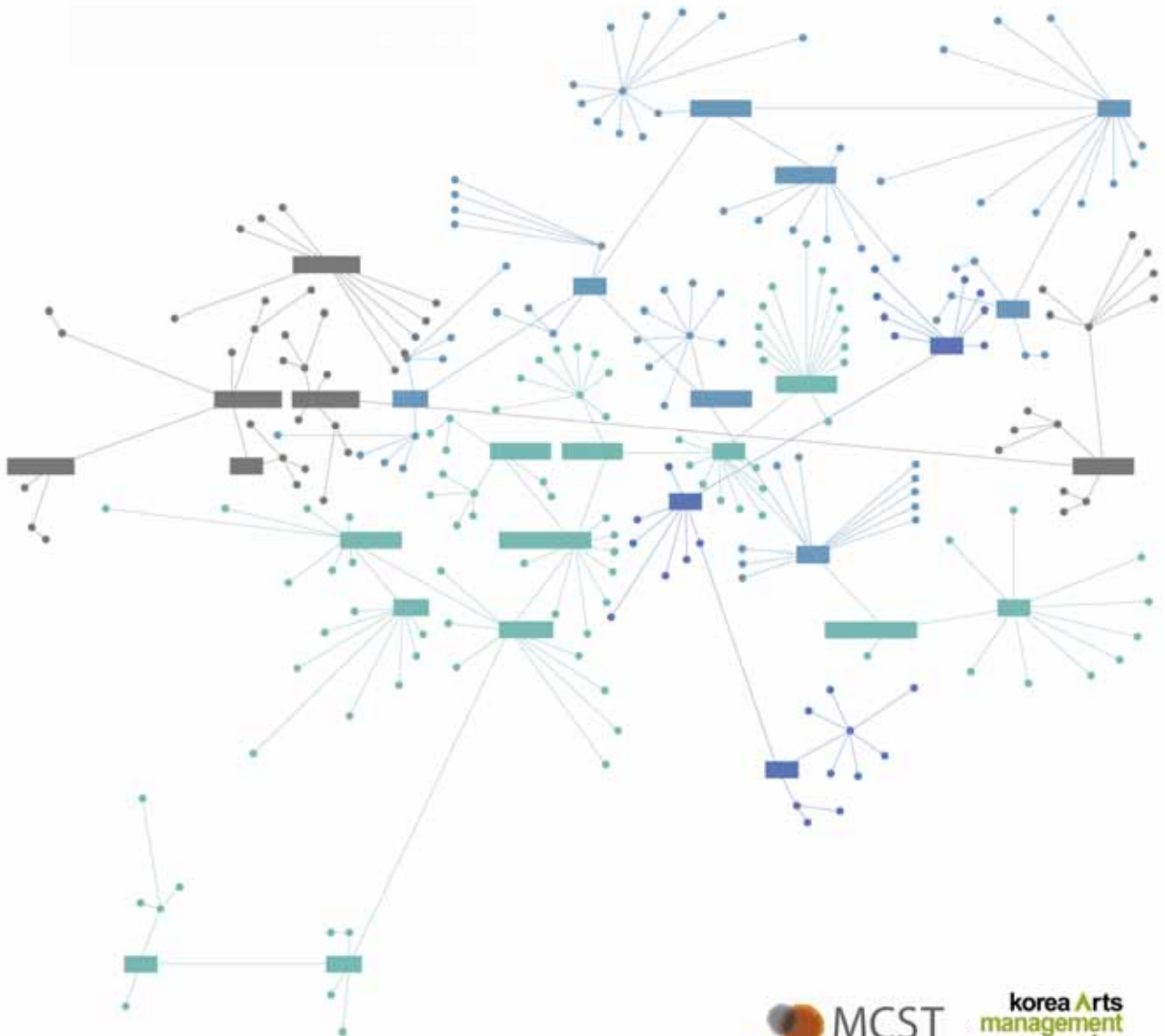

2011

Report on International Exchange in 2010



2011 Report on International Exchange in 2010

Korea Arts Management Service, since 2007, annually survey and report the status of international exchange of Korea with countries abroad. The baseline of this survey is the exchanges in 2010, and the range of the survey is performing arts such as theatre, dance, music, and Korean traditional arts. The international exchange activities for survey are limited to the actual performance of the works rather than the interactions among people and workshops.

1. Backgrounds and Purpose

- This report on international exchange of performing arts has been released every year since 2007 to understand how vibrant it is. The domestic and overseas activities for the exchange are summed up herein, along with relevant statistics.
- This 2011 report (based on the activities in 2010) surveyed international exchange concerning various genres of performing arts to draw a comprehensive picture thereof. Therefore, it is believed to provide the comprehensive pictures of arts organizations' activities, domestic and overseas, pertaining to the exchange.

2. Subjects and Scope of Report

Category		Details
Subject	Outbound	<ul style="list-style-type: none"> - State-/locality-run companies of performing arts that have performed overseas - Private performers that have performed overseas through public funding - Private performers that have performed overseas upon arrangement by domestic or overseas agency
	Inbound	<ul style="list-style-type: none"> - Foreign companies of performing arts performing such genres as recommended by the Korea Media Rating Board for performance thereby - Foreign performers that have participated in performing arts festivals - Foreign performers that have performed at state-/locality-run or major private arts facilities
Scope	Theatre:	Theatrical, musical and children's pieces of performing arts, mime, and non-verbal performances
	Dance:	Classical ballet, contemporary dance, and B-boying
	Music:	Orchestral music, chamber music, jazz, ensemble, and other genres of Western music
	Traditional arts:	Traditional dance (folk and royal dances, etc.), traditional music (folk, Buddhist and recreational music), traditional theatre (<i>madanggeuk</i> , etc.), etc.
	Others:	Total theater, Multi-genre shows, etc.

3. Major findings of report

- Major findings: The major findings herein are the summaries of the outbound activities by Korean performers, and inbound activities by foreign performers. The phase-by-phase information contained herein

offers how and which activities were conducted in which genre for international exchange. This report also provides an in-depth look into the activities classified by genre, year, continent, and country. Especially, aware of the fact that participation in international exchange is usually conducted through festivals, a separate tallying was conducted on the organizations that had participated therein.

- Additional information:
 - Size of funding by each sponsor for the exchange, and distribution thereof among genres
 - Standings of domestic and foreign companies of performing arts based on their activities
 - Standings of venues and festivals where performers mainly performed at, based on the number of shows they performed

I. Overview

In terms of the international exchange in 2010, Korean performers carried out 715 outbound shows and overseas performers performed 1,608 inbound works. The figures indicate more vibrant activities, compared with those in 2009. The increasing trend has probably stemmed from the rejuvenation of the exchange that dramatically slumped during the swine flu-affected 2009.

[Table I-1] Inbound and Outbound Activities for International Exchange in 2010

Category	Outbound	Inbound
No. of performers	274	874
No. of shows	715	1,608
Average number of shows per performer	2.61	1.84

Looking into genre-wise overseas shows by Korean performers, 113 Korean companies of traditional arts played most with 260 shows. With regard to overseas performers, music organizations amounted to 619 in number, performing most, or 1,191 shows in Korea.

Table I-2. Genre-wise Inbound and Outbound Activities for International Exchange in 2010

Genre	Outbound		Inbound	
	No. of performers	No. of shows	No. of performers	No. of shows
Total	274	715	874	1,608
Theatre	38	111	150	245
Dance	48	139	100	158
Music	74	204	619	1,191
Traditional arts	113	260	-	-
Others	1	1	5	14

* The genre of traditional arts applies only to the category of outbound.

Table I-3. Continent-wise Inbound and Outbound Activities for International Exchange in 2010

Continent	Outbound			Inbound		
	No. of nations	No. of performers	No. of shows	No. of nations	No. of performers	No. of shows
Total	87	469	715	77	874	1,608
Europe	28	194	270	34	432	843
Asia	25	154	235	20	213	352
South America	14	25	41	12	33	62
North America	2	65	137	2	132	250
Africa	16	22	22	7	9	13
Oceania	2	9	10	2	18	34
Multinational	-	-	-	-	37	54

Table I-4. Korean Locality-wise Inbound Activities for International Exchange in 2010

Provinces and Cities	Inbound		
	No. of performers ¹	No. of shows	Distribution of shows in percentage (%)
Total	1,190	1,608	100.0
Seoul	577	801	49.8
Busan	74	96	6.0
Daegu	51	51	3.2
Incheon	21	26	1.6
Gwangju	27	31	1.9
Daejeon	31	32	2.0
Ulsan	28	32	2.0
Gyeonggi	165	209	13.0
Gangwon	54	105	6.5
Chungbuk	7	7	0.4
Chungnam	3	3	0.2
Jeonbuk	24	26	1.6
Jeonnam	7	7	0.4
Gyeongbuk	32	32	2.0
Gyeongnam	60	70	4.4
Jeju	29	80	5.0

Approximately 4.9 billion Korean won was poured, out of national treasury, in promotion of international exchange of performing arts in 2010. Numerous agencies and organizations sponsored in 2010 the exchange efforts, such as Arts Council Korea, the Korea Foundation, Korea Arts Management Service, and Gangwon and other local arts and culture foundations. In total, seven organizations supported the efforts, and funded 155 performers. Among the recipients, those of traditional arts received most funding, with 66 recipient performers. In terms of amount, however, the genre of theatre received most, amounting to almost 2.1 billion Korean won.

Table I-5. Funds for International Exchange and Number of Recipients in 2010

Genre	No. of recipients	Funds received (thousand Korean won)
Total	155	4,915,578
Theatre	29	2,087,038
Dance	32	614,455
Music	25	448,577
Traditional arts	66	1,633,910
Others	3	131,596

The Gracias Choir that performed 29 times in 21 countries stood on top among the Korea organizations most active overseas in 2010. Les Petits Chanteurs la Crois de Bois of France performed 12 shows in various Korean local communities.

Table I-6. Standings of Active Outbound Performers in 2010

Standings	Outbound		
	Name	Countries toured	No. of shows
1	Gracias Choir	21 countries including the USA	29
2	World Vision Children's Choir	USA	28
3	Yegam Inc.	12 countries including China	26

The venues most favored by overseas performers were the Seoul Arts Center and the Seoul Spring Festival of Chamber Music.

¹ In case a foreign company of performing arts had toured various local communities, each performance thereof was counted. Therefore, the total count stood greater than the total number of overseas performers (i.e. 874).

Table I-7. Standings of Korean Venues and Festivals Favored in 2010 by Foreign Performers

Standing	Venues			Festivals		
	Name	No. of performers	No. of shows	Name	No. of performers	No. of shows
1	Seoul Arts Center	242	261	Seoul Spring Festival of Chamber Music	22	69
2	Sejong Center for the Performing Arts	80	107	Music Isle in Jeju	9	50
3	Hotel Shilla Jeju	8	41	Great Mountains Music Festival & School	25	43

II. Activities for International Exchange by Domestic Companies of Performing Arts

A total of 274 Korean companies of performing arts carried out 715 shows overseas in 2010, or an average of 2.61 shows per performer.

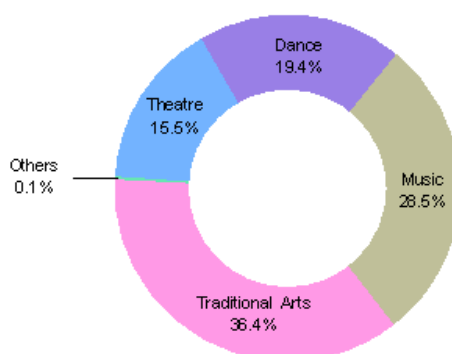
Table II-11. Outbound Activities by Korean Performers for International Exchange in 2010

Category	Outbound ²
No. of performers	274
No. of shows	715
Average performance per company	2,61

In terms of genre, traditional arts topped the list with 113 Korean performers actively tapping on overseas markets, followed by music (74 performers), dance (48), theatre (38) and others (1). The trend continued in the area of performances, with traditional arts amounting to 260 shows, music to 204, dance to 139, theatre to 38 and others to 1. The category of theatre showed the highest average number of shows per company with a 2.92 average.

Table II-2. Genre-wise Classification and Comparison of Outbound Activities by Korean Performers in 2010

Genre	No. of performers	No. of shows		
		Entire count	Percentage	Average
Total	274	715	100	2.61
Theatre	38	11	15.5	2.92
Dance	48	139	19.4	2.90
Music	74	204	28.5	2.76
Traditional arts	113	260	36.4	2.30
Others	1	1	0.1	1.00



² [Outbound] refers to the show performed overseas by a Korea performer.

Figure II-1. Genre-wise Distribution of Outbound Shows in 2010

Reviewing the activities for international exchange over the three-year period from 2008 to 2010, more and more performers (201 performers to 245 to 274) performed more and more shows (413 shows to 525 to 715). Compared with the number of performers, that of the shows shot up. As to genre, music stood out in terms of the number of performers and that of shows. On the contrary, the category of theatre had witnessed a steady downhill during the same period.

Table II-3. Comparison of Outbound Activities over the Period from 2008 to 2010

Genre	2008		2009		2010	
	No. of performers	No. of shows	No. of performers	No. of shows	No. of performers	No. of shows
Total	201	413	245	525	274	715
Theatre	43	109	49	123	38	111
Dance	40	65	41	87	48	139
Music	35	61	50	104	74	204
Traditional arts	74	166	102	204	113	260
Others	9	12	3	7	1	1

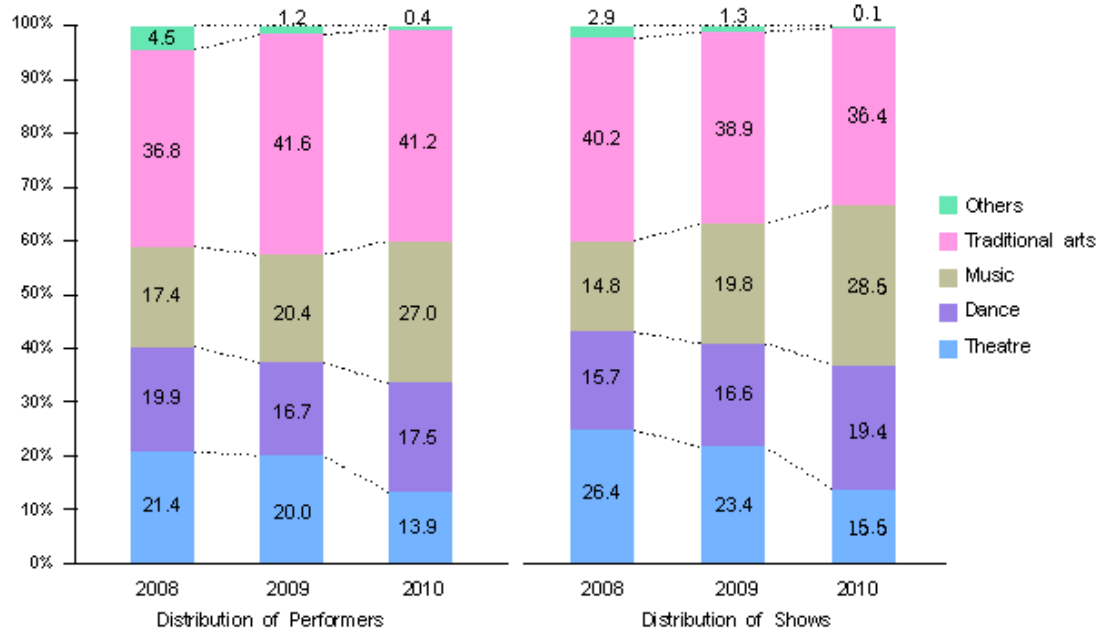


Figure II-2. Genre-wise Comparison of Outbound Activities over the Period from 2008 to 2010

As to the continents where Korean performers had advanced, Europe hosted most of their activities (i.e. 37.8%), followed by Asia (32.9%), North America (19.2%), South America (5.7%), Africa (3.1%), and Oceania (1.4%). Europe, however, lagged behind Asia, North America and South America in terms of average performance with a 1.39 average, but marked highest with 270 shows.

Table II-4. Classification ³of Outbound Shows by Continent in 2010

Genre	No. of nations	No. of performers	No. of shows		
			Entire count	Percentage	Average
Total	87	469	715	100.0	1.52
Europe	28	194	270	37.8	1.39
Asia	25	154	235	32.9	1.53
South America	14	25	41	5.7	1.64
North America	2	65	137	19.2	2.11
Africa	16	22	22	3.1	1.00
Oceania	2	10	10	1.4	1.11

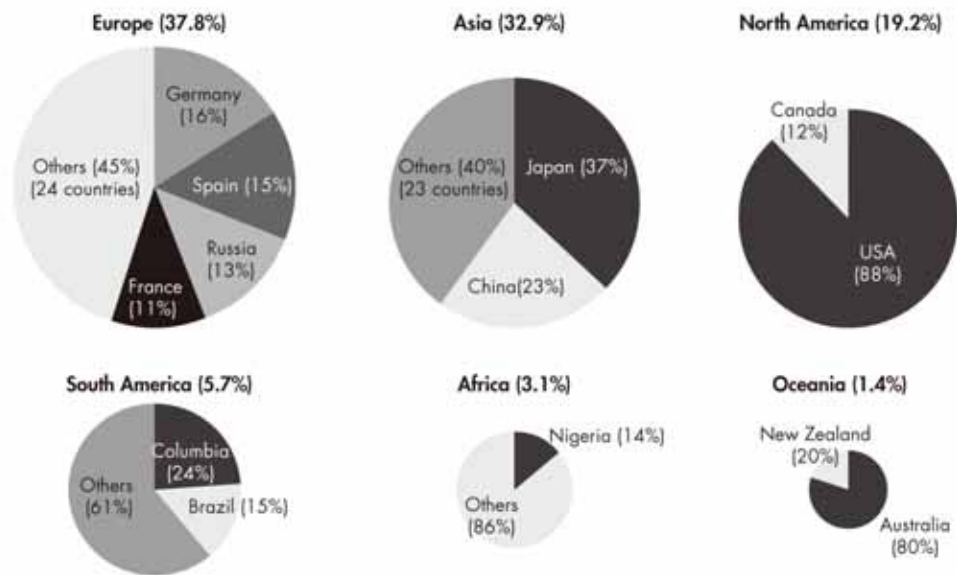


Figure II-3. Classification and Distribution of Outbound Activities by Continent and Nation in 2010

From 2008 to 2010, 194 performers tapped on the European market in 2010, almost a double from the 2009 figure of 89 and a sharp increase from 2008. Overall, more and more organizations advanced into each continent, playing more shows. Especially, the advance marked a sharp increase in 2010.

Table II-5. Classification and Comparison of Outbound Activities by Continent from 2008 to 2010

Genre	2008			2009			2010		
	No. of nations	No. of performers	No. of shows	No. of nations	No. of performers	No. of shows	No. of nations	No. of performers	No. of shows
Total	72	246	413	83	296	525	87	469	715
Europe	23	79	79	26	89	199	28	194	270
Asia	28	96	97	23	120	186	25	154	235
South America	7	46	9	7	52	31	2	65	41
North America	5	9	46	8	17	79	14	25	137
Africa	8	8	8	17	10	20	16	22	22
Oceania	1	8	8	2	8	10	2	9	10

³ When a Korean organization performed in two or more countries, the organization was counted for each country, since the number of performers was tallied for each country. Computation of shows, however, was free of overlapped counting, since the number of performances was tallied for the countries where the shows took place.

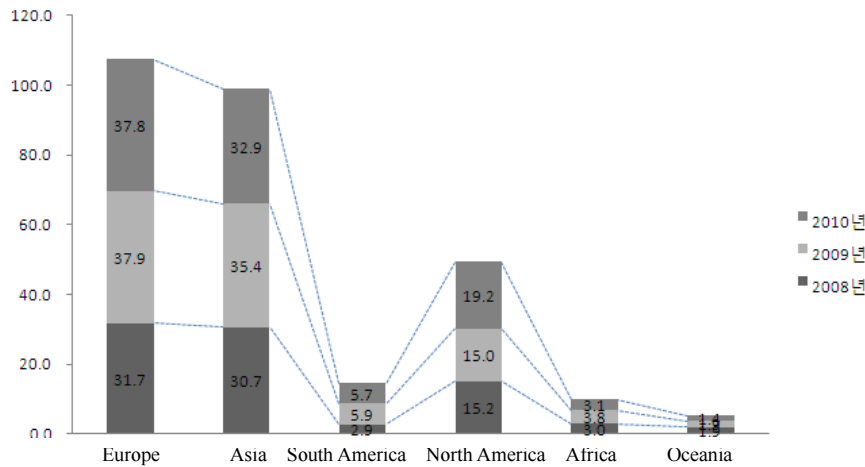
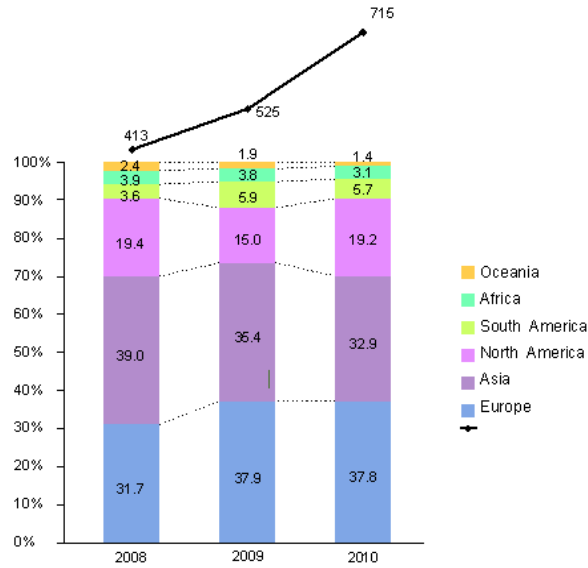


Figure II-4. Classification and Comparison of Outbound Shows by Continent from 2008 to 2010

Looking into Korean organizations' activities in terms of continent and genre, theatrical performers frequented Asia, Europe and North America, and dance organizations frequented Europe, Asia, and North America. Companies of traditional arts toured in Europe most, followed by Asia and North America. All told, Korean performers most frequented Europe.

Table II-6. Classification and Comparison of Outbound Shows by Genre and Continent in 2010

Genre	Theatre		Dance		Music		Traditional arts		Others		Total	
	No. of performers	No. of shows	No. of performers	No. of shows	No. of performers	No. of shows	No. of performers	No. of shows	No. of performers	No. of shows	No. of performers	No. of shows
Total	75	111	93	139	118	204	182	260	1	1	469	715
Europe	21	26	56	82	42	63	75	99	-	-	194	270
Asia	40	70	22	36	25	40	66	88	1	1	154	235
South America	3	3	6	9	8	11	8	18	-	-	25	41
North America	6	6	8	11	31	78	20	42	-	-	65	137
Africa	1	1	1	1	11	11	9	9	-	-	22	22
Oceania	4	5	-	-	1	1	4	4	-	-	9	10

Exploring the categories of public funding and its size funneled for international exchange purposes in 2010, the Korea Foundation

funded 62 performers out of 155 beneficiary organizations, and Arts Council Korea sponsored 53 organizations. Among the sponsors, the Korea Foundation provided the largest support, constituting 50% of the entire sponsorship funds. Local culture and arts foundations contributed less than 1%. In sum, substantial funding was offered by a limited pool of sponsors.

Sponsor	No. of Performers	Amount (Thousand Korean won)	Contribution in percentage
Total	155	4,915,578	100
Korea Foundation	62	2,467,378	50.2
Arts Council Korea	53	1,845,500	37.5
Korea Arts Management Service	18	476,100	9.7
Daegu Arts and Culture Foundation	5	72,000	1.5
Gangwon Arts and Culture Foundation	3	45,500	0.9
Busan Arts and Culture Foundation	1	5,000	0.1
Incheon Arts and Culture Foundation	3	4,100	0.1

Sponsor	Theatre	Dance	Music	Traditional arts	Others
	Contribution in Percentage	Contribution in Percentage	Contribution in Percentage	Contribution in Percentage	Contribution in Percentage
Total	42.5	12.5	9.1	33.2	2.7
Korea Foundation	30.7	12.8	11.0	40.1	5.3
Arts Council Korea	64.9	10.0	9.1	16.0	-
Korea Arts Management Service	25.8	13.9	-	60.3	-
Daegu Arts and Culture Foundation	-	68.1	5.6	26.4	-
Gangwon Arts and Culture Foundation	14.3	-	-	85.7	-
Busan Arts and Culture Foundation	-	-	100.0	-	-
Incheon Arts and Culture Foundation	36.6	-	-	63.4	-

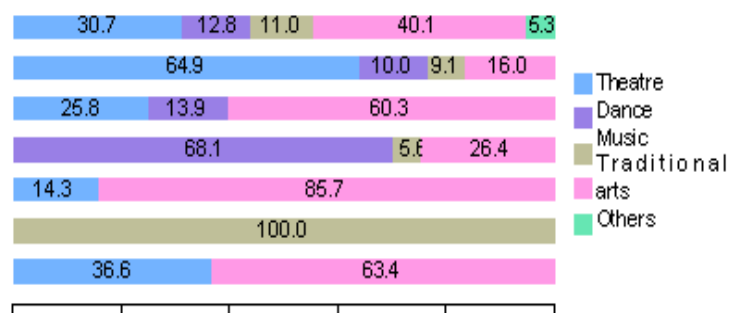


Figure II-6. Distribution of Public Funds for Outbound Activities Per Sponsor

When Korean companies of performing arts advanced overseas, they mostly did for participation in festivals.

Concerning overseas festivals, 166 organizations participated in 124 overseas festivals, and performed 190 times. Europe attracted the largest number of performers (i.e.) among continents, followed by Asia with 59 festivals, and North America with 17 festivals. The two continents occupied almost 80% of the entire body of shows, or 47.9% for Europe and 31.6% for Asia.

Table II-7. Participation ⁴by Korean Performers in Overseas Festivals in 2009

Continent	No. of festivals	No. of performers	No. of shows	Distribution of shows in percentage
Total	124	166	190	100.0
Europe	59	75	91	47.9
Asia	41	59	60	31.6
South America	4	6	10	5.3
North America	14	17	20	10.5
Africa	2	2	2	1.1
Oceania	4	7	7	3.7

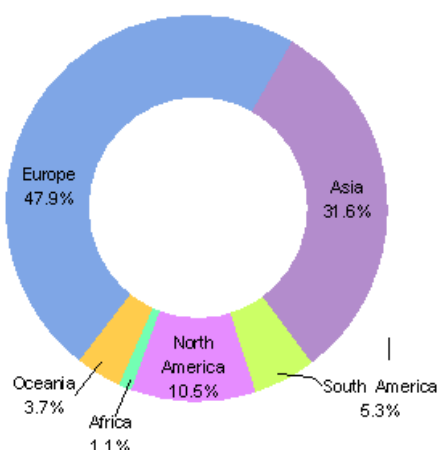


Figure II-7. Continent-wise Classification of Korean Performers' Participations in Overseas Festivals in 2010

Table II-8. Outbound Shows by Korean Performers in 2010

Standings	Name	Countries toured	No. of shows
1	Gracias Choir	21 countries including the USA	29
2	World Vision Children's Choir	USA	28
3	Yegam Inc.,	12 countries including China	26
4	NoreummMachi	6 countries including the USA	19
5	The Little Angels	16 countries including Australia	16
6	Dulsoiri	8 countries including Greece	14
7	Art Stage SAN	4 countries including Japan	12
8	Yoon Sun NA	4 countries including Canada	10
	Last for One	8 countries including Ecuador	10
	Seong Sin JO	Japan and Russia	10

III. Inbound Activities for International Exchange by Overseas Performers in 2010

In 2010, a total of 874 overseas organizations engaged in 1,608 inbound performances, or 1.84 shows per company on average.

Table III-1. Inbound Activities of Performing Arts

Category	Inbound ⁵
No. of performers	874
No. of shows	1,608
Average number of shows per company	1.84

⁴ A single company's participations in multiple festivals were counted all.

⁵ [Inbound] indicates the shows carried out domestically by overseas performers.

Classifying domestic performers by genre, music organizations topped the list with 619 of them advancing overseas, and performed 1,191 shows, or constituting 74.1% of all the shows performed overseas. The genre of music marked the highest average of 1.92 shows per company.

Table III-2. Classification of Inbound Activities by Genre

Genre	No. of performers	No. of shows		
		Entire count	Percentage	Average
Total	874	1,608	100.0	1.84
Theatre	150	245	15.2	1.63
Dance	100	158	9.8	1.58
Music	619	1,191	74.1	1.92
Other	5	14	0.9	2.80

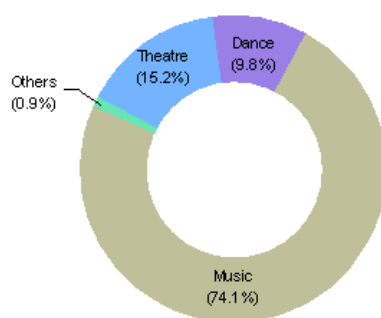


Figure III-1. Classification of Inbound Shows by Genre in 2010

Comparing the inbound activities of performing arts of the latest three-year period from 2008 to 2010, a downturn occurred till 2009 as to the numbers of overseas performers and their shows from 767 to 652 and 1,352 to 1,150, respectively. The move began to rebound in 2010 with performers increased to 874 and shows to 1,608. The increasing trend has probably stemmed from the rejuvenation of the exchange that dramatically slumped during the swine flu-affected 2009. Still in 2010, the categories of theatre and dance remained behind those of 2008.

Table III-3. Comparison of Inbound Activities of Performing Arts from 2008 to 2010

Genre	Year of 2008		Year of 2009		Year of 2010	
	No. of performers	No. of shows	No. of performers	No. of shows	No. of performers	No. of shows
Total	767	1,352	652	1,150	874	1,608
Theatre	166	244	123	188	150	245
Dance	138	190	103	143	100	158
Music	463	918	421	812	619	1,191
Others	-	-	5	7	5	14

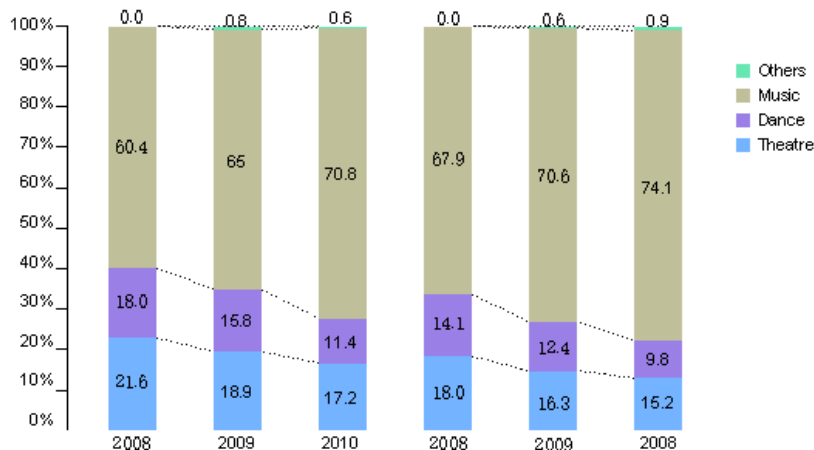


Figure III-2. Comparison of Inbound Activities from 2008 to 2010

Concerning inbound activities by overseas performers in Korea per continent, European performers most actively performed, constituting 52.4%, followed by Asian artists (21.9%), North American artists (15.5%). Europe also topped the “average number of shows per performer” category with 1.95.

Table III-4. Classification ⁶ of Inbound Activities by Continent in 2010

Continent	No. of nations	No. of performers	No. of shows		
			Entire count	Percentage	Average
Total	77	874	1,608	100.0	1.84
Europe	34	432	843	54.2	1.95
Asia	20	213	352	21.9	1.65
South America	12	33	62	3.9	1.88
North America	2	132	250	15.5	1.89
Africa	7	9	13	0.8	1.44
Oceania	2	18	34	2.1	1.84
Multinational	-	37	54	3.4	1.46

Classifying inbound overseas performing artists and artist groups by genre and continent, Europe stood out most in all genres other than the “others” category. Especially, European performers excelled in music, followed by Asia and North America that also stood out in all genres other than the “others” category.

Table III-5. Genre-/Continent-wise Classification of Inbound Activities in 2010

Continent	Theatre		Dance		Music		Others	
	No. of performers	No. of shows	No. of performers	No. of shows	No. of performers	No. of shows	No. of performers	No. of shows
Total	150	245	100	158	619	1,191	5	14
Europe	79	120	53	91	299	631	1	1
Asia	39	66	22	25	149	256	3	5
South America	4	6	5	12	24	44	-	-
North America	12	26	10	20	109	196	1	8
Africa	1	1	2	2	6	10	-	-
Oceania	10	15	1	1	7	18	-	-
Multinational	5	11	7	7	25	36	-	-

The following figure classifies inbound activities by overseas performers by continent and nationality:

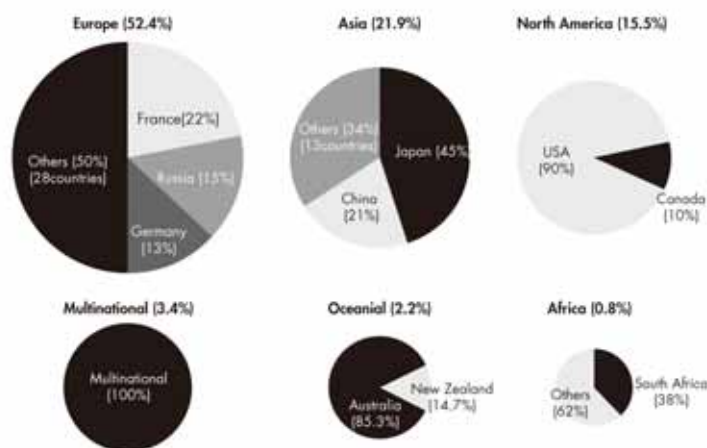


Figure III-3. Distribution of Inbound Activities by Continent and Nationality in 2010

⁶ In case of a company belonging to two countries or more, it was classified as multinational.

Comparing the inbound overseas performers of the latest three-year period from 2008 to 2010, Europe, Asia and North America still remained on top throughout the period. Oceania decreased slightly in 2010 in terms of the numbers of performers and their shows, despite its increase in 2009 from 2008 in the face of the swine flu epidemic 2009.

Table III-6. Classification and Comparison of Inbound Activities by Continent from 2008 to 2010

Continent	2008			2009			2010		
	No. of nations	No. of performers	No. of shows	No. of nations	No. of performers	No. of shows	No. of nations	No. of performers	No. of shows
Total	73	769	1,356	70	652	1,150	77	874	1,608
Europe	31	360	701	34	341	606	34	432	843
Asia	20	205	311	16	149	239	20	213	352
South America	8	24	30	8	28	48	12	33	62
North America	6	128	215	4	96	198	2	132	250
Africa	6	7	7	6	6	7	7	9	13
Oceania	1	16	32	2	20	35	2	18	34
Multinational	-	29	60	-	12	17	-	37	54

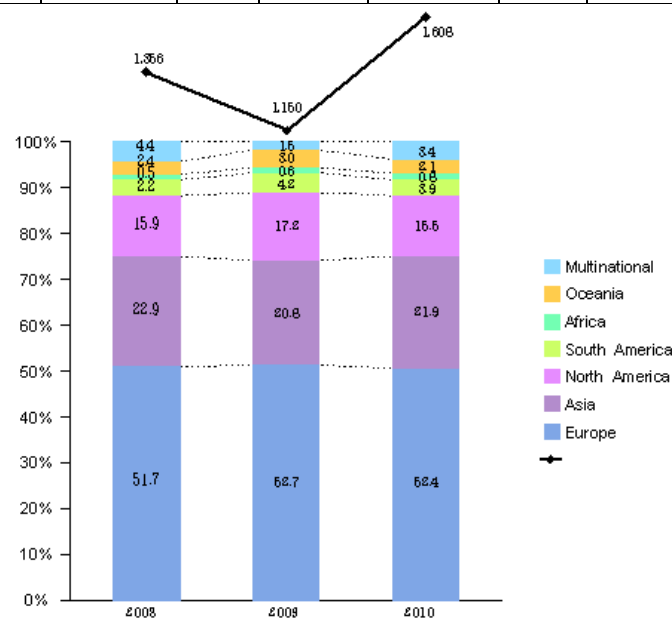


Figure III-4. Classification and Comparison of Inbound Shows by Continent from 2008 to 2010

As to performances by overseas performers in local communities, Seoul attracted most, or 577 performers and 801 shows. Next, the Gyeonggi Province hosted 165 performers and 209 shows, followed by the Gangwon Province with 54 performers and 105 shows. Especially, Seoul monopolized 49.8% of the shows, while Chungbuk, Chungnam and Jeonam collectively constituted less than 1%.

Concerning genres, theatrical performers carried out 96 shows in Seoul and 49 in Gyeonggi, dance performers performed 83 shows in Seoul and 28 in Busan, and musicians played 620 pieces in Seoul and 142 in Gyeonggi. And the performers belonging to the “others” category performed 5 shows in Gangwon and 2 in Seoul. In sum, Seoul proved the most favored venue for all.

Table III-7. Classification ⁷ of Inbound Activities by Locality in 2010

Provinces and cities	Entire count			Theatre		Dance		Music		Others	
	No. of performers	No. of shows	Percentage	No. of performers	No. of shows	No. of performers	No. of shows	No. of performers	No. of shows	No. of performers	No. of shows
Total	1190	1,608	100.0	183	245	135	158	860	1,191	12	14
Seoul	577	801	49.8	75	96	74	83	426	620	2	2
Busan	74	96	6.0	8	9	18	28	47	58	1	1
Daegu	51	51	3.2	8	8	2	2	40	40	1	1
Incheon	21	26	1.6	8	13	2	2	11	11	-	-
Gwanju	27	31	1.9	4	7	2	2	21	22	-	-
Daejeon	31	32	2.0	1	1	2	2	28	29	-	-
Ulsan	28	32	2.0	-	-	7	7	20	24	1	1
Gyeonggi	165	209	13.0	44	49	13	17	107	142	1	1
Gangwon	54	105	6.5	17	44	1	1	33	55	3	5
Chungbuk	7	7	0.4	-	-	-	-	6	6	1	1
Chungnam	3	3	0.2	-	-	-	-	3	3	-	-
Jeonbuk	24	26	1.6	1	1	3	3	19	21	1	1
Jeonnam	3	7	0.4	-	-	-	-	7	7	-	-
Gyeongbuk	32	32	2.0	3	3	7	7	22	22	-	-
Gyeongnam	60	70	4.4	14	14	4	4	41	51	1	1
Jeju	29	80	5.0	-	-	-	-	29	80	-	-

Comparing local activities by inbound overseas performers from 2008 to 2010, the dominance of Seoul, Gyeonggi and Gangwon remained unchanged throughout the period. In terms of local community, percentage values of performances in Seoul and Jeju increased sharply from 2009, while those in Busan, Daegu and Chungnam continuously decreased for the three years.

Table III-8. Comparison of Inbound Activities for Each Locality from 2008 to 2010

Provinces and cities	Year of 2008			Year of 2009			Year of 2010		
	No. of performers	No. of shows	Percentage	No. of performers	No. of shows	Percentage	No. of performers	No. of shows	Percentage
Total	1055	1341	100.0	862	1150	100.0	1,190	1,608	100.0
Seoul	450	559	47.1	350	452	39.3	577	801	49.8
Busan	66	83	6.2	56	69	6.0	74	96	6.0
Daegu	49	50	3.7	39	40	3.5	51	51	3.2
Incheon	15	16	1.2	32	67	5.8	21	26	1.6
Gwanju	31	31	2.3	39	39	3.4	27	31	1.9
Daejeon	43	47	3.5	49	51	4.4	31	32	2.0
Ulsan	9	9	0.7	8	8	0.7	28	32	2.0
Gyeonggi	152	201	15.0	159	197	17.1	165	209	13.0
Gangwon	54	103	7.7	42	124	10.8	54	105	6.5
Chungbuk	5	5	0.4	4	5	0.4	7	7	0.4
Chungnam	33	34	2.5	7	7	0.6	3	3	0.2
Jeonbuk	27	27	2.0	16	16	1.4	24	26	1.6
Jeonnam	8	8	0.6	3	3	0.3	7	7	0.4
Gyeongbuk	18	22	1.6	12	12	1.0	32	32	2.0
Gyeongnam	76	90	6.7	38	8	3.3	60	70	4.4
Jeju	19	56	4.2	22	22	1.9	29	80	5.0

Overseas companies of performing arts participated in a total of 86 festivals. Specifically, 647 performers performed 876 shows there. Locality-wise, Seoul maintained dominance. In detail, Seoul hosted 37 festivals, Gyeonggi 9, and Busan 6. In addition, Seoul dominated 44.7%

⁷ In case a foreign performer had toured various local communities, each performance thereof was counted. Therefore, the total count stood greater than the total number of overseas performers (i.e. 874).

of the shows. Despite the meager number of festivals (i.e. 4), the Gangwon Province hosted 48 performers and 93 shows, next only to Seoul, occupying 10.6% of the shows. Ulsan, Jeonbuk and Jeonnam newly hosted festivals in 2010, but the expected festival in Chungbuk was cancelled.

Table III-9. Inbound Participation in Domestic Local Festivals

Provinces and cities	No. of festivals	No. of performers	No. of shows	
			Entire count	Percentage
Total	86	647	876	100.0
Seoul	37	294	392	44.7
Busan	6	45	63	7.2
Daegu	5	31	27	3.1
Incheon	4	15	20	2.3
Gwangju	3	19	23	2.6
Daejeon	2	11	11	1.3
Ulsan	2	19	19	2.2
Gyeonggi	9	67	72	8.2
Gangwon	4	48	93	10.6
Gyeongbuk	4	24	24	2.7
Gyeongnam	4	35	36	4.1
Jeonbuk	3	10	11	1.3
Jeonnam	1	2	2	0.2
Jeju	2	27	83	9.5

Classifying, by genre, the domestic festivals where overseas performers participated, music festivals topped the list with 43 in number, followed by theatrical festivals (17), dance festivals (15) and multi-genre festivals (11). Geographically classifying them, Seoul dominated all genres. Unlike locality-specific festivals of other genres, music festivals spread evenly across Korea.

Table III-10. Classification of Inbound Participations in Domestic Local Festivals by Genre and Locality in 2010

Provinces and cities	Theatre			Dance			Music			Multi-genre		
	No. of festivals	No. of performers	No. of shows	No. of festivals	No. of performers	No. of shows	No. of festivals	No. of performers	No. of shows	No. of festivals	No. of performers	No. of shows
Total	17	101	137	15	85	94	43	378	541	11	83	104
Seoul	5	23	25	6	47	47	18	156	234	8	68	86
Busan	1	6	6	3	14	23	2	25	34	-	-	-
Daegu	1	4	4	1	4	4	3	23	19	-	-	-
Incheon	1	6	11	1	2	2	2	7	7	-	-	-
Gwangju	-	-	-	-	-	-	2	14	15	1	5	8
Daejeon	-	-	-	-	-	-	2	11	11	-	-	-
Ulsan	-	-	-	1	6	6	1	13	13	-	-	-
Gyeonggi	4	32	34	1	5	5	3	28	31	1	2	2
Gangwon	2	15	42	-	-	-	1	25	43	1	8	8
Gyeongbuk	1	3	3	1	6	6	2	15	15	-	-	-
Gyeongnam	2	12	12	-	-	-	2	23	24	-	-	-
Jeonbuk	-	-	-	1	1	1	2	9	10	-	-	-
Jeonnam	-	-	-	-	-	-	1	2	2	-	-	-
Jeju	-	-	-	-	-	-	2	27	83	-	-	-

The following tables sum up the 2010 standings of domestic festivals based on the number of shows performed and the number of overseas participant performers:

Table III-11. Standings of Festivals with Inbound Activities

Standings	Festivals	No. of performers	No. of shows
1	Seoul Spring Festival of Chamber Music	22	69
2	Music Isle Festival in Jeju	9	50
3	Great Mountains Music Festival & School	25	43
4	Chuncheon International Mime Festival Hotel	10	34
5	Jeju International Wind Ensemble Festival	18	33
6	Hi Seoul Festival	18	32
7	Seoul International Music Festival	9	23
8	International Children's Choir Festival 2010	6	22
9	Busan Choral Festival & Competition World Vision	21	21
	Seoul International Dance Festival	21	21
10	Jarasum International Jazz Festival	20	20

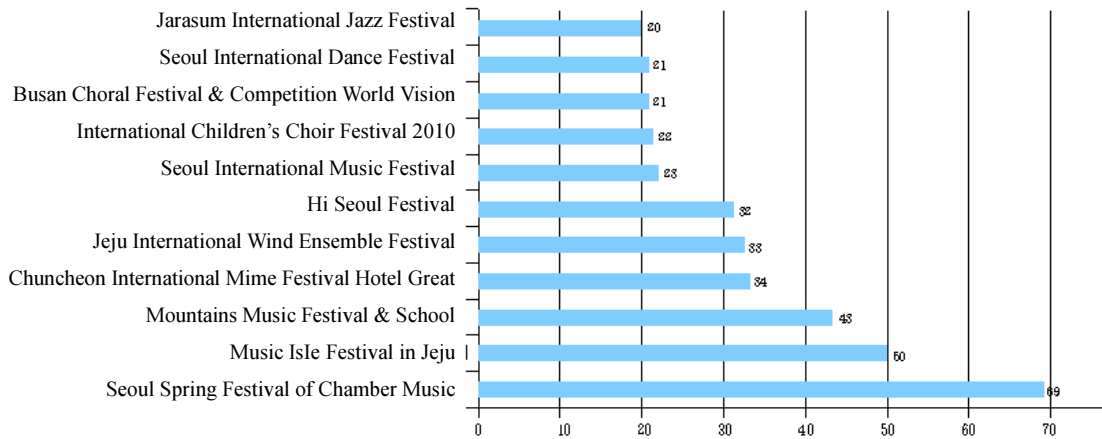


Figure III-5. Shows by Inbound Overseas Performers at Festivals in 2010

The following tables sums up the 2010 standings of domestic festivals based on the number of shows performed and the number of overseas participant performers:

Table III-12. Standings of Major Domestic Venues for Inbound Activities in 2010

Standing	Venue	No. of performers	No. of shows
1	Seoul Arts Center	242	261
2	Sejong Center for the Performing Arts	80	107
3	Hotel Shilla Jeju	8	41
4	Goyang Aram Nuri	34	36
	Busan Cultural Center	34	36
5	Kumho Art Hall	24	30
6	Suseong Artpia	27	27
7	Seonnam Arts Center	26	27
8	HOAM Art Hall	24	26
9	LG Arts Center	23	23
10	Gyeonggi Arts Center	22	22

Table III-13. Standings of Active Inbound Performers in 2010

Standings	Name	Nationality	No. of shows
1	Les Petits Chanteurs la croix de bois	France	12
2	Chen Xi	China	10
3	he Red Star Red Army Chorus & Dance Ensemble	Russia	9
4	David Swan	USA	8
	Cologne Chamber Orchestra from Germany	Germany	8
	I Musici di Roma	Italy	8
	Jean-Claude Vanden Eynden	Belgium	8
	Junge Munchner Philharmnie	Germany	8
	Schola Cantorum Cantate Domino	Belgium	8
	The Russia Moscow Children's Choir	Russia	8
	Fan Yang & Deni Yang	Canada	8