

mook  
THEAPRO  
2011

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Connector in Performing Arts  
between Korea and World



mook  
THEAPRO  
2011

**THEAPRO is a platform for**  
**meeting** performing arts professionals!  
**discovering** information & ideas for international exchanges!  
**sharing** experiences and opinions of performing arts  
professionals worldwide!

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## Date of Publication

Jan. 20, 2012

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## Publisher

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mook THEAPRO 2011 is

This book contains the selected 2011 articles of online THEAPRO, the connector of the performing arts of Korea and the world. The book is also to share the issues and information selected among the articles that have been read by readers overseas through online THEAPRO with the readers that KAMS meet at the off-line locations.

We are looking forward to your CONTRIBUTIONS!

THEAPRO is looking forward to the participation of professionals in each region. We hope you can share the trends, market conditions, policies, and issues where you are currently active with the readers in Korea and around the world through THEAPRO.

Please send your suggestions to [theapro@gokams.or.kr](mailto:theapro@gokams.or.kr)



## Arts Management, Creating a New Age

This is an age that calls for new values and meanings in arts management. The world of art is searching for new challenges and new paths according to the change in the art policies, economic situation, and conditions of the market (audiences). Art has existed as a meaningful part of life in all past ages, but now, there is a new consideration of value in art and high interest in the information exchange among the producers and consumers who are also artists and audiences respectively. This is because the value of artists' creations is being spread through distribution and domestic and international exchanges, and the meaning of art is becoming greater in improving the quality of life and social integration. However, the world of art in this modern society is confronted with serious financial problems such as enormous production costs. Therefore, difficult topics of public support, on-site viability, and competitiveness are recently emerging in the talks of domestic and international arts management. The solution for breaking through these challenges is collaboration. The cooperation and coexistence between domestic and international performing arts institutions and practitioners is evermore urgent. Furthermore, we must cooperate with industrial and other areas outside of art in order to spread the value of art. To do so, the demand and range of utilization of not only arts, but also arts management related information exchange is being broadened.

With harmonious collaboration from artists and arts management, urban areas that have been devastated by the after-effects of rapid industrialization are transforming into creative spaces. In addition, the factory and mining areas that have been faded through the deterioration of manufacturing industry are transforming into creative cultural spaces. The same is true of long standing traditional markets as well. Now, arts management isn't only seeking to ensure the viability and competitiveness in the world of art, but it is playing the creative role of inspiring energy and vitality in the society as a whole.

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The international exchange website of performing arts THEAPRO, operated by the Korea Arts Management Service, has been searching for the right creative methods of arts management by setting its focus on these aims and reading the changing times. International as well as Korean readers are visiting the website and exchanging information on contemporary arts management and international exchanges. THEAPRO will not only continuously produce knowledge and information that will prepare for the present and the future through real-time sharing and expansion of related information and knowledge, but also broaden its horizons through research and survey activities.

By gathering important contents such as information, issues, ideas, and discussions that have been produced through THEAPRO during the past year, they are being published as a book called [mook THEAPRO 2011]. I sincerely hope this book can meet people, seek new ideas, and lead to a space for valuable discoveries in creative arts management and international exchanges.

Yong Jae PARK

President of the Korea Arts Management Service

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**Ching Lee Goh**

KAMS has done a truly admirable job in providing comprehensive and holistic services in support of international arts exchange among artists, producers and arts managers in Korea, Asia and beyond. While one finds many arts markets like PAMS elsewhere, there are however few which have devoted equal energy to sustaining a programme of research, discourse, documentation, and dissemination of significant depth. In this respect, THEAPRO especially is a valuable resource that helps ensure as well as expand the continuity of relationships, interactions and knowledge built up through various KAMS events and meetings. My wish is that THEAPRO can further strengthen its value by spotlighting countries and regions in each issue to provide a window to new markets and opportunities that will benefit both Korean and also non-Korean professionals. THEAPRO can also help articulate an Asian perspective that will create greater intercultural understanding and bridge communication and operating gaps in international artistic interactions with Asia.

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**François Colbert**

I find the magazine very instructive and interesting. It is a good way of having in a nutshell what is going on through the artistic planet. I congratulate KAMS for this. Of course, it is difficult to review everything that's going on in the world. One subject that is becoming reality in Canada is the impact of the economic situation of the European zone. Lots of Canadian touring companies who used to organize extensive tours in Europe find their possibilities restricted by the financial difficulties of those countries. It would be interesting to have a portrait from other parts of the world but also to be informed how touring companies deal with this problem. Another suggestion would be to publish interviews with leading arts managers in different countries about their vision of arts management, or their analysis of current problems and issues facing the field.

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## Judith Staines

It has been a pleasure to work with KAMS and other international colleagues over the past six months as a member of the International Editorial Committee for [weekly@arts management] and THEAPRO. I am extremely impressed with the continued dynamism of the performing arts scene in Korea, the number of festivals and the energy of the producers and arts managers to engage with such diverse international markets. From the touring reports in THEAPRO, it sometimes seems that wherever you are in the world, you are never far away from a touring company from Korea! I'd be really interested to read about perceptions of audiences in these far flung places and how the performers and musicians from Korea experience different audience responses – from Latin America to Europe to Asia. Webzine [weekly@arts management] has given me a greater insight into the concerns of arts managers in Korea and upcoming policy issues also.

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KOREA

NOW

WORKS  
&  
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The focus of Korean performing arts in terms of international exchange is shifting from outbounding to exchanging. While variety of international festivals and tours at the art centers are continuously taking place, programs are being prepared that can make way for more mature and wide ranged exchange. Through this section, reviews of various international exchange projects of performing arts from last year such as research and joint projects will be presented that have cooperation in mind with international artists through reviews from performances abroad, residencies, and workshops of Korean works.

# Music, the Salt of Earth and the Light of World

Review for Artists-in-Residency 2011 Jindo, Korea

written by

Josef Aichinger  
NOE Festival

posted on

Apr. 19, 2011

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## Invitation to Strange Space and Music of Korea

As an organizer of Austria's most renowned festival Glatt&Verkehrt - in traditional and contemporary ethnic music - KAMS has invited me in February 2011 for workshop residency to participate together with a group of international musicians and Korean participants.

Target of the residency-workshop: Korean artists, who know each other, but have never worked together, meet international artists from renowned residencies in searching for Korea. An encounter of people from different artistic backgrounds was held at the Jindo National Gugak Center (Gugak means Korean folk music), and also with people from Sopo-ri, the local village. The meeting was held in order to share stories of life and music, to express various forms of art, and to discover folk music from the farmers, through the melodies of ocean and sounds expressing troubles of life.

Initially I've assumed that this invitation is referable to my former visit at PAMS in October 2010. So I considered it as a start of cultural exchange program between Korea and Austria. Even I was asked to go with two or three traditional musicians from Austria as artists in residence and participants of the workshop.

Actually I couldn't really imagine at first, how to induce a productive and gainful exchange between two contrarian musical traditions. I couldn't see any approach to Korean and Austrian traditional music, as Austrian folk and traditional music is absolutely different from Korean one. Korean is based on Buddhism and shamanistic faith – Korean music can be divided into at least four types: courtly, aristocratic, scholarly, and religious. For inexperienced ears of Europeans it sounds like deep avant-garde or new experimental music, whereas our Austrian traditional music goes back to diverse ethnic influences like Slavic or Hungarian,

alpine rhythms etc. Thus there are no connecting factors to any Asian musical styles in our tradition.

It was obvious for me to go with two Austrian musicians familiar with traditional music, even experienced in classical as well as contemporary, open minded in experimental and improvised music. Michael Bruckner is a primary musician in the range of traditional and contemporary music, also an interdisciplinary working artist as a sound sculptor and a performer. As a musician for some time he employs macro photography as an artistic supportive part of sheet music. Renald Deppe is a composer, a painter, and an author, interested in the fields of "graphical transcription" of musical sequences - the unconventional "directory" of sound memories as graphic notation.

Furthermore KAMS has invited international artists: Brazilian pianist Benjamin Taubkin, known as an open minded and high experienced musician in wider range of Latin tradition – as well as two musicians from India, Anil Srinivasan, a pianist, a composer and a music educator, established in the South Indian culture, and Sikkil Guruchan, the first generation vocalist from a reputed family of flautists - both more trained in classical Indian music.



Open lab  
at Incheon Art  
Platform

## Open, Communicative and Spirited Korean Culture

Upon our arrival in Korea, we've spent the first day in Seoul and took the journey to Jindo National Gugak Center, which was our camp for workshop in Jindo. While I was travelling by bus as Artist in Residence and crossing through Korea's remarkable countryside, my first fantastic impression was the beautiful

scenery that I only have known by images or movies. Even during this travel we discussed and asked ourselves, what this workshop would mean, as we actually didn't know in detail, which kind of residency workshop KAMS has considered, and in particular what Korean artists might expect from this encounter. We were looking for a clear structure of workshop, as we have seen from the perspective of our experiences and compared with the contents of our workshop and residency program, which are quite different. Finally this workshop encompassed high education and motivation of participants, as well of great openness and ambition of Korean artists in general.

So first we had to find out participant's propensity – in which class each musician wanted to take part. Which music they wanted to play and what's expected. Finally on the second day, a real dynamic and creative exchange has started. Soon we recognized participant's interests and experiences in their musical ranges and realized their individual abilities, skills and likings. This caused an enthusiastic atmosphere as a clear approach had arisen, which was the basic for a successful workshop. Even some language problems have partly occurred. Residencies didn't speak Korean and some participants had no English ability. All the more we were all astonished, that this deep conversation and positive confrontation in such high intensity could develop in very short time, not to forget the fantastic support.

Even it was all this impression we've got in Jindo, which seems to be the land of incredible sound and nature - meeting these people at this village Sopo-ri in Jisan-myeon, Jindo-gun, and singing about life's pleasure, rage, sadness and excitement in such an incredibly dedication and devotion was fantastic.

All in all this residency workshop was quite a unique and unexpected experience in several respects, and I was truly surprised at the variety of Korean arts, and the potential of possibilities that inheres in a confrontation between people of different artistic backgrounds, and great difference of their culture. Probably it was this disparity what brought this dynamics. Korean culture in general I found is very open, communicative and lively. Above all in Sapo-ri village I've felt deep coherences among Korean art genres. Even this calligraphy museum was inspiring – seeing all this brought us closer to understand a bit more about Korean music, and why it sounds like this.

at Jindo Sopo-ri  
village



## How music can be used, what can damage a cultural identity?

What I also saw in the musicians was a deep identity to their roots - whether by young musicians from urban fields or people from village - coevally there was real openness between folks of any classes and ranks, open-minded without any prejudice or anxiousness in confrontation with others - so with great identity to their own cultural tradition and open access to other musical styles, they found a common musical language easily.

Without doubt, we experienced many of miraculous and wonderful things there. Finally I allow myself some thoughts from artists and scientists to submit, which were in our mind during our stay in Korea.

These countries of more and more repeatedly rising sun, moving faster and becoming steeper, hotter, bigger, brighter, and richer - which urges more prolifically - have to make significant decisions for our future. For all of us on this little round (still blue colored) ball, named "Earth" - perhaps a cultural exchange brings us closer to some more meaningful decisions.

*"Everything that musicians are doing - either composing, conducting, or playing instruments - it means the attempt to share feelings and thoughts about music with other people as for artists nothing is real, until they have shared it with some others.."*

Leonard Bernstein

And that's exactly what we all felt in Jindo with all these wonderful people we've met there. So everything we have seen, listened to, talked about, smelt and felt there was a great experience for us all. However, I do not mean to just express here the admiration or adoration of Korean music. In some way there's always something to question and fathom out the mutual cultural basics. Although in Korean culture exists the highest artistic potential and great resources which might be a great gain even for international music scene, actually at this point I get an inducement for mentioning some matching citations, which implies the attitude and thoughts I've felt at this moment:

*"modernization is also a companion of colonialism and neocolonialism. An indifferent symbolization of "traditions" or of "soul" is also a companion of totalitarianism. The trust in the name of modern education is highly worthy of support. But this should not be confound by a non-linear or unbalanced simultaneity, of this has alerted even German philosopher Ernst Bloch. The preservation of identity is now one of the most important virtues, but this should not be confused with autistic stubbornness. In this respect, a modern world of experience might be the mirror to a new area for Koreans ... (even for the whole of Southeast Asia)"*

Du-Yul SONG  
Associate Professor at the University of Münster

*"It was on the turn of the last century, as Korean people were faced with European music, by a German conductor. These were mainly for military music. Since then, we are - in our education - in a permanent conflict between our traditional Asian music and culture of European-American running in the time more and more overweight has won. In Man Nam, I attempted to create an encounter of two cultural worlds in order to overcome the culture shock in myself..."*

Yunghi Pagh Paan  
Professor of Composition in Bremen

This conflict Yunghi Pagh Paan is talking about exists worldwide and seems the biggest problem especially for ambitious musicians, even in the reality of creative arts. Nevertheless, I met a lot of people also of young generation in Korea, who are totally aware of their cultural heritages. Even in Jindo I could feel such great positive moments, but I also have recognized some tendencies, which made me worried in terms of commercialized music that are the same as the one elsewhere in the world. It is not my task to criticize or point out aspects of tendencies in commercialized art, but just facing the way, where to music industries goes resp.

how music can be used (or abused), what can damage a cultural identity... it's just to give an impulse for thoughts in the proper direction.

*How far is for me Korea or how close is Korea made for me from Berlin? I live every day with this question, at composing, on thought or on memories. Korea is really far away, very far away. however I've not forgotten a minute. because this spatial distance, particularly for Asians, to shorten so flexible and so easy, because the Asians have great intuitive powers. for me thirty years are gone, but the memory, as I have lived there, it's like yesterday, so clear and so fresh ... my musical source arisen there. so far away is Korea so far, and yet so close.*

Isang YUN  
born 1917 in Tong Yong, Korea - 1995 in Berlin

*If you preserve cultural traditions as "pure ", it weakens. The usual ethnomusicology has considered and worked, as such a weakening inheres in their interest. too often it's a deal with music which is not played by vital and vibrant people ..."*

Joachim Ernst Berendt

*"When I began my carrier as a composer, I hated everything that came from Japan. But with my study of Western music, I discovered our own tradition, and gradually I began to deal with it, to study it ... What John Cage's eastern ways of thinking in the field of Western music has opened, had activated me after ten years of studying Western music and gave me a newly awakened interest in Japanese and other Eastern traditions ... I would like to develop in two directions coevally, the one concerning Japanese tradition, and as Westerners, in terms of innovations ... I'm not intended to delete this fruitful contradiction - on the contrary I want to see these poles in productive combativeness. So I avoided isolating my tradition and can even penetrate into future with each new work . "*

Toru Takemitsu  
composer

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## Inspirations from the program and the people

Remarkable in particular ways was the harmony at this encountering in Jindo, a combination of individuals and their incentives, but it was also the selection of Korean participants, excellently skilled, young musicians highest motivated,

engaged and interested to learn new things in music. Even by involving internationally renowned musicians like Tae Hwan KANG, and Pansori (Pansori is a traditional Korean narrative music performance, in which a single performer is accompanied by a drummer.) singer Il Dong BAE, Performer Il WON, and Yoon Jung HUH from Tori Ensemble who brought particular advantages for the workshop.

In view of the fact, this residency-workshop-project was the very first of this type in Korea, the result was really fantastic. It shows that Korean artists possess huge potential of creativity and best supposition for an international culture exchange. I guess it gives enough reasons to install and establish a workshop-residency program, which might be unique and radiant for international music market.

Residency program for musicians gains internationally more and more significance. Therefore it should ensure AIRs that they are integrated in proper and fruitful surrounding of global cultural activities.

The result of Residency-workshop for us Austrian guys, we may state, is that this big success was not just in terms of gathered experiences on a surprising cultural adventure, but even we have taken many inspirations from all this fantastic artists, including people we have met in Jindo, Incheon and Seoul.

### **Artist-in-Residency 2011, Jindo**

This workshop residency program organized by Korea Arts Management Service aiming to develop Korean traditional music contents as well as the manpower of young professions in Korean music. Inviting foreign and Korean established music professions as mentors, all of the participants visited significant places for Korean Music and took part in conversations and workshops during 14-21 of February in 2011.



Josef Aichinger is the Artistic director of NOE Festival, Austria. He is creating artistic projects, cooperative relations with medias and maintaining of international relations with music festival and cultural exchange of international range.

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# A Profound Journey of Discovery for the Soul and... Stomach!

written by  
Piotr Turkiewicz  
Jazztopad Festival

posted on  
Dec. 20, 2011

Review for 'Journey to Korean Music'

To be very honest with you, before receiving this very kind (and surprising!) invitation to be part of *Journey to Korean Music*, you could easily call me almost a complete ignorant, as far as Korean traditional music is concerned. I admit that painfully. Apart from being familiar with some of the rather widely recognizable Korean jazz musicians and singers, I had no idea what to expect from this weeklong intensive exploration of Korean culture. Being trapped for long time in the box called "western music", I was eagerly awaiting my first visit to Korea!

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## So the Journey Began

My first stop was couple of days before the official visit. I had a great pleasure (and a lot of fun) visiting Jarasum International Jazz Festival. One of the biggest and most important jazz festivals in Asia turned out to be an incredible undertaking with hundreds of thousands of people enjoying jazz surrounded by a beautiful island. Just 40 minutes away from Seoul, this breathtaking place was the capital of jazz for three days!! Multitude of outdoor stages, all filled with fantastic music left me very content and full of energy to start the "real" journey.

Coming back to Seoul on the bus from Jarasum, I had with my eyes, ears and heart open to the new sounds and sights to come. As it turned out later, everything that happened during that week completely exceeded my expectation. It would take several pages to describe everything that happened during those incredible days in Korea, so I will try to focus on the most vivid memories.

With amazing support and help from all KAMS team ladies, who were with us almost all the time making sure that everything went smooth, we were comfortably taken from place to place in a private bus. By "we" I mean a small but a very diverse group of music professionals from many parts of the world, who turned out to be a bunch of fun-loving people with great knowledge,

experience and sense of humor.

During the first two days, two major moments were: watching the documentary film *Intangible Asset No. 82* and witnessing the Shaman Ritual. The first was a great story telling and documentation of an inner drive to explore and discover Korean shaman – a beautiful narrative about amazing music and people. I found one of them, Il Dong BAE (who met us after the screening), especially intriguing. A pansori singer, who spent seven years singing (howling!) at the waterfall in order to build his voice, made an incredible impression on all of us.

The latter, was like stepping into another world (and into a very private world). Witnessing Hwanghaedo Gut (Gut means shaman ritual), was daring and demanding. It was also shocking and passionate. I was slowly taken into the depths of the ritual. Step by step we all became part of it with the climax having all of us in a crazy dance, wearing traditional cloths and forgetting about where we were and who we were. It was like time travel into the core of humanity.



Hwanghaedo Gut

And then came another discovery: Geomungo, one of the Korean strings. This time we were taken into the exquisite surroundings of Changdeokgung Palace and in the absolutely charming Bukchon Village's old traditional houses to hear a diverse and detailed introduction to the history and technical details of this superbly sounding instrument. But it was all about the performers! I was stunned by the improvisational qualities of the musicians who painted a completely new and electrifying picture of Korean traditional music.

First, the Geomungo Factory showed an intimate rapport between the members of the ensemble with their very fresh and contemporary approach. Beautiful music performed by beautiful people with such a sincere respect for the audience!

Then, Yoon-Jeong HEO. A strong personality was heard in every sound. It was a true honor to be part of her music. She is not only a perfectionist but also very open-minded and explorative artist. Getting to know her music was one of the most important moments during the journey. She played with such intensity and ease like a true artist. Here, I would also like to mention another highlight of that afternoon: a delightful duo of Suk-Joo LEE playing ‘piri’ with Kyung-So PARK on Gayageum, which was another spiritual feast.

>  
Geomungo  
Factory

>>  
Kyung-So PARK  
(Gayageum)



at Bukchon  
Village

Walking from house to house we had also a chance to experience different wonders of Korean tea making, which was not only an addition to music but an integral part of the whole experience. And talking about tea, I must write couple of words about Korean food!

This journey was not only a discovery of the sensational music but also a treat for the palate! It was an ongoing feast. Every meal was a celebration and brought us all into another dimension. There is no exaggeration in that at all: Korean cuisine is profoundly tasty, healthy and diverse, from the basic Kimchi and Bibimbap to the plethora of seafood and marvels of delicious Barbecue. A perfect accompaniment to the overall impression of Korea and the one you can't miss when you're there!

The whole week was perfectly balanced. We all felt very special having this lifetime opportunity to witness such a magnificent culture. The choice of concerts did not leave any regrets. Being such a small group of people, it was as if taking part in very private and intimate concerts, which was a completely unique experience.

It was a true journey - a discovery of beauty and depth of completely new musical territories. A perfect introduction to the culture of this exciting country where tradition is so much cultivated, and a beautiful tradition kept by very modest and down-to-earth people. Something, that doesn't happen too often unfortunately.

It was a great lesson, food for thought and an eye-opening experience that helped me to understand Korean traditional music and made me hungry to learn and explore more. And it is always all about the people. I am very grateful that I had the opportunity to be part of it and to have met you all.

### **Journey to Korean Music 2011 (7th-12th Oct 2011, Korea)**

One-week intensive journey through Korean music. The concerts are staged in palaces and teahouses as well as theatres to accentuate the uniquely Korean elements running through the broad selection of traditional and contemporary melodies. In addition to the entertainment factor, networking opportunities linked to the concerts give participants the chance to meet several Korean music professionals and make new friends.



Piotr Turkiewicz has been the head of the music management of the International Festival Wratysłavia Cantans in Wrocław, Poland since 2007. Currently he is responsible for international relations and programming of the National Forum of Music – one of the most prestigious concert halls, which will have its grand opening in the season 2012/13 in Wrocław, Poland.

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# Coming up with New Ideas of Possible Co-operation

written by  
Judith Staines  
culture360

posted on  
Feb. 10, 2011

Korea-Finland Connection: an East-West Dance Project Incubator

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## Korea-Finland Connection: an East-West Dance Project Incubator

I look at a unique cultural exchange programme currently building connections between professional dance specialists in Finland and Korea. She speaks to organisers and participants to find out what motivates them to be involved and how the exchange is developing.

Finland and Korea are distant and - one might think - dissimilar countries. It is perhaps surprising then to discover that a new cultural exchange project is currently opening up connections between Finnish and Korean professional dance specialists. In its first phase, the Korea-Finland Connection project is already finding interesting parallels between the dance scenes in the two countries, as well as other links between their history, culture and society. The aspirations for future collaborative projects seem to be on track.

The Korea Arts Management Service (KAMS) launched the KAMS Connection project in 2010, setting up international exchange programmes with Finland, the UK and the USA. KAMS is a public foundation for the development of Korean performing arts and has developed many projects to assist Korean artists and companies to enter overseas markets since it was set up in 2006. The aim of KAMS Connection is to create a system of long-term, mutual cooperation with Korean and international performing arts organisations, councils, festivals and theatres and to develop original international collaboration projects. With Finland the focus is on dance through a partnership with Dance Info Finland. This national agency is responsible for promoting the development of Finnish dance art and improving its status and operating conditions in society. A second partner in Finland is TAIVEX, a training programme for art exchange aiming to improve the international expertise and export of Finnish cultural industries.

The partner organisations first selected seven dance specialists in their own countries. These included companies with an international profile and touring experience as well as some less experienced. Preliminary online research by all participants identified their own areas of interest, and the exchange element kicked off with a visit to Korea in October 2010 by the Finnish group. KAMS organised an intensive 9-day programme of performances, visits, talks and workshops, intersecting with the Performing Arts Market in Seoul. The Finnish and Korean participants were partnered in line with their interests and experience and, alongside the common programme, individual visits and meetings were scheduled. A Korean return visit to Finland is planned for August-September 2011

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## The Organisers' Point of View

The co-organisers – Euna IM (EI) from KAMS and Pirjetta Mulari (PM) from Dance Info Finland were interviewed about their aims for the Korea-Finland Connection project and experiences to date:

**JS:** What were your aims in participating in the Korea-Finland Connection project?

**EI:** There are two aims for this project. We try to introduce the Nordic performing art scene, which is an unfamiliar area to the Korea performing arts field. Also, we aim to lay a good foundation for incubating international collaborative projects through an in-depth exchange programme between Korean and Finnish dance specialists. To achieve these goals, we built an online platform for communication to start to understand one another.

**PM:** As the Korea-Finland Connection aims to develop partnerships between Korean and Finnish arts organisations and artists, the implementation methods for the programme come out of sharing and exchanging ideas and information. As arts markets have shifted from pure promotion into networking and exchanging ideas, Korea-Finland Connection aims to build long-term relationships and projects between Korean and Finnish art organisations and artists.

KAMS has similar programmes with UK and USA and this enables Korea-Finland Connection to reach even further through the other programmes: to find new ways of international collaboration in the changing world.

**JS:** How does this exchange project fit into your organisation's international programme?

**EI:** KAMS tries to go beyond the limitations of simply exchanging work between Korea and overseas countries, and tries to develop a long-term collaborative working relationship. Also, by running this project, we are discovering improvements in the capacities of larger-scale participants and decided that our final goal would be 'incubating projects'.

**PM:** Korea-Finland Connection is an excellent example of a project within Dance Info Finland's international activities. As our role in the Finnish and international dance scene is to launch, facilitate and co-ordinate international projects, it offers co-operation to achieve just that. A platform for Korean and Finnish performing arts professionals is created, where they can share their knowledge, ideas and best practices, and come up with new ideas of possible co-operation. In our experience, international co-operation takes time to flourish. It needs a lot of discussions, personal connections and relevant contacts. Here, the time factor has been taken into account by giving professionals time to get to know each other, and also by spreading the project over few years.

**JS:** What were your impressions of the performing arts scene from the producers visit?

**EI:** In recent years, the Finnish performing arts scene has focused on contemporary dance. KAMS has been impressed that an organisation like Dance Info Finland actively organises programmes for domestic and international exchange. We could feel the energy of the visiting Finnish dance specialists and they made us eager for additional programmes to help us improve our understanding of Finland's performing arts. KAMS hopes to develop relationships, not only with Finland, but also with others in the performing arts in the Nordic region.

PM: It was my first visit to Korea and Seoul, although some of the Finnish managers/producers had visited the country before. I found Seoul a very easy city to fit into: somehow everything worked well, and it is well-organised. Through the visit we found many similarities between the Koreans and the Finnish: in many ways our history and development into technological societies have many things in common - also the character of the people.

We saw quite a lot of Korean dance performances. The technical level of the dancers is exquisite; generally speaking, the choreographic creativity seems to still be at developmental stage. We saw some excellent works by Korean choreographers and dance companies – the overall impression of the Korean dance scene was positive, lively, diverse, and really draws from its traditions. The nurturing of tradition is something that we could learn in the western world.

Meeting with  
Korean group,  
Dulsori and Trust  
Dance Company



photo by Hyun Jun LEE

## Finnish impressions of Korea

Selected participants from Finland were interviewed to discover what the programme means to them. The interviewees were Janne Ikäheimo (JI) from Nomadi Productions, Riitta Aittokallio (RA) from Glims & Gloms Dance Company, Kirsi Mustalahti (KM) from Tirakkor Group and Outi Järvinen (OJ) a producer for Zodiak – Center for New Dance.

JS: Why did you decide to participate in the Korea-Finland Connection project?

JJ: Nomadi Productions represents artists and companies that are interested in making international co-productions, e.g. alpo aaltokoski company and Arja Raatikainen & Co, and I found interesting Korean culture and dance

artists to introduce to them. Projects like Korea-Finland Connection give a lot of organisational and financial support for travel and to meet Korean artists, producers and artistic directors.

**KM:** My ambition and aim was to change ideas and networking with international theatre-managers, event managers and to get to know how accessibility is taking place in the world (in different events, festivals and theatre).

**OJ:** The chance to participate in the Korea-Finland Connection provided a wonderful opportunity to get an overview of the contemporary dance scene in Korea.

**JS:** How does this exchange programme fit into your company's overall international programme and/or policy?

**JJ:** I think it fits very well. Having a collaborative project as a result of an exchange programme can introduce our choreographers, designers and dancers to new audiences and new cultural influences. Giving Korean artists the same experience here in Finland is very satisfying for both sides. Dialogue between cultures is crucial nowadays, also to increase your understanding of yourself. In a global world culture, there are still specific ways of communicating, as in dance, and it is always interesting to hold up a mirror to your own ways of doing things. Collaborative projects can be more fruitful for artists than touring, which still forms the basis of our international programme work.

**RA:** This programme fits well into our international programme. We are developing our own sketch which is based on our knowledge in dance theatre for children and young people (e.g. workshops for professionals, performances and licence agreements). And in Korea they have a desire to offer more high quality performances for children.

**KM:** There is a direct connection between my future work and this Korea-Finland Connection. I realised that it really is possible to work on accessibility in theatre, because there are many groups also interested in the same thing, ready to create something new where everyone can participate.

**OJ:** Zodiac - Center for New Dance is a dance organisation with many facets: production house, presenter, festival organiser, regional dance centre, a community of artists - a hub of dance-related activities in Helsinki. In recent years, it has developed its international strategy and there is a tremendous increase in international interest in our activities. We are involved in a number of international networks, partnerships, and exchange programmes. Although there are more interesting projects and proposals than we have time and resources for, we want to keep our eyes and ears open to new ideas. The Korea-Finland Connection fits our international policy very well because it gave us an opportunity to create links with Korean dance organisations and artists, and to get a perspective on the Asian scene in general.

**JS:** What were your impressions of the Korean performing arts scene from the research visit?

**JJ:** We saw many dance performances in theatres and also in companies' own studios. Afterwards we had fruitful discussions with artistic directors and dance producers. I got the impression of a high interest in making collaborative projects with partners abroad.

**RA:** In my opinion Korean performing arts scene is very versatile. There is so much to see. Some of their inspiration comes from the ancient history of Korea. They really know how to mix the past and the present interestingly. But they also have the courage to turn their backs on that rich history and create something totally new. And one thing is similar to European dance field: many outstanding performances are being made by small companies and as everywhere they are struggling hard to find finance.

**KM:** I'm more than happy to get to know Korean culture deeper and their thoughts about life and art. My group is working towards a new type of dramatic expression and looking for international partners with whom we could stage joint linguistic and cultural productions in four languages. I see a similar intensity on stage with Korean performing arts and I believe this is a good starting point to create cultural cooperation.

**OJ:** The dance scene of Korea seems to have strong influences both from Korean traditional dance and art, and from Western contemporary dance based on

American and Central-European traditions. What struck me as most interesting were artists who define their own contemporary dance – how they interpret their own being in time and place.

The organisational side of the dance scene seems to be well structured. I am sure that KAMS has a big influence on this. During our visit, we could meet many types of organisations; management offices, theatres, festivals, and dance companies.

There were many similarities between the dance scenes of Korea and Finland. At the same time, there are also many differences. One notable difference is the significance of universities there and the vast numbers of well-trained, university educated dancers in Korea.

**JS:** Are you developing any collaborative projects as a result of the connections made in Korea?

**JJ:** alpo aaltokoski company has began to develop a project with NOW Dance Company in Korea. The project starts in 2011 with workshops and visits to both Finland and Korea. By 2012 we hope to have two new dance works touring in Finland, Korea and in other countries.

**RA:** We are performing this year in a Korean festival and will give a workshop there. We are also looking for the possibility of a long-term cooperation.

**KM:** There are some good cooperation ideas growing with the Korean group and I will go back to Seoul this spring to deepen the connection. It is important first to get to know each other and each other's culture and, after that, when confidence and a shared mindset are "born" it is possible to create something together.

**OJ:** For Zodiak, the most important aspect of any project or partnership is the content itself. Zodiak is dedicated to producing challenging and innovative works, to nurture the creative process and to provide a creative environment for artists and audiences. We look for partners who share our visions and goals, and we want to develop collaborations on a long-term basis. Many interesting discussions were started as a result of the connections – the future remains to be written.

Experiencing  
Korean culture



photo by Hyun Jun LEE

## Korean Perspectives

Selected participants from Korea were interviewed about their involvement in the programme: Kyung Ae ROH (KAR) from Trust Dance Company, Sungsoo AHN (SSA) from Sungsoo Ahn Pickup Group and Kwangryul JANG (KRJ) from IPAP International Performing Arts Project.

**JS:** Why did you decide to participate in the Korea-Finland Connection project?

**KAR:** Trust has focused on long-term and mutual cooperation for international exchange. Trust does not aim to only tour and show work. Trust always has tried to communicate on a deeper level. Through this programme, we aim to create a co-operation with Finland, to try to have wider range of collaborations and build up a new network.

**SSA:** I have been interested in the Finnish way of culture. So KAMS suggested I join the project.

**KRJ:** As an artistic director and programmer of international dance festivals, I have been involved in international relations. I've decided to expand the exchange channel in dance between Finland and Korea. Also I wish to sound out potential for new projects between the two countries.

**JS:** How does this exchange programme fit into your company's overall international programme and/or policy?

**KAR:** This programme gives Trust a chance to introduce the company at a deeper level. When Finnish performing arts specialists visited Trust studio, it offered us diverse ways of introducing our work, such as videos, performance and artists talk. This time helped Trust build the possibility of further collaboration with Finnish organisations.

**SSA:** Last November my group toured Sweden and Estonia performing 'Rose' and it was well received. I would like to meet Finnish dance audiences.

**KRJ:** I think the programme was beneficial to my company in having a chance to meet people from various professions. I am sorry there was not enough time to talk and discuss more about future projects with partners.

**JS:** What were your impressions of the Finnish performing arts scene from the producers visit? **SSA:** Sincerity, maturity and efficiency.

**KRJ:** Finland's dance scene is very active, alive and positively dynamic in international relations. My impression is that the Finnish dance scene is very open to many kinds of exchange collaboration.

**JS:** Are you developing any collaborative projects as a result of the connections?

**KAR:** Trust exchanged some ideas with Zodiak and Tirakkor-Group for collaborative projects. But we couldn't get any grants for them so, for now, we have to drop the ideas. But Trust wishes to make the project in the future.

**SSA:** Not yet. But I plan to do that, hopefully soon.

**KRJ:** We are developing a collaboration work between a Korean dance company (NOW) and a Finnish dance company (alpo aaltokoski). It will be performed at Busan International Dance Festival in Korea and also tour Finland, starting in July 2011.

**link:**

**Dance Info Finland**  
[www.danceinfo.fi](http://www.danceinfo.fi)

**TAIVEX**  
[www.taivex.fi](http://www.taivex.fi)

**Since, the KAMS Connection**

The KAMS Connection Project had formed a collaborative partnership with Dance Info Finland (Finland), Visiting Arts (UK), and National Performance Network (NPN)(U.S.); and through the collaboration with the partner organizations, they selected and supported participants and conducted annual exchange researches in 2010 and 2011. In 2011, KAMS Connection Project was expanded with the cooperation of Australia Council for the Arts, and they planned the Korea-Australia Connection Initiative. Through this project, A joint project called AMPERS&ND by The Wuturi Players and Not Yet It's Difficult (NYID), and the In the Shadow of Dragon by Noreum Machi and Strange Fruit were each selected. And they've had a project development workshop called the Connection Box in Melbourne, Australia, in the December of 2011.



Judith Staines is the Europe Editor of culture360.org. She is a freelance writer, researcher and project manager based in the UK who specialises in European cultural cooperation and international mobility issues.

# New Approach to Creation

International Conference Held by  
Asian Arts Theatre of Asia Culture Complex

written by

Hye-Shin HWANG  
Independent Art Manager

posted on

Jul. 19, 2011

On June 30, 2011, the Asian Arts Theatre of the Asia Culture Complex held an international conference under the title "New Approaches, New Audiences" at the Artist House in Daehangno, Seoul. This conference was organized as part of the project designed to performing arts pieces to be performed at the Asian Arts Theatre. The theatre is to be open to the public in 2014 within the Gwangju Hub City of Asian Culture. Aiming to establish itself as the hub of creation-oriented Asian contemporary performing arts, the theatre listened, at the symposium, to overseas artists and their creating and producing methods, who are applying space, sound, media and technologies in a creative way. The artists shared their thoughts with Korean counterparts who joined the conference as panel members.

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## Stress on Free Improvisation

Artistic director of the British theatre troupe Dreamthinkspeak, Tristan Sharps has put on stage diverse interdisciplinary shows containing components of image, performance and installation art. His directorship took not on traditional prosceniums, but on public places like buildings and department stores. He is also directing *In the Beginning was the End*, a work title of that art piece where Korean, Japanese and British artists and producers participate. At the conference, he vividly described to the conference attendees the entire performing process of *Before I Sleep*, a work that had taken the motif from *The Cherry Orchard*, which had been created in memory of the 150th anniversary of Anton Chekov. The attendees felt like watching the show before their eyes.

The work was created upon efficient application of the space, structure and environment offered by a department store, along with that of fine design and high-tech imagery technology. In real performance, audiences encounter various images, improvements and performances, wandering through the inside of the

department store. The stage, or the store, offers a contrast between the part and the present, reality and imagination, and fine spatial arrangement and identical miniatures. What was most impressive, above all, was his accommodation of audience as last stage of creation. As a result, his work flexibly undergoes changes in accordance with interaction with audiences. Taking the first week of the show as last stage of creation, Sharps completes finish works impromptu based on the diverse reactions and responses of the audience. A show under his directorship remains fresh and dynamic through acting crew's interaction with audiences and resulting impromptu performance within the frame set up by him.



Tristan Sharps

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## Accommodation of Contemporary Technologies

Another artist catching our eyes is Duncan Speakman. He is a musician, sound engineer and mobile media artist based in the British area of Bristol. His working method, or subtle mob that is similar to but different from flash mob, helps audience collectively or individually acquire special and sound experiences. A flash mob refers to a group of people who assemble suddenly in a public place, perform a weird, pointless act for a brief time, and then disperse. On the other hand, a subtle mob means the act of those who has shared information and exchange sympathy subtly among the crowd, without attracting attention.

In *As if it were the last time*, audiences acquire a movie-like experience by getting together at a certain place, downloading an audio clip via cell phone or MP3, and acting upon the instructions recorded on the clip (e.g. walking aimlessly). In other cases, they break themselves into different smaller groups, and each group alternates the roles of audience and performer upon the instruction. That way, they experience various social issues or look into them from different viewpoint.

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## New Producing Platform

Heine Avdal stresses the role of audience in connection with performing space and performance. He is now the artistic director of deepblue, which is a company and production structure for performance, dance, music, video and installation work, based in Brussels, Belgium. For him, the space for performance is the medium collecting the world of audience to the world of acting crew. Under his methodology, space should function as interface enabling the mutual communication. In the early phase of his work *You are here*, audiences represent a fixed group watching a show from an identical viewpoint. As the performance progresses, however, different boxes are given to viewers, a point where the core of performance is being shifted to audiences. Thereafter, image technology switches the stage with the audience seats. In the end, audiences realize that each of the boxes represents the miniature of the Black Box Theater where they have watched the show. The realization enables them to watch their positions from a viewpoint impossible to be realized in reality.

Founded in 2004, as multi-art performance platform, the Playground NZ, Ltd. Leaves its artistic directorship to Sam Trubrige who has attempted, in planning and creating performances, to harmoniously build up links among script, object, light, space, media technology, actor's body and audience. During the process, his focus remains on performance design. To get closer to audiences, he introduced a project titled *Performance Arcade* at the symposium. Refusing the Black Box Theater and the White Cube galleries as venue, he ushered in a brand-new producing platform by setting up containers in a public place and having installation and performance carried out within them. His approach is designed to create a dynamic environment in which audiences appreciate performances the way they wish.



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## New Dynamic Relation Between Space and Audience

The discussions between the panel and the floor mostly focused on the relational structure of participants in creation, and relational characteristics between performers and audiences. Performances accommodating new technologies or space-responsive performance often involve collaboration among artists of diverse genres. Consequently, unlike traditional shows wherein a certain hierarchy is observed among writer, director, performers and staff members, all participants should take the leading role, argued Sharps. Sharps further argued that they constitute part of an art piece as producer as well as consumer, mentioning the attributes of space-responsive performance where two-way communication occurs with audiences.

Stressing the equal relations during production, Heine Avdal took the role of sound artists for example. He emphasized that a sound artist should actively participate in creation, rather than stay outside by coating a piece in music. What really matters, he asserted, was the reevaluation of all basic components from equal viewpoint instead of approaching them based on a hierarchy.

On the question of how to attract more participation of audiences and, thereby, overcome the one-way communication approach under conventional art production, Sam Trubridge took his work, *The Restaurant of Many Orders*, for example. Entering a place decorated as a restaurant, audiences easily realize that they should act like the restaurant's customers by looking at the performers dressed like waiter/waitress filling the water glasses on their tables. An organic combination of space, appropriate application of technology, objet and performers naturally induce active participation of the audience.

This conference ushered in new ideas that were hard to be presented as method. The ideas touched on many topics such as unconventional production, role of space, concomitant role of audience as performer and viewer, for example.

At the end, questions followed, like "Will the audience actively participate at all?," "Will new producing methods complete works?," and "What would be the response from the audience."

Most of the conference participants agree that this event was meaningful in that it has introduced new producing approaches.

**link:**

**Hub City of Asian Culture**  
[www.cct.go.kr](http://www.cct.go.kr)

**Asian Art Theatre**

Asian Art Theatre is one of the facilities of Asia Culture Complex which is a major project of 'Hub City of Asian Culture'. This project of national level started in 2004 and will be completed by 2023, while Asia Culture Complex will be opened in 2014. Asian Arts Theatre is the nurturing grounds and hub of the performing arts where Asian artists are free to create and stage their performances. Accommodating as many as 2,000 persons, this theatre consists of the Grand Performance Hall, which can stage 2-3 performances simultaneously if necessary, and the Multi-Functional Auditorium that can present a wide variety of genres in theatre, music, and dance.



Majoring in performance & production technology at the Liverpool Institute for Performing Arts, Hye-Shin HWANG had worked for BeSeTo Theatre Festival, KEPCO Art Center, Frankfurt Book Fair, and Gwacheon Hanmadang Festival. Now, as independent organizer, he serves on the board of the Korea Street Arts Centre.

# The Gateway of Exchange between Mexican and Korean Dance

written by

Hae-ri CHOI

The Korea Dance Resource Center

posted on

Dec. 20, 2011

Talks with Cuauhtémoc Nájera Ruiz \_  
Universidad Nacional Autónoma de México

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## Korean Contemporary Dance Festival in Mexico

From the past October 18th to 23rd, the Korean Contemporary Dance Festival was held at the Cultural Arts Center of Universidad Nacional Autónoma de México. This festival was also a part of an overseas program of Korea Arts Management Service called 'Center Stage Korean - Latin America' project, and it was created to introduce Korean contemporary dance in Mexico and to build a bridge there for dance exchange as well. The dance department of Cultural Arts Center at Universidad Nacional Autónoma de México (UNAM), who acted as a partner organization in Mexico, not only allowed the Korean participants to communicate with the local dancers, but also provided various ways to communicate with the audience through performances, conversations with the audience, forums, workshops, networking parties, and others.

Park Soon Ho Dance Company, Lee K. Dance Company by the choreographer Kyung Eun LEE, and EDx2 Dnace Company by the choreographer Insoo LEE were invited to the festival, and each troupe performed total of 6 performances for 2 days each. At each performance, the seats were packed with the local dancers and regular audiences, and they all sent their acclamation for the global sense of Korean choreographers and the excellent physical expressions of the dancers. The performances were filled with fans such as dancers who are viewing consecutive performances of their favorite dance troupes, audiences giving standing ovations and screaming as if they were at a concert of a popular pop star, and students who waited for dancers to get their autographs. Like this, at the end of every performance, the number of countless local fans who were fascinated by Korean contemporary dance grew limitless. Above all, the tremendous positive reaction from the local dancers who participated in the creative workshops conducted by Kyung Eun LEE and Insoo LEE vividly demonstrated the current

trend of dance in Mexico going beyond the stages of modern dance and into the contemporary dance.

The figure who spearheaded all these programs was Cuauhtémoc Nájera Ruiz, the Dance Director of Cultural Arts Center at UNAM. The following is a summary of the interview I had with Director Cuauhtémoc Nájera Ruiz on October 20th.



Cuauhtémoc  
Nájera Ruiz

**Q:** Even though the theater of UNAM is an affiliated institution of the university, it is playing the central role of dance performances in Mexico City. Could you introduce the system of UNAM?

**A:** There are 3 spaces for dance performances at UNAM, and they are the large theater with 700 seats, medium theater with 300 seats, and a small theater with 60-100 seats. The performance programs of large and medium theaters consist of two sections. Programs of the first half are made up of performances which UNAM has invested or co-produced. They are all premieres, and 70% of the performances are contemporary dances. Programs from the second half are made up of selected works from the first half, invitational works from abroad, festivals, and the remaining slots are given to professional dance groups.

The small theater called black-box can be freely utilized into a multi-purpose space for performances, forums, workshops, etc. This space is often preferred by young choreographers and dancers who are trying something different and new. One exotic program that is held at this theater is called 'Dance marathon.' It is held once a month and when the theme is decided, related dancers gather and freely present their performances. The performance goes on for 6 hours, and the audiences are free to move about and watch the performance.

## The Expressive Ability of Korean Dancers Admired by Mexican Dancers



Park Soon Ho Dance Company  
\_ *Balance and Imbalance*



Lee K. Dance Company  
\_ *This is Not a Dream*



EDx2 Dance Company  
\_ *Modern Feeling*

**Q:** Could you introduce the trend of contemporary dance in Mexico?

**A:** I think the creativity of Mexican dancers is relatively high compared to other countries. However, this isn't true in terms of technique. In other words, they are equipped with the ability, but it hasn't been developed yet. I believe we have reached the point where it needs to be upgraded. One of the reasons why there was such good reaction from the audiences at the Korean Contemporary Dance Festival is because the Korean dancers were brilliant in their expressive ability and communication.

There are diverse trends in Mexico's contemporary dance, but young choreographers in their 30's who will be leading the dance scene prefer hyper-media performances that utilize the latest technologies. The multimedia is usually used in their dances, and sometimes they pursue interactive performances by attaching sensors on their bodies. Other characteristics include creating two extremes of movements by excluding any movement at all or as an opposite, creating very physical dance movements.

**Q:** If you can summarize the performance of Korean Contemporary Dance Festival up to now, what would it be?

**A:** Through this event, the dancers in Mexico became deeply interest in Korean contemporary dance. Personally, I am very satisfied with the outcome of this event. Some presenters are not only intending to re-invite one of the dance groups to Mexico, but also tour the performance to the U.S. and Canada as well. I was also informed that several dancers wanted to invite Korean choreographers to hold workshops or to create co-productions.

## Importance of Sincerity and Passion in Dance Exchanges with Mexico

>  
The workshop for  
Korean-Mexican  
dancers

>>  
Korean-Mexican  
contemporary  
dance forum



**Q:** The deputy director of Dance Exchange of Instituto Nacional de Bellas Artes (INBA), who I met at the opening reception, had told me that if somebody wanted to have dance exchange with Mexico, it would be faster and more efficient to talk to you rather than the government agency like themselves. And they regarded you as the gateway to Mexican dance exchange or the shortcut.

**A:** I am very thankful for such expressions. I believe they put it that way because there is much more freedom to pursue dance exchange at a university institution than a government agency. The university budget can be appropriately used as the task is progressed at a university, and it's easy to work because the administrative procedures of university tend to be simple. In addition, it is easy to work here because artists also side with the university as they say freedom to express is richer at a university institution.

**Q:** What would be your advice to Korean dancers who wish to have dance exchanges with Mexico?

**A:** I don't think it is appropriate to talk about one concept as the preference is different according to each institution and person. As seen at this festival, Mexican audiences were moved by Korean dancers' passion and their best on the stage. In other words, performing with passion and sincerity is more important than a special concept. I look forward to more performances in Mexico by Korean dancers in the future through INBA or UNAM. I also hope dancers from both countries can build up exchanges and create a rich network of people.

**Cuauhtémoc Nájera Ruiz**

Cuauhtémoc Nájera Ruiz is the dance director of Cultural Arts Center at Universidad Nacional Autónoma de México. He graduated from an umbrella ballet school of National Arts Academy and was active as a soloist for Compañía Nacional Danza (CND) for many years. He worked as a CND Arts Director for 7 years and was appointed as the Dance Director of UNAM in October of 2004. Because he has a rich network of people throughout Mexico's arts and culture community and the dance scene abroad, he is considered second to none in international dance exchange.

**link:**

Cultural Arts Center of Universidad Nacional Autónoma de México  
[www.cultura.unam.mx](http://www.cultura.unam.mx)



Hae-ri CHOI a lecturer at Ewha Womans University Graduate School of the Performing Arts, and while working as a member of the Research Committee of the Korea Dance Resource Center, she is in charge of editor of dance webzine called [Chumnuri].

# Portland Falls in Love with LDP

The Debut of Laboratory Dance Project at White Bird

written by

Walter Jaffe & Paul King  
White Bird

posted on

Apr. 15, 2011

Laboratory Dance Project (LDP) from Seoul made its United States West Coast debut when White Bird presented them in Portland, Oregon on March 31-April 2, 2011. Portland audiences were captivated by this thrilling company, composed of graduates from the Korea National University of Arts Department of Dance.

How did it come about that LDP came to Portland, Oregon in the first place? In the summer of 2009, Paul King, White Bird co-founder, was delighted to receive an invitation to attend the ChangMu Dance Festival. LDP was not part of the festival, but he visited the company in their studio in Seoul and was greatly impressed by the high quality of their dancers as they performed excerpts from two of their best known works, *No Comment* and *Modern Feeling*.

As soon as Paul was back in Portland, he told his partner Walter Jaffe how excited he was by LDP. He suggested that LDP be part of the White Bird Uncaged Series. White Bird presents two distinct dance series each year: the White Bird Dance Series for larger companies that generally have name recognition, and White Bird Uncaged, for smaller companies that are creating innovative dance.

Walter and Paul worked with Hye Jeung CHUNG, a former dancer with close ties to LDP, to organize the tour to Portland in 2010-11. LDP company for the Portland engagement consisted of 8 male dancers, including LDP Artistic Director/ choreographer Changho SHIN and choreographer Insoo LEE. The company also brought Mi Sook JEON, one of South Korea's leading contemporary choreographers, who taught all members of LDP at the University.

LDP had a busy, exciting week in Portland. After recovering from their long flight, they rehearsed at the BodyVox Dance Center, belonging to Portland's most famous contemporary dance company BodyVox.

Master Class  
Workshop – LDP  
with Jefferson  
Dancers



The program started with Mi Sook JEON's acclaimed dance *Are You Happy to See Me?* for six men. This is a witty and satirical work on social conventions that emphasizes the lack of communication pervading contemporary society. The dancers' mastery of JEON's complex movement was breathtaking.

The second piece was Insoo LEE's prize winning duet *Modern Feeling*. LEE, one of Korea's most famous hip hop performers, created a work with intensely physical movement, influenced by hip hop, break dancing, martial arts, and acrobatics. The two dancers, Insoo LEE and Jinyook RYU, were absolutely amazing, dancing with great strength and precision.

The evening ended with LDP's most famous work *No Comment*, choreographed by Changho SHIN. All 8 dancers, dressed in dark suits, prowl the stage with physically charged, unpredictable movement that combines modern dance with hip hop and martial arts. When the dancers appeared for their curtain call, the entire audience jumped to their feet and yelled out their appreciation of the astounding company. The ecstatic response to LDP continued over the next two nights, and at the final performance, on Saturday, April 2, the audience gave a standing ovation that lasted close to ten minutes.

>  
Modern Feeling

>>  
No Comment



After the final performance, Walter and Paul gave the entire LDP company T-shirts emblazoned with the name OREGON. Mi Sook JEON received a toy Oregon duck, resembling Disney's Donald Duck, that is the mascot of the University of Oregon. There was no question that Portland had fallen madly in love with LDP. Their sophisticated choreography and superb dancing impressed everyone, including one Portland critic who stated, "LDP distinguished itself as a company that is unabashedly contemporary and global in its perspective but also very much its own creation."

LDP will return to the States at the end of July when it performs the same impressive program at Jacob's Pillow Dance Festival (Massachusetts), the oldest and most prestigious dance festival in the United States.

### Laboratory Dance Project

All the member of Laboratory Dance Project had graduate at Korea National University of Arts, school of dance. And most of them they win the prize in domestic & abroad competitions also some peoples are paid attention as a choreographer in nation. they are talented for know that what is composed of the next generation up-and-coming players and only activity of martial grade knows and to save the individuality of each one the stage which is personal to lead, LDP formation of organ has since 10 years past, for LDP martial grades domestic led and of course foreign countries the public performance activity which is excellent a possibility and the passion which are infinite and recognition received which is abundant.



Walter Jaffe & Paul King are Co-Founders of White Bird, a dance-presenting organization in Portland, Oregon. Founded in 1997, White Bird has presented 146 dance companies from around the world. It is the sole dance-only presenter west of the Rocky Mountains.

# Baramgot, the Korean Music Communicating with the World

written by

Octavio Arbelaez Tobon  
International Manizales Festival

posted on

Nov. 14, 2011

Review of Baramgot Performance in Colombia



*Baramgot's Concert*

Korea evokes solidarity in Colombians. During the Korean War, 639 Colombian soldiers gave their lives for the freedom of Korea. This is why we often hear, Korea and Columbia are strong allies.

Today, there are various movies, music, theater, and dance that makes up part of the Korean Wave, and the expansion of intellectual Korean culture is creating a dynamic and modern Korea. Not long ago, I visited Spain to strengthen exchanges with the country. During the trip, I had visited the Korea Culture Center that had opened in Madrid. The Korea Culture Center was located on a very pretty and bright two-story building on Paseo de la Castellana road. There, I was able to see the exhibition of Korean traditional culture from traditional dress (Hanbok) to handcrafted works. I was able to see the latest works of Korean artists at the library, video tape and record archives. My attention was focused on works of Korean movie directors Ki-duk KIM, Chan-wook PARK, and Joon-ho BONG among others. At the library, I found, *Toji* (The Land) to be interesting, which is a shaman epic poem by Kyung-ni PARK. Finally, as for music, I was able to find the gem called 'Baramgot.'

Our ties with Korea began with our participation in PAMS in 2010. During our participation in PAMS 2010, we invited Korea as a guest country to the 2011's 33rd International Manizales Festival. The following performances were invited:

Baramgot's *Baramgot's Concert*, modern dance group Modern Table's *Darkness Poom-Ba* and *Awake*, and Yegam Inc.'s *Jump*. Among those, we were able to intimately feel Baramgot as we have been continuously meeting and researching Korea since 2010.

Baramgot concert was held for two days from September 11th to 12th at Teatro Los Fundadores, which is a theater that had opened in 1965 and is considered the historic center of Manizales region. Baramgot's dreamy atmosphere captivated the audience, and its outstanding music harmonized traditional culture and the new to create a complete picture of current Korea in our imagination. Also, before the Manizales Festival, the two day concert at Teatro Pablo Tobón Uribe which is located in Medellín was also successful. After experiencing the music of Baramgot, the audience gave their reaction as "fascinating, filled with peace and love." The critics praised the performance as one of the best musical performances not only in the International Manizales Festival, but also in the entire city. The communication of the modern and the traditional is probably one of the most important trends and changes in the world of art. Through Baramgot, Korea's modern and the traditional are communicating, and this current stage is the shape of Korean performance art. Furthermore, it is telling us that Korean performing arts has positioned itself in the center of the trend in cultural arts.

### Baramgot

Baramgot in Korean refers to the place or point where wind is produced and settles. The group was set up by WON-il, famous for his music in such films as *The Power of Gangwon Province*, *The Flower Petal* and *Beautiful Days*. Concerned with the loss of traditional music or 'Sinawe', Won-il has sought to recreate and revitalize the essentials of traditional Korean music. Baramgot is rapidly gaining a competitive edge on the international stage with its unique music drama, mixing traditional Korean music, traditional royal entertainment arts and other cultural elements from East Asian countries.

[www.baramgot.com](http://www.baramgot.com)



Octavio Arbelaez Tobon is the dean of the Faculty of Arts at University of Caldas, director of International Manizales Festival, and also the director of Arts of Colombian Ministry of Culture. He is the Colombian representative of Red Lat. He is also active as the director of La Red.

# Strategic Humor on Pleasure: Oil Pressure Vibrator

Review of Festival/Tokyo 2011

written by  
Moriyama Naoto  
Kyoto Univ. of Art & Design

posted on  
Jan. 16, 2012

“At 19, I realized I don’t need men for sexual life.”

Reading this introductory confession in *Oil Pressure Vibrator* by Geumhyung JEONG to someone who has not watched it, what image would show up in her/his mind? Some might think of a feminist-like robust artist chanting slogans. Others might brush the character aside as a person who extremely hates men. Yet others might get excited and funnel his/her desire expecting an unusual story. Many other reactions might follow. In any respect, the confession by the main character exudes scandalous resonance, which makes it look natural to respond in those ways. Watching JEONG’s works in person, however, these fancy imaginations will surely get betrayed. And this is the biggest feature of this show.

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## Taking by Surprise Audience’s Desire off Guard

Entering the theater, a huge screen is hung over a relatively small stage. On the left side thereof, JEONG emotionlessly sits with her laptop computer on. The simple design of the stage remains unchanged till the end of the performance. Simplicity, however, is not limited there. Structure-wise, it is more than simple. Sitting almost throughout the one-hour performance, she mostly projects what is on her laptop monitor onto the screen. With those settings behind, the confession quoted at the beginning spins out of her own image projected onto the screen. Her laptop contains numerous video clips, which are projected onto it. The audience keeps silent, but heeds what she says, expecting a possible wild story. The more expectation one has, the likelier the person is to feel like watching something unexpected. The transparent and clever will against ever betraying something is the motif running through *Oil Pressure Vibrator*.

What is betrayed then? To proffer an answer to the question, it is necessary to verify the confession one more time. What should be noted is the lack of explanations about JEONG's confession against the need of men. She does not tell us why and how she claims that. On stage, she refuses to answer the questions latent in the minds of the audiences.

What Michel Foucault asserts in 『The History of Sexuality』 is still valid. According to him, modern society we live in does not simply bans sex, but proliferates discourses on it. That mechanism operates also in *Oil Pressure Vibrator*. The question the audience wishes to be answered is, “How come you got to believe that your sexual life is free of male partners?” Seemingly trying to answer their desire, JEONG leaves the laptop just once throughout the show, and lies on the floor like mimicking the masturbating moves on the screen, with her legs slightly spread apart. This scene drops away momentarily, which erotic novels would concentrate on. Returning to her desk again, JEONG keeps on narrating her story. A scandal in general sense does not exist. Ironically, the absence of a scandal churns out a silent scandal.



*Oil Pressure  
Vibrator*

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## Allegory about Pleasure

*Oil Pressure Vibrator* might look like a self-confession. In fact, however, it is a short fable surrounding pleasure. Or, it may be rational to deem it an experiment concerning a difficult question of “how pleasure can be symbolic by itself.” Pleasure is a component subject to or classified as, morally or psychologically, our life in modern society. The role of gender as male or female is limited to being assistant in this show. Here, gender is a social tool defining pleasure as well as a mechanism of violence leading the show to a forcefully concluded discourse. The perfect human being is a hermaphrodite under the framework of the Platonic world. On the other hand, the hermaphrodite body temporarily acquired in the performance leaves an impression opposite the Platonic concept. The male body symbolized by the clumsily made white mask is far from being sophisticated, and the female body in black tights is depicted as apparatus for pleasure. The message is miserably clear in that performance. What is unnecessary for pleasure is not only man, but also vacuum cleaner. Audiences feel not the catharsis, but the thanatos at the scene where an *Oil Pressure Vibrator*, appearing last and operated by the main character, breaks a gigantic status of a woman to pieces. The laughter comes from the literally represented thanatos.

The scene betrays the desire for a sensational story expected by the audience. Then, what lingers in the mind after the performance is over. It may be wrong to tell for sure, but what seems most intriguing to me is the projected image of JEONG’s cheerful face when she finally obtains the license for the rammer. Looking at the facial expression, the concept of Freudian humor suddenly dawned in my mind. Freud defines humor as “your emotional state based on the principle of pleasure.” (『Humor』, 1927). As with numerous psychological disorders, what is faithful to principles of pleasure is usually harmful to mental health. Humor, however, does not hurt mental health. Why? Freud answers, “Humor does not relieve your feeling, but encourages you.” In other words, while reality forces agony upon the ego, humor activates some sort of narcissism, leading to a successful self-defense. From the perspective of feminism, it will probably be hard to avoid the criticism that *Oil Pressure Vibrator* is politically weak. Her joyful face at the moment of obtaining the license delivers a humor about a social mechanism that attempts to subjugate the individual pleasure to a bigger context. Finally, I wish Japan would have more shows like this, in which strategic humor surrounding pleasure are presented in a well-organized way.

**Geumhyung JEONG**

Geumhyung JEONG is a rising Korean artist who is re-negotiating the relationship between the human body and the things that surround it. She works with ordinary objects bringing them to uncanny life in a highly charged and disturbing interaction with her own body. JEONG has transformed her training as a dancer and choreographer into a unique and riveting performance practice. She fuses puppetry, dance and stagecraft to create a captivating choreography of mind and body. JEONG has been invited to various festival like Intransit Festival (Germany), Aarhus Festival (Denmark), and Festival Tokyo (Japan).  
<http://blog.paran.com/goldenpuppet>



Moriyama Naoto is professor of performing arts at Kyoto University of Art and Design's, and researcher at the university's Kyoto Performing Arts Center, editing its journal, Performing Arts. He is member of the executive committee for Kyoto Experiment (Kyoto International Performing Arts Festival) 2011.

# Performing Arts Market in Seoul 2011

Performing Arts Market in Seoul is no longer an unfamiliar market to presenters abroad who are focusing on Korea and Asia. It is going beyond the role of a sample fair of completed works, and it is evolving into a cooperative stage for creativity and a platform for information exchange. You can listen to the evaluations and proposals of various public figures from home and abroad who have participated in 2011 PAMS.

## Introduction of PAMS

Celebrating its 7th anniversary, the Performing Arts Market in Seoul (PAMS) 2011 was held for five days from October 10 to 14, 2011, at The National Theater of Korea and National Theatre Company of Korea, joined by 1,623 participants including 264 overseas delegates.

Various programs filled this year's event such as 13 PAMS Choice showcases, two overseas showcases from Australia and Japan, academic and other functions to provide information on Asia, seminars to discuss how to promote co-production with other countries, the LIP designed to locate production partners, and speed dating and roundtable sessions to build networks among participants.

Since 2009, the PAMS has been serving not only as a vehicle for circulation of completed works, but as a platform for communication, sharing and collaboration. Pursuing continuously the topic of "Creative Cooperation: Conception to Circulation," it concentrated on the dynamic role of experts of performing arts.

Especially, the PAMS paid attention to the value and marketability of Asian performing arts. Aware of the fascinating potential and marketability of Asian performing arts, which now draw attention from the global community as well as the Asian community, experts from around the world discussed ways to boost creative collaboration among Asians and experts of other regions.

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## PAMS 2011

- DATE: Oct. 10 (Mon) – 14 (Fri), 2011
- VENUE: The National Theatre of Korea, National Theatre Company of Korea
- Hosted by Steering Committee for PAMS 2011
- Organized by Korea Arts Management Service, National Theatre of Korea
- Supported by Ministry of Culture, Sports and Tourism
- In Association with:
  - Arts Council Korea, Korea Association of Performing Arts Producers, Korea Foundation
  - Korea Literature Translation Institute, Korean Network of Performing Arts Festivals
  - National Association of cultural and Arts Centers, National Theatre Company of Korea
  - Performing Arts Management Association of Korea, Seoul Foundation for Arts and Culture
  - Seoul International Dance Festival, Seoul Performing Arts Festival
  - WOMEX (World Music Expo), CINARS (International Exchange for the Performing Arts)
  - Fira Tàrrega, Performing Arts Meeting in Yokohama (TPAM in Yokohama)

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## Program Overview

Events	Details
PAMS Choice	PAMS Choice: Officially selected thirteen theatre, dance, music and multi-disciplinary performances International Showcase: Performances of Australia and Japan
Booth Exhibitions	Individual companies, organizations and promoters
Info Session & Networking Programs	<p><b>Focus Session:</b> Asia, Partner for Creative Collaboration</p> <p>&lt;Part 1&gt; Ask Asia: The Reason to Focus on Asia</p> <p>&lt;Part 2&gt; Talk about Asia: Current Issues</p> <p>&lt;Part 3&gt; Work with Asia: Cases of International Collaboration</p> <p><b>Round Table:</b> Creative Cooperation</p> <p><b>LIP (Looking for International Partners):</b> Project Presentation &amp; seeking partners on international collaboration</p> <p><b>Speed Dating:</b> Quick &amp; small meeting with domestic and international delegates</p> <p><b>Lunch Meeting &amp; PAMS Night</b></p>
PAMS Link	Off-venue showcase introducing an assortment of Korean performing arts productions

# Asian Awakening, the Fate Brought by PAMS

Observation of Returning Delegate, Erick Kuong

written by

Erick Kuong  
Independent Producer

posted on

Nov. 1, 2011

I have participated in Performing Arts Market in Seoul (PAMS) a total of six times this year. I remember attending only the last day of PAMS in 2005, where booth exhibition and showcase were being held in the yard of the National Theater of Korea. On this day of my first encounter, the most memorable session was the 'Looking for International Partners (LIP)'. Here, I was able to meet the director of Nettle Theatre Company, Young-oh WON. And the following day I went to Wonju to visit the company and its theater, and this became my first visit to a local theater in Korea.



In fact, for many years, there weren't many opportunities to see Korean performances in nearby regions such as Macao or Hong Kong. If I remember correctly, Nanta was the first Korean performance held in Macao. We were in the dark about Korean performing arts. All that was familiar was Korean dramas on TV and Korean food. After visiting PAMS, I fell in love with Korean performing arts. Though there weren't any subtitles, I saw a lot of Korean plays and still enjoy Korean performances. Through PAMS, I became acquainted with not only Koreans, but also many people from Asia and other parts of the world. While I've always tried to make international connections as a program manager in the past, Asia didn't cross my mind at the time. After meeting Asian representatives in Korea, I began to shift my attention to Asia and created connections. So, for the past years, I've been visiting Korea almost twice a year. I've met producers of Korean arts organizations such as Theatre Momgkol and Sadari Movement

Laboratory. The *Traveling Hometown*, introduced at LIP by myself this year, is being co-produced with Seoul Fringe Network, and the two Korean dancers of the performance had also participated in Playing Landscape work.

I feel that PAMS is growing every year. This is because the performances introduced by PAMS can be seen anywhere in the world, and they are well prepared in terms of operation and the overall system. PAMS is no longer just a performing arts market, but it is now a platform for sharing creative ideas and experiences. The places that create diverse meetings add more meaning to performing arts market and enable prolonged relationships. Showcase and collaboration tasks can said to be the next stage of development, and they can proceed special showcase sessions including annual PAMS Choice. This can also allow growth in new forms of art centering around a theme proposed by program directors or curators. In addition, it can also start diverse cooperative works especially with Asian artists. Meetings between artists are very important in cooperative works, and this can become an opportunity for producers all over the world to meet with different artists. As an independent producer in Macao, I truly appreciate that there is this kind of platform for exchanges. For the past seven years, PAMS has grown into a powerful global network, and I believe this to be true. I believe there will be many chances for me to create co-produced projects with Korean artists and producers in times to come. I am looking forward to new leaps into the future from PAMS.



Erik Kuong, based in Macao, is active as an independent curator, producer, and promoter in the field of multidisciplinary and multi-cultural projects. Recently, he is producing international cooperative projects of plays, dance videos, and independent movies with artists from diverse parts of the world including Asia.

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# Dynamic Accessibility!

Review of Looking for International Partners (LIP) Program

Written by

Kyoung-suk BAEK  
Independent Producer

Posted on

Nov. 01, 2011

This year, under the title “Connecting to Asia, People, Now,” the Performing Arts Market in Seoul (PAMS) pursued a collaboration-oriented interactive communication among participants, rather than one-way provision of information. Thereby, it intended to provide a ground for international exchange. Conceived as one of the tools for that purpose, the Looking for International Partners (LIP) program is to facilitate the search for international production partners. The program first introduces ideas and production plans for each stage of ‘creation’, ‘production’ and ‘distribution’ phases, and helps to find domestic and overseas collaboration partners (e.g. actors/actresses, choreographers, co-producers and presenters etc). In addition to the partner-search, it helps confirm the phase-based changes to a work, and provide the information on creative international collaboration. Further, it also allows dynamic access to commencement of international exchange of pure ideas for individual artists and groups.

Applications for the LIP presentation were submitted prior to it. The applications were screened based on qualification of an applicant project seeking supports, clear delineation of partners, freshness of the project, and creativity of the content of the collaboration partnership of an existing project. In the end, ten teams were selected for presentation, and one as showcase. Starting this year for the first time, the LIP Showcase marks the revamped version of the previous presentation-oriented LIP. It hinted at the rising interest in international collaboration. Opportunities were given to performers to make presentation and actual performance. Then, it was determined whether to provide space for creation (i.e. Seoul Art Space Mullae & Hongseun), which information to provide and how to consult for partnership matching, and whether to be eligible for showcase supports.

The following are the projects that are seeking partners for each phase of creation, production and distribution:

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## *Double Exposure*

This project is in the creation phase, being pursued via Korea-Finland Connection as part of the Korea Arts Management Service's 'KAMS Connection'. In essence, it is a visual theater work centered around dance and contemporary circus. Artistic director of Sungsoo Ahn Pick-up Group, Sungsoo AHN got inspired through his interest in WHS's music processing. In addition, another interest operated in the efficiency and value of Finnish designs. This project helps understand how the partners reached a creative agreement in the phase of creation, not the details of their proposals. Once creation of the work is completed, it is planned to be performed at both countries and in other countries on a tour.



*Double Exposure*

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## *Compagnie Dernire Minute: Korean Dancers Project*

Created mutually by Korea and France, the project is searching for dancers, producers, and presenters. This project is a new one created in cooperation with French choreographer Pierre Rigal. The project organizer recruits dancers by May of 2012. Only Korean dancers are eligible for application. Qualified are the dancers who can perform not only contemporary dance, but also other genres. This project bears two features. One is its foundation based on good feelings and trust arising out of the fact that collaboration was sought after mutual trust had been built. Another lies in the financial fundamentals of the organizer, which are sounder than other companies. The latter is vital to realization of a project, and to forming partnership, since a prospective collaborator is relieved to take small risks. The first performance is planned for September of 2012.



*Compagnie  
Dernire Minute*

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### *Story of Seung Mu*

Created by Chuljin LEE, *Story of SeungMu* is a project incorporating therein cutting-edge technology and traditional arts. Seung-Mu is one of the most traditional Korean dance genres lauded for its outstanding artfulness. In fact, this project was first born out of collaboration between the contemporary music ensemble Linea and Korean-France composer Hyunhwa CHO. The project is seeking partners for its development and distribution.

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### *Traveling Hometown*

Participating in this project as co-producers are Seoul Fringe Network, Macao City Fringe Festival Society and Guling Street Avant-garde Theatre of Taiwan. This project is intended to develop a story about identities of other countries, and, thereby, to shed light on Asia not as an image, but as a contemporary entity. This project takes as its background setting a story about a city and individuals living in the city observed by an artist who has emigrated to a foreign city.

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## Collaborative Project between Erika Chong Such and Changmu Dance Company

This project is a joint effort of San Francisco International Arts Festival and ChangMu Dance Company directed by artistic director Maeja KIM. Accommodating elements of theatrical moves and traditional dance, it depicts the current situations in North Korea, and is to be put on stage in 2013.

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## *India Blog*

This show is produced by the Yeonwoo Theater Company to discover and promote new artists. It is a road theatrical piece based on actual 34-day journey to India. Seon-Hui PARK participates, who directed *Hamlet* and *India Blog*. The project organizer is searching for producers and presenters for creation and distribution.

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## New Approaches, New Audiences International Residency

It is an international residency program to develop interactive works in which active participation by the audience plays an important role. It was conceived to develop new creative ideas of artists to copy with changing performance formats in the 21st century digital technology. The project organizer is waiting for career Asian artists interested in creation. This project is also searching for producers and presenters for festival and art center distribution.

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## *The Recording*

It is a new project of the Australian Sandra Parker Dance, and has been completed in early 2011. The Recording is a performance of Full version dealing with the entire process of film-making. Like in the film-making site, it puts on

stage all acting and stagehand crews, and features moves of the former. This project is in need of technicians, performers, producers and presenters.

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### *The Villa G-A*

It is a new project of the Australian Sandra Parker Dance, and has been completed in early 2011. The Recording is a performance of Full version dealing with the entire process of film-making. Like in the film-making site, it puts on stage all acting and stagehand crews, and features moves of the former. This project is in need of technicians, performers, producers and presenters.

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### Co-production of Cryptic & Be Being

This project first started at a meeting of Korean and British artists held during the overseas tour of Be Being. British choreographer and director Theo Clinkard and Be Being have co-produced a new music theater work, and plan to perform it in 2013 for the first time.

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### *Playing Landscape* <sup>[Showcase]</sup>

Integrated with Multimedia ink art of Cindy Ng, the showcase of this performance aims at the overlapped area between traditional theatre and dance. It conveys messages on Asian humanism related to contemporary society and the relations between nature and urban towns. This project was chosen in consideration of the potential for collaboration with artists of other genres and those of four Asian countries, and of the consistency expected during the development phase later. This project is seeking dancers, new media artists and presenters. It will be toured in Asia and Europe in 2012.

When the partnership-seeking session was over, a brief Q & A session followed. Participants asked different questions, with different activeness, on each phase of a project development (e.g. initial preparation, how to fund, etc.). Basically,

participants in co-production wish to minimize budgets and to reduce the risk inherent in each phase, so it seemed that they care about who to organize. Detailed explanation lacked on why partners are necessary, although the search is being conducted prior to specification of the plan for each phase. When the PAMS first launched the LIP program, few artists and groups felt familiar with the concept. With accumulating years, this year's LIP more actively introduced projects, and showed more openness to collaboration partners.



*Story of Seung Mu*



Highly interested in intermediary space, Kyoungsuk BAEK worked for the Nettle Theatre Company as producer. Since 2009, she has been working on a project basis. She currently takes charge of the Artist-in-Residences of the Nettle Theater Company at Hooyong Performing Arts Centre as coordinator, and works for the Lee.K.Dance company as producer.

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# Meeting Efficient Than Ever

Commented by  
PAMS 2011 delegates

Posted on  
Nov. 1, 2011

Reviews and Comments of International Participants

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## Meeting Asian Moves

Bogdan Benigar \_ Musical Program Director, Cankarjev Dom, Slovenia

I was impressed at *Dancing Grandmothers* by the Eun-Me Ahn Company, where elderly ladies dance. This piece makes a connection between old and young generations very efficiently and attractively. The way of communication from this work shows the potential of dance, and seems to put Asian moves on the world stage.

I participated in the Performing Arts Market in Seoul 2011 upon invitation for *Journey to Korean Music 2011* hosted by the Korean Arts Management Service. Despite my initial lukewarm "expectation," the attendance introduced me to "new" people and helped me experience a previously unknown world of arts. This high quality performance mark as one of the best experiences I have since taking up this job.



*Dancing Grandmothers*  
by the Eun-Me Ahn Company

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## Venue in Need for More In-depth Interactive Discussions

Prakash Belawadi \_ Director, Centre for Film and Drama in Bangalore, India

PlayFactory Mabangzen's of a Shakespeare *Killbeth* was very interesting. Brushing off the introspective structure and narratives of the original piece, Mabangzen intentionally transformed the features, and mobilized acting and physical moves, and successfully restructured it as a tragic mystery. This fresh uniqueness was impressive.

I have participated in the PAMS to learn and discuss a certain possibility through meetings with creative artists. In general, I am satisfied. Still, it would've been great if we had a venue for more in-depth interactive discussions.

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## Efficient Art Event

Sarah Argent \_ Writer and Director, Theatr Iolo, UK

I attended the PAMS 2011 to know how the Asian performing arts market operates, and get as much information as possible on the Korean performing arts from various participants. For these purposes, the PAMS was a very efficient tool to use. The showcase of the PAMS Choice was an economical program as well. Mabangzen's *Killbeth* felt dynamic, strong and interesting, among others, due to its reinterpretation from the Korean perspective.

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## Fresh CombinationM

Marcin Jacoby \_ Project Asia Manager, The Adam Mickiewicz Institute, Poland

I felt very refreshed at *Rhythmic space: A pause for breath* by [su:m] I could feel traditional and general Korean culture and its contemporary music. Moreover, with visual joy added, the performance helped me feel breathing and pulses. As the interest in the Polish culture rises, I attended the PAMS to upgrade our understanding of the Korean arts community and culture and to promote mutual exchange. In future, I wish to pursue a cooperative project with Koreans.

Rhythmic space:  
A pause for  
breath [su:m]



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## Satisfying More Than Expected

Tim Wilson \_ Executive Director, Western Arts Alliance, USA

I wanted to know the Korean performing arts and culture. That was why I decided to attend the PAMS. Showcase presentations satisfied me more than expected. So, it is hard for me to pinpoint one piece over the others. Still, particularly interesting were Performance Group Tuida's by *You Cannot Say I Did It* for its beautiful ensemble and outstanding performing style, Mabangzen's creative and dynamic *Killbeth*, [su:m]'s very lovely performance of the traditional Korean music Rhythmic space: A pause for breath, and Jeong Ga Ak Hoe's *Jeong Ga Ak Hoe meets World Literature*.

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## Wishing to Meet More Diverse performance

Eli Gruntelt \_ Director, International Spring Festival, Israel

I feel the PAMS has showed us a channel for the performance to invite for our festival, and helped us learn and experience the Korean arts and culture. I was particularly impressed by *Dancing Grandmothers* [by the Eun-Me Ahn Company] and *Argument* [by the Choe Contemporary Dance Company]. It would be greater to have introduced more performances on the traditional Korean music and dance.

>  
*Argument*  
 by the Choe  
 Contemporary  
 Dance Company

>>  
*You Cannot Say  
 I Did It* by the  
 Performance  
 Group Tuida's



## Discovery of Music Contained in Life

Simon Broughton \_ Editor in Chief [Songlines], UK

My personal highlight was the night spent in Yeosu. Not only the quality of the show, but especially the sonorous music coming from the fishing boats and restaurants sounded like music not for visitors like us, but music contained in their own lives. It was a feeling much like as if I was at a Flamenco club. I think the chance to listen to such music again in my life might never come.

It was very memorable to see Korean classical musicians continuing the tradition and at the same time making innovations within that tradition. I am familiar with Korean traditional instruments and music as I've seen and heard them many times before, but it was a new experience to see performances like that of 'Geomungo Factory', which inherit the tradition and continue to create something new based on that tradition.

## Meeting the Asian Shakespeare

Jozsef Gedeon \_ Artistic Director, Gyula Shakespeare Festival, Hungary

In the city of Gyula, various festivals are going to be held such as the Shakespeare Festival. Shakespeare Festival is an internationally renowned festival, and through PAMS this year, I would like to find good works and invite them to Hungary.

Even at this year's Shakespeare Festival, a Korean troupe was invited and we introduced *A Midsummer Night's Dream*, and it was a success as many audiences came to see the performance there in Hungary. Just yesterday I met with several producers and enjoyed few performances, and the most memorable performance was the *Killbeth* by PlayFactory Mabangzen, which was an adaptation of

"Macbeth" without dialogues. Above all, I was amazed by the actor's stamina as they exploded with energy non-stop. It was also interesting to see the formal and stiff Shakespearean language transformed into something modern.



*Killbeth*  
by the  
PlayFactory  
Mabangzen

## Looking for New Discoveries through PAMS

Philippe Bachman \_ Director, La Comète, France

I've found many new discoveries by coming to PAMS. My knowledge of Korean performing arts was minimal, but I am continuously learning.

Among the performances I've seen at PAMS, there were 2 music performances and 1 theatre performance that I wanted to introduce in France as soon as I saw them. I'm pretty sure those numbers will be larger when I finish watching Korean dance performances today and tomorrow. It was especially memorable to see how Korean and Western traditions were mixed in a fresh and clever form. What I want to get out of PAMS is new discovery. I am also looking for exchange partners. From our perspective, the biggest advantage of PAMS is that it can be a mediator where we can communicate with not only Korean culture, but cultures from other Asian countries and furthermore cultures from all around the world.

## Now Is the Age of Asia

Prakash Belawadi \_ Director, Centre for Film and Drama in Bangalore, India

The focus session which I am participating as a panelist, is shining light on Asia and cultural arts of Asia. Looking from the flow of the history, I think this is an age

of Asia. I also think it is very fortunate that this conference was planned in response to this changing times. When European-centered world view and mindset moves towards a new Asian millennium, I have an optimistic hope that value of modesty and responsibility being pursued by PAMS can be further discussed in the future.

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### Prepare for an Active Exchange with PAMS through the MOU

Mike Ribalta \_ Head of international relations, Catalan Performing Arts & FiraTarrega, Spain

This year, we are co-providing exhibition booths with PAMS and have signed a memorandum relating to mutual exchange with the performance delegates. This MOU has significant implications to the cultural industries of Catalan region. This is because we are currently at an age where we need to master cultures throughout, going beyond Europe by including Korea and Asian culture in order to identify the recent trends in performing arts. Through this PAMS, I sincerely hope there can be an opportunity for exchange of performing arts with Catalonia and the Asia throughout.

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### Start from the Philosophical Sharing of the Exchange!

Michal Mercznski \_ Director, Malta Festival, Poland

PAMS can be considered a bridge that connects and enables mutual understanding of cultures between Europe and Asia. With an open mind, we intend to find the cross-cultural common denominators and the ways that make the cultures different. While detailed discussions of co-planning, co-productions, etc. are underway, so are the discussions of philosophical discussions of cultural exchange. Personally, the most important thing in my mind from this visit is how to introduce the Asian culture in-depth for the festival planning, which is to be held in the Malta Lake region of Poland next year.

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### Why Not Combine Performances of Wales and Korea

Nick Banwell \_ Manager, Creu Cymru & Borough Theatre Abergavenny, UK

This is my second year participating in PAMS. I get so much out of my visits here. In particular, I want to deepen my relationship with Korean drama and dance so that I can invite great many of the arts organizations and artists to Wales in UK. I would really like to visit more often and continuously contribute to a strong friendship between the two

nations. I also want to try to combine the performances of Wales and Korea. I hope that people in Wales can learn a lot about the Korean arts in the near future.

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### How About an Invitation to Our Residency Program!

Zvonimir Dovrovic \_ Program Director, Perforations & Queer Zagreb Festivals, Croatia

I came to see the new works of Korea's young choreographers and artists, and I am pleased to see such good works. I would like to have a continuous close relationship with Korea and nearby Asian countries. I am currently planning long-term residency programs for artists around the world. I've already met few artists and currently discussing details of the program with them.

In particular, I am interested in Minouk LIM and his selected PAMS Choice work *Fire Cliff*. First, the story itself is interesting. And I believe the way he introduces his work will have a good chemistry, in terms of multimedia, with the audiences in Croatia. I also found elements of real-time performing arts appealing. These elements are actually what I showcase during the festivals which I produce as well.

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PEOPLE

After all, performing arts is created through the meetings of people; so ultimately, international exchange must also be based on understanding and trust of people. Among the many interviews from theApro, the interviews of producers that are active in Korea will let you listen to their thoughts, concerns, and their current activities.

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# Enabling Challenge and Experiment

written by

Jooyeon KIM  
Writer

posted on

Oct. 18, 2011

Seongjoo JOH \_ Artistic Director of LIG Art Hall

Sitting in the center of city, the LIG Art Hall has been continuing various experimental works of diverse genres like theatre, music and dance since its foundation. Taking its operation, programming and production since 2006, its artistic director JOH was a choreographer and dancer by trade. She was the founding member of Dance Theatre ON, and the co-president of Dance Company Joepark. In addition, she participated, as artist, in the programs celebrating the grand opening of the LIG hall. Ever since taking over the role of artistic director in 2006, she has been concentrating on theater operation and programming. We sat down with her to hear about the present and the future of the art hall, which has been assisting various trials of young artists and producing experimental works.



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## "Aiming at Tailored Support"

**Q:** You were not an administrator. What are the merits and shortcomings you feel as a former field artist?

**A:** Actually, this job doesn't feel that alien to me. I took charge of planning, administration and promotion before for a dance troupe and the Seoul International Dance Festival (SIDance). I didn't find it much difficult to plan and

operate performances. What troubled me most was how to communicate with the company that actually owns this hall. The owner company is a financial institution. Thus, I had to put artistic values in economic numbers. Otherwise, kind of hard to talk with them. Constant communication now smoothly and considerably helps understand each other. Other than this, more merits are there in running a theater as an artist. First of all, I understand what artists need and want more than anyone else. I also understand how works are made. I fully understand what are needed. That's the biggest benefit I can think of. At least, I know what troubles them. So, I can practically help them. Moreover, there is a bond between artists. I am an artist as well. I listen to their stories as a colleague. It's another merit.

**Q:** Your art hall produces its own pieces as well. It's not that easy, we know. Why do you guys insist on your own production?

**A:** Actually, we have more support programs than ever. Institutionalized as a format, support systems are not that good in reality. What's agonizing is artists have to compromise their colors and creations to get the help. Each artist pursues her work in a different way. Technical and production support should be different accordingly. It's impossible one format fits all. We belong to the private sector. Thus, fairness doesn't come first. What matters to us is how to independently and practically help them. We wanted to help them without distorting their goals. So, we decided to produce ourselves. Although not that big, we wish our hall should be the venue where artists realize what they really want. With that experience, they will get more strength and pursue their ways without compromise, I think.

**Q:** Your hall carries various genres. What is the ultimate artistic destination of your hall?

**A:** From its inception, our hall was to help young artists working in disadvantaged media or fields. We wanted to help the artists outside the mainstream. It's hard sometimes to classify their works under the existing programs. In fact, the traditional way of distinguishing genres doesn't mean much. Each artist pursuing her own voice and way of expression sets forth a new distinct genre, we believe. Our role is to find guys like this and to support them.



*Flying Lesson*  
(2011)

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## Another Creation for Creation

**Q:** Your hall launched the ‘Residence-L’ program last year. Under it, support is given for two years. Now, three are in the program; namely, theatre director Wha Jung KANG, composer Young-Gyu JANG and choreographer Young Cool PARK. What are the qualifications to be eligible for the program?

**A:** Long-term, not short-term, support was in need to help artists make the best use of the space in our theater, and to pursue their own works. That was why it was designed. We didn’t solicit applicants in public. We found them ourselves among the artists. They showed their uncompromising artistic directions and beliefs. Rather than rookies, we prefer career artists who have set forth their goals and continued experiments not easily mingled in the general direction of experiment. We valued their uncompromising consistence. Among the eligible candidates, we chose the three who base their arts on physical, sound and visual media.

**Q:** It’s not easy to discover young artists. How do you locate them? What are the values you cherish most?



*Sound Designer  
(2010)*

**A:** We conduct daily researches on active artists. In addition to our own daily research, we take more and more recommendations from those artists, producers and curators that we have worked with. Despite the career history, we greet the people who know what they want to do. Sometimes, we share their views, and other times we don't. We, however, put away personal preferences. Instead, we reach out to those who know what they want to do. At the same time, we hope to show as many different personalities and trials as possible. Thus, when similar works are applied, we don't introduce them all.

**Q:** This year, your hall opened another one in Busan? What's its goals and how does it differ from the one in Seoul?

**A:** The LIG Art Hall is for giving opportunities to artists for experiment and creation. It's a theater, though. Thus, we have to consider audience and locality. The Seoul hall is the optimized venue for artists, while the Busan hall is more for artists, audience and local communities. Thus, the latter is a lot different from the former. Along with the uncompromising artists, we also introduce as many artistic works focused on communication with audiences.

**Q:** How does the LIG Art Hall conduct global exchange?

**A:** Since 2008, we have worked with small-sized theaters in Japan and Canada. Under the biannual programs, a single contemporary dance is located from each of the countries, and his/her work is introduced. We are also preparing a sound art piece with the artists of the Great Britain and the Netherlands. Furthermore, we are conceiving an exchange program connecting Seoul, Europe and the United States in a triangle. But nothing is concrete yet.

**Q:** What are the biggest achievements and the biggest issue to address you have felt, running the hall for the past five years?

**A:** The biggest achievement is felt when people ask, "Does a big corporation really support this type of non-mainstream work?" and when fellow artists react after viewing a performance, "Wow, that work really put on stage!" We take pride in letting people know what's generally impossible may be possible with some efforts.

We lag behind in two areas. One is community art, the topic that has emerged in our art scene ; participation program of local residents in creation. The attention and desire for community art is great. But practical know-how and precedents are seriously short. To realize community art, it is necessary to build social consensus on arts and widen the pool of those who enjoy them. In this context, premature trials won't get us anywhere. We have to be prepared. Moreover, we are pondering how to attract participation of those who can be a partner with artists via writing in the presence of creation field.

**link:**

**LIG Art Hall**  
[www.ligarhall.com](http://www.ligarhall.com)



With a B.A. in Russian literature at the Korea University, Jooyeon KIM obtained a master's degree from the same school. She worked as a reporter for the monthly Auditorium covering theatrical communities from 2006 to 2010. Now, she writes various articles on culture and performing arts.

## Street Arts as an Alternative to Indoor Performance

Dong Hee CHO \_ Director of Hi Seoul Festival,  
Seoul Foundation for Arts and Culture

written by

Jooyoung KOH  
Korea Arts Management Service

posted on

Jun. 21, 2011

First organized in 2003 by the Seoul municipal government under the auspices of Seoul Foundation for Arts and Culture (SFAC), Hi Seoul Festival started with a format of a seasonal festival, and later took on the appearance of festival exhibition. Finally, it settled in a form of a nonverbal performance festival last May. This year, for example, the festival took place during the “golden” holidays from Children’s Day (i.e. 5th of May) to Buddha’s Day (i.e. 10th of May) at places like Gwanghwamun Plaza, Cheonggye Plaza, Han-river park of Yeouido.

We sat down with Dong Hee CHO, who has been in charge of organizing and running the Hi Seoul Festival since last year as SFAC director of festival department. This year’s festival was his 7th, and all of “his” seven festivals were street functions.



**Q:** What brought you to working on performing arts?

**A:** I think I wanted to directly communicate with people, and arouse reactions from them. So, I took a job with an advertising agency. It was not what I had expected, though. One day, I happened to produce a TV program about a performing arts festival. It was attractive. Image and the joy of it fanned me out toward outdoor performances and street arts. Visiting Festival International du Théâtre de Rue d'Aurillac by chance on a business trip, I quit my job. Then, I went over to France to study. I got the Métiers des arts et de la culture

[or master's degree] from Lumière, and the DESS Action artistique, politiques culturelles et muséologie [or doctorate degree] from the Bourgogne University. My theses were on street arts festival, and its relations with local cultural policy and space for creation. Later, I completed my post-doctorate training at the Chalon dans la rue. During my stay in France, I happened to meet Su Taek YIM, the artistic director of Gwacheon Hanmadang Festival. The relationship drew me to a job in Gwacheon.

**Q:** The Gwacheon Hanmadang Festival is known for its various activities for promotion of street arts. Would you elaborate on them for us?

\* Gwacheon is a city in Gyeonggi Province, and is located to the south of Seoul. It harbors various national agencies like the 2nd government complex. It also functions as the home to the National Museum of Contemporary Art and a racecourse, and houses sixty thousand residents.

**A:** First organized in 1997 under the name Gwacheon International Madanggeuk Grand Festival, it has served the public as an outdoor performing arts festival for 15 years. I worked for it as director from 2005 to 2009. During that time, I had introduced recognizable European art pieces of that genre like *Bivouac* by Générrik Vapeur (France), *Les trottoirs de Jo'burg...mirage* by Oposito (France), and *Trajets de vie, Trajets de ville* by Ex Nihilo Dance Company (France). Actually, it is impossible to exactly reproduce the foreign works of street arts in the Gwacheon festival. Two factors pose the greatest obstacle. One is space and the other is audience. It's been heartwarming and rewarding to usher in unfamiliar methods of expression to Koreans and to watch Korean teams change from the experiences.

Gwacheon Hanmadang Festival runs several programs to support Korean artists with that experience. We launched a pilot program in 2004 to begin with. Now, we partly fund the Chuncheon International Mime Festival for its public screening and selection process. We also have offered opportunities for the works performed at the Seoul Fringe Festival to be run at the Gwacheon festival. Further, we have been funding international co-productions. *Sortie de Cuisine* (by a French company Ilotppie and its Korean counterpart Homo Ludens Company in 2006) and *Ku-Do* (by a Dutch company Lunatics and a Korean company Theatre Momggol in 2007) are good examples.

**Q:** You now work for the Hi Seoul Festival. What brought you over in Seoul? Is there a difference between the two city-funded festivals?

**A:** In my opinion, the Gwacheon festival's got into orbit. Its system got to run itself now. That was why I thought that a new change seemed necessary for the system itself as well as for me.

Both of the festivals are funded by the municipal governments. They are different, though. The Hi Seoul Festival runs on a relatively larger scale. Thus, new attempts can be tried. This year's opening piece *Rainbow Drops* (by La Fura dels Baus of Spain) seems only possible with the Hi Seoul festival.

In addition, the organizational nature is different. The Gwacheon festival is for the sake of festival itself, while the Seoul Foundation is for running various programs. Consequently, the Seoul organization enables cooperation with other programs. For example, the Seoul Arts Space, which is run by Seoul Foundation for arts and culture, serves as a venue for workshops and creation of art pieces, and the Seoul Foundation for Art and Culture helps street artists. Moreover, unlike in Gwacheon, the municipal nature of Seoul makes it possible to attract more public participation. I take pride in these.

**Q:** You took an active role in creation of Korea Street Arts Centre, and now serves on its chairman of operating board. What are the objectives of the center and what activities does it carry out?

**A:** Members of the Gwacheon festival led the center's creation in 2009. Its ultimate goal is to promote the public understanding of street arts and to draw their recognition. Street art is not a simple expansion of performing space. It is an independent genre. The center employs various means like online magazines to promote its cause. It also influences localities and government officials to provide support for that cause.

The center is designing a program for young street artists. As a preliminary measure, the center members watch creative art performances and hold debating sessions on them. Last May, the center held a conference titled "Arts Chosen by Urban Festivals and Arts & Urban Cultural Policies." This fall, it will hold it once more. This summer, it will conduct researches on overseas street festivals like the Greenwich Docklands International Festival.

Ultimately, the center aims at providing creative spaces. For the goal, it hopes to do a role like a street arts production center of France where it supports productions through all the year around residences, and holds a Festival with the works produced from them.

>  
Hi Seoul Festival

>>  
Gwacheon  
Hanmadang  
Festival



Q: What is the latest trend in the Korean street arts community?

A: Influenced by the Japanese Daidogei Festival, the Ansan Street Arts Festival exudes the nature of a street clown festival. Replacement of its artistic director may usher in new changes. On the other hand, the Gwacheon festival literally focuses on street arts, while the Chuncheon festival holds some of its programs on streets with the focus on physical theatre. Likewise, street arts constitute a major part of the Seoul Fringe Festival. The Hi Seoul Festival began to concentrate on outdoor nonverbal performance from two years ago.

Commonly in Korea, it is often understood that street arts simply lie on expansion of indoor activities. Street arts, however, was conceived as an alternative to indoor performance. It is an independent genre. We have to think about one more thing. Madangguk (Madang means yard in Korea), the traditional Korean outdoor performance was favored in the 1980s. But the public favor faded in the '90s. Simply, we did not pay attention to aesthetics as much as we did to political issues. Likewise, recent works pay too much attention to purely aesthetical beauty. Street arts in Europe incorporate both political issues and aesthetical considerations.

The function of community art stands out lately as creative tendency in the Korean street arts community. Like *Old Song's Odyssey* Performance Group Tuida and the Australian Snuff Puppets, Namoodak Movement Laboratory, more works are created and performed hand in hand with local communities.

In the past, street arts were carried out in natural settings. Recently, however, more and more performances are done in the urban, disorderly and ordinary environment. Think about Creative VaQi's *Let us move your sofa* last year. Running the show in the middle of downtown Seoul, "Monster Downtown Girl" made headlines. Both trends, however, are not limited to street arts. The feature represents the general art community of Korea. I think it's good. These efforts and new trials might transform the public perception of art in general.

**Q:** What qualifications are required of an expert planning street arts? Your own telling of merits and shortcomings may help a lot.

**A:** People commonly believe that large-scale street events pose danger. However, performers do not suspend themselves on wires, or crack fireworks without thorough preparation. In most cases, the performers watch similar shows in person, or seek ample advice from overseas festival organizers. They have basic knowledge and networks on how to create and run street arts. Nonetheless, festivals should bear some degree of risk. That's because too much attention to safety hampers artfulness.

Bargaining power is another important factor. I mean it is important to work with and induce cooperation from government agencies, because street arts involve use of urban space and participation of the public. In this respect, we lag behind, and are constantly working on this point.

**link:**

Seoul Foundation for Arts and Culture  
[www.sfac.or.kr](http://www.sfac.or.kr)

Hi Seoul Festival  
[www.hiseoulfest.org](http://www.hiseoulfest.org)

Gwacheon Hanmadang Festival  
[www.gcfest.or.kr](http://www.gcfest.or.kr)



Jooyoung KOH is manager of International Development Dept., Korea Arts Management Service.

# I Like Being in Minor Leagues

Seong Hee KIM \_ Director of Festival Bo:m

written by

Hye Won YUM  
Korea Arts Management Service

posted on

Sep. 19, 2011

Director of the Belgian Kunsten festival des arts, Frie Leysen defines the word "contemporary" as everything expressed as a means of this age out of things witnessed and chosen by artists belonging to a same era. The concept is still an uncharted spatiotemporal realm for Seong Hee KIM, the director of Festival Bo:m. One thing is clear to her: It represents the meeting of artists pursuing new form and attitude, and their own artistic visions. For her, artists are the motivation for initiating festival Bo:m and the festival is the direct channel for this type of meetings.



*Hot Pepper, Air Conditioner, and the Farewell Speech*

Directed by Toshiki Okada



*Additive Inverse*

The Forsythe Company ©Julian Gabriel Richter

## I've Got to Fight, and Fight Well

Starting her dance career at age five, Kim had built up the artistic ego long before. One day at age 30, she happened to come across the domain of art management, and got immersed in it from that moment on. Art management meant artistic attitude for Kim. As artist, Kim constantly felt about being contemporary, and got attracted to avant-gardism in high school days due to its advanced nature. The more she works, the deeper her world becomes, she argues. This "maxim" of hers, therefore, has long been predictable, considering her background. Understanding art history as history of overthrow, Kim exudes her belligerent disposition.

"Actually, I'm not that inclined to widen and repair the road already taken. I desire to take and blaze the untaken trail. The road is tough for someone seeking something new. It's natural. One has to fight to overthrow traditions, customs and conventional wisdom. That's not the end of story. You have to fight well. What I like is clear-cut from what I don't like. It's my shortcoming. I refrain from meeting numerous people and watching numerous shows. I rather concentrate my activities on what I deem qualified and necessary at some point. Then, when Festival Bo:m begins, I stay on the site all day long. Including rehearsals, I appreciate a show at least four times. This is the very moment that thrills me."

Introduced to Koreans as international performing and visual arts festival of multiple genres, Festival Bo:m should be accepted, Kim wishes, not as a multidisciplinary arts festival, but as that of avant-garde arts incorporating all contemporary characteristics. Kim avoids the former for its vagueness. She is pursuing unclassifiable art pieces and collaboration with artists unfamiliar to Koreans. This approach more fits her disposition of seeking things new. Kim cherishes those audiences who are entering into a new path through new art works and artists. This is the demographic group that carries the highest possibility of sharing the artistic vision and attitude of Kim. She believes that those audiences are capable of the play of intellectual conflicts of the moment, since they actively absorb the force of "contemporariness" as art of interpretation.

"I've run through lots of trials and errors as director. The process is a process of learning and developing. In the past, I thought a good director should be capable of attracting numerous audiences. But, unlike iPad 4G wipes out previous products, a director can't consumes artists. On the contrary, a director serves writers. We should await the completion by a writer, when her work, although unknown, seems to carry a promising future. Moreover, we should consider timing. I've lately realized it is not always good to introduce a writer to the public as fast as possible. It is a game of timing. That's what really matters. As matter of fact, budget and resources problems restrict Festival Bo:m. Thus, despite our intentions, it is impossible to fill it up with our own created pieces. Actually, I don't brood that thought. I just hope the writers introduced at our festival should be favored by other festivals and theaters, and produce more good works."



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## Waiting for Future Time & Space

In 2000 when she returned to Korea, completing her master's program at the NYU, the notion of art management was foreign in Korea. She had to define the value and meaning of "program director," working as director of the International Modern Dance Festival (MODAFE) from 2002 to 2005. People did not even deem it a professional job. Resetting her art viewpoint at the coordinates called "art management," she constantly asked endless questions. Looking at the MODAFE programs under her directorship, one can easily realize how her thoughts were reflected in them. She asserts her artistic vision does not change, despite different methods she may adopt from time to time. In this respect, her present artistic goal is identical with that of 10 years ago.

"Those who are standing on the border between 'already' and 'yet,' it is them who can catch the cracks of 'now.' They are waiting for a certain time and space of the future. In this context, contemporariness is not what is done at this moment, but what is to come and how to read it. It's a very intellectual play arising out of uncertainty. These processes, I realized, are very similar to emotions long experienced as creator. As dancer and choreographer and as director, I think I'm treading the same extended path. They are not distinct from each other. Creating art pieces and art management go through identical processes. Understanding that is the biggest asset of mine as director. Only with that realization, did I begin to talk about what I wanted to. It came in 2008 when I programmed the opening program of the Nam June PAIK Art Center.

People often believe I pull my strings through my personal and business networks for operation of the festival. Actually, my network has a handful of people inside it. I don't stretch myself too thin. I rather contain myself. I always look back on

myself whether I am pushing the envelope. That's who I am. If asked to choose, I opt for a small-sized theater with about 300 seats. I don't like big ones. I like being in the minor leagues."

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## Feel, Learn and Enjoy

The experiences and careers of the past decade have made her one of the business figures in the Korean arts field. (It was extremely difficult to arrange this interview.) She is working on the master plan and creation of programs for the next year's festival. The notion and domain of multidisciplinary arts is expanding in Korea through a series of performances like *The Whales*, *Time Diver* at the National Theater of Company Korea and the shows played at the Nam June PAIK Art Center. Of these changes, she has greater expectations than any other person. She is glad, since the pool of contemporary artists, producers and managers is growing, who can share thoughts and ideas with her.

Throughout the entire interview, she frequently blinked her big, appealing eyes, and, looking at them, it felt as if she talked with her eyes. Everything discussed above may seem to have been voiced in a very sincere tone. As matter of fact, Kim's dialog was very colloquial and casual. She was like a person who proudly showed off a fun pastime to friends. Enduring the past decade, she remained full of energy. She seems to feel, learn and enjoy every minute she has, and that was why. And that is why people pay attention to her and think highly of her.

### link:

Festival Bo:m  
[www.festivalbom.org](http://www.festivalbom.org)



Hye Won YUM is staff of International Development Dept., Korea Arts Management Service.

## Discover the Masters

Ok-seop JIN \_ Art Director of Korea Cultural House

written by

Min-kyung KIM  
Samcheonggak

posted on

Sep. 5, 2011

It was the first time for me to meet him when he had been working as a TV producer at KBS. There was a documentary film titled sori; the literal meaning of "sound" but usually includes the meaning of songs or music. The documentary was filmed to commemorate the 30th anniversary of KBS, and another concert was held at the KBS hall after the film. Many masters including shamans, dancers, and singers were invited to that concert. After the concert's over, Ok-seop JIN, a friend of mine, and I went out to get some drinks around Yeouido, where KBS is located. We talked until the pub master was about to close the door, and finally we went back home by taxi on our own after midnight.

Ok-seop JIN is such a man: whoever that would be, anyone who starts talking about Korean traditional music and dance, he is always happy to be with him all night long. We can feel his enthusiasm, and this is the reason why he stands here so far. Someone said, "He is always ready to speak out his enthusiasm about Korean traditional arts."



## "Body? that's jangdokdae!"

Director Jin has had so much interests on drama playing since he was a high school student. He also learned a mask dance by advices around him. Thank to this, he got interested more on this, and happened to know more about general dance, too. He became an MC while he was serving a military duty. Still, it may be the power that keeps him in his position now, so called as "the best speaker in this field". After many experiences of MC in his college years, he enrolled to the performing arts' academy, operated by Art Council Korea in 1990 after he finished bachelor degree. At that time, his goal was to become a drama producer. In 1993, he started to work at Seoul Norimadang, a performing arena. However, he soon finished this job in 1995 due to tiredness of the complex procedures of paper working.

After he finished his work in Seoul, he had times to visit his hometown, Goseong. While he visited his home town, he met shamans and musicians. One day, he asked to a granny "What is body?", and the granny didn't say like "don't drink too much, punk!", but she answered "Body? that's jangdokdae!". There are ganjang, wijang, sojang, daejang, and so on. That's why it's "jangdokdae". By the time director Jin listened to the granny's answer, he felt like "Oh, this is the only expression I can hear from a mother who had beared a baby for 10 months. What the dance is to do with human body!" At this moment, he thought that he should hit the road go back to work right away.

\* The words of ganjang, wijang, sojang, daejang literally represents human organs such as liver, stomach, small intestine, large intestine, respectively. A word of ganjang, however, has another meaning of soy sauce in Korean. That's why the body is easily compared to the word jangdokdae.

In June 1995, He established Dure Theater with Mr. Kim Wun-tae, and started a performance planning in the field of Korean traditional performing arts. He worked as a producer of "Good morning Korea" at KBS during 2001-2003. After that, he opened a company the Land of Festival to produce many performances such as *Here, Simcheong*, *People on this land*, *Town of dance: Goseong, Nammu: Chunchuneun cheoyongabi*, *Yeomu: Time, drawn on the air*, and *Jeonmuhumu*. In 2006, He was the winner of This Year's Art Award from Arts Council Korea through the work of *Pungmul Myeongmujeon*. In 2007, he wrote a book 『Noreummachi』, and it became the steady seller. Now, he works as an Art Director of Korea Cultural House, KOUS.



## Planning Dance Master Series

It was 1995, when he worked as the director of Dure Theater. He didn't have enough budget to hold opening concerts, and no sponsors helped him out at that time. Meanwhile, he was reading a book of '50 year history of National Gugak center', and he found there's no concerts' title without any of these words: folk, traditional, contest, enjoy, and festival. So he titled *Here, Simcheong* as the opening concert of Dure Theater, and planned masters' series themed by *Simcheong* such as Ok-jin GONG's *Simcheongga*, Jun-seop GANG's *Bbaengpama*, Female group's *Bbaengpama*, Dong-jin BAK's *Simcheongga*, Seung-ho HAN's *Simcheongga*, Ae-sun HAN's *Simcheongga*.

\* "Simcheong" came from the pansori repertoire, one of the traditional vocal genre. This is a story about a filial daughter Simcheong in that she promised to be a sacrificial offering for the sailors' safe cruise at the cost of opening his blind father's eyes.

## Making new pangut

Pangut is derived from a performing style of farmers' band music. Farmers' band plays music, mainly composed of percussion instruments, when there are village gatherings to pray for the big harvest. Within the music, there are some acrobatic movements and solo plays of each percussion instrument such as ggwenggwari, janggu, buk, sogo, and so on. It usually runs for hours, sometimes even up to a day. To excerpt some part of it, and bring it on the stage, we call it "Pangut". "pan" literally means a place or stage; "gut" means a rite or event.

Director Jin has accomplished a landmarking job on the planning business of traditional arts and dance. He's been making 'strong' stages for 20 years to seek for the dance masters around the country. In 2009, He showed us a totally different style of performance: *Dance of the King*, funded by the arts support program of Seoul Foundation for arts and culture (SFAC). This is a non-verbal dance drama in which has newly created contents and styles rather than it focuses more on dance masters like other performances that he had made. Now, we know him: whenever a master calls him, he will be there no matter what. That's why it seems to be a huge direction-turning decision for him to a work like *Dance of the King*.

He noticed the main function about the musical aspect of pangut is getting diminished even though there are many performances are made by the application of percussion plays. He is still making a new Pangut through *Dance of the King*. Now, he got more duties as not only to discover the masters, but also to seek for the new face and to invest. His Pangut is still on progress. But it needs time until its completion. As we know his efforts and enthusiastic activities, it's time for us to wait until his next stage.

**link:**

Korea Cultural House  
[www.kous.or.kr](http://www.kous.or.kr)



Min-kyung KIM majored composition at the Dept. of Korean traditional music, Seoul Nat'l Univ. She is ABD of Doctor's degree at Sungsil Univ., and working as an expert adviser of Samcheonggak. She is planning both exhibitions and performances to hybridize IT with Korean traditional sources since 2007.

# INDICATORS

If there is preparation for long-termed and sustainable international exchange rather than personal and temporary exchange, the understanding of the situation in other areas of arts is bound to be more emphasized. In this section, it will peer into the environment of Korean performing arts through two kinds of statistics, which are the current status of Korean performance venues and the status of international exchange among Korea and countries abroad. In addition, it will introduce the major mid-sized theaters in Korea recently emerging as producing theaters, and also observe the direction and vision of each creative space.

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# Era of Medium-Sized Theaters

Contemporary Medium-Sized Theaters in Korea & Changes in Producing Styles

abbreviated by  
Sojin JU  
Korea Arts Management Service

posted on  
Aug. 01, 2011

This article is the excerpts of the presentations on Korean medium-sized theaters made at the symposium titled "The Current State of Korean Theater: The esthetics of theatre directing at the era of Medium-Sized Theaters" which was held to celebrate the 2nd anniversary of the Namsan Arts Center under the auspices of the center and the Korean Association of Theatre Critics.

For the last five years, the number has tripled of the medium-sized theaters (i.e. theaters with 500 – 1,000 seats each) that represent themselves as producing theater, and are operated by government or municipal agencies. Accordingly, their importance has increased as well in the Korean performing arts community.

Representative examples of the theaters are the Main Hall of the Arko Arts Theater (608 seats), the Towol Theater of the Seoul Arts Center (671 seats), the M Theater of the Sejong Performing Arts Center (639 seats), the Theater Yong of the National Museum of Korea (862 seats), the Chongdong Theater (400 seats), the Dongsoong Hall of the Dongsoong Art Center (450 seats), and the Yonkang Hall of the Doosan Art Center (620 seats).

What could explain the renewed attention to the medium-sized theaters? In short, two phases offer the answer: young directors and producing theaters. Promoting themselves as producing theaters, the theaters have rolled up their sleeves in production, hand in hand with young artists (i.e. writers and directors). Widening the horizon as the venue where audiences meet art pieces, the theaters have assumed the active role as planner and producer in creation as well.

The same rationale applies to and explains the public favor commanded by the three theaters opened in 2009: the Myeongdong Theater (558 seats), the Namsan Arts Center (480 seats), and the Main Hall of the Daehangno Arts Theater (498 seats).

>  
Myeongdong  
Theater

>>  
Namsan Arts  
Center



Marking itself as the sole medium-sized theater in Korea during the 1960s to the 1970s, the Myeongdong Theater was closed in 1976. Since its revival 34 years after its closure, the theater has been serving middle-aged and elderly audiences with its quality presentation of canon-based art pieces. Centered at the tourism hub of Seoul swarmed by foreign tourists, the theater has introduced quality classical works under the mottoes of "quality, popularization and globalization." For example, it re-opened itself with *Long Day's Journey into Night* (written by Eugene Gladstone O'Neill, directed by Young Woong LIM). Then it has presented contemporary art pieces, under the directorship of experienced directors, such as *The Merchant of Venice* (written William Shakespeare, directed by Yoon-Taek LEE) in 2009; and *Putujuće Pozorište Šopalic* (written by Ljubomir Simović, directed by Byung-Hoon LEE), *Don Quixote* (written by Cervantes and directed by Jung-ung YANG), *The Habit of Art* (written by Alan Bennet, directed by Jung Hee PARK) and *The Pitmen Painters* (written by Lee Hall, directed by Sang Woo LEE) in 2010.

The Namsan Arts Center (formerly known as the Drama Center) opened itself to public under its current new name in 2009 when the Seoul Foundation for Arts and Culture took charge of its operation on commission from the Seoul municipal government. Under the motto of "Contemporary and New Wave," it has offered itself as venue to young creators who try to reflect the contemporary social phenomena and historical issues in Korea into their works. Starting with *We've Got Visitors Today* that was a brainchild collaboration of six young writers and directors, it has produced, *ali vs. ali* (written by Jae-Seung AN, directed by Hansol YOON) and *Bright Blue Day* (written by Kyung Jin JUNG, directed by Sun Woong GO) in cooperation with Seensee Company. Besides, the center organizes and hosts every fall the Festival Jang, which is designed to promote interdisciplinary genres and arts. In addition, it has been introducing to Korean audiences overseas art pieces. It presented Tokyo Deathlock's *Romeo and Juliet*

(directed by Junnosuke Tada) at the festival, and Shaubühne Berlin's *Hamlet* (directed by Thomas Ostermeier) in 2010 upon joint invitation with the Seoul Theatre Olympics.

Opened in 2009, the Daehangno Arts Theater is run by the Hanguk Performing Arts Center. In 2010, the Hanguk Performing Arts Centre merged with the Arko Arts Theater that had been run by the Arts Council Korea from 1981 and the Daehangno Arts Theater. The two venues of the Center offer their four halls to help private troupes make presentations at medium-sized theaters. The Daehangno Arts Theater hosts theatrical pieces, while the Arko Arts Theater serves as venue for dance performances.



>  
*Long Day's  
Journey into  
Night*

>>  
*Romeo and Juliet*

As the number and role of medium-sized theaters increase, the core of theatrical performance is being shifted from repertoire-oriented presentations at small theaters to produced pieces for medium-sized ones. Another new trend is that focus of production has shifted from on director to on artistic achievement, and from on producer- and commercialism-oriented art pieces to on public theater-led artful pieces. In the process, the audience pool is being enlarged.

At the symposium, various opinions were expressed as to how to cope with the era of medium-sized theaters. Pointing out the shortage of professionals experienced in planning and artful production of the art pieces appropriate for the medium-sized theaters, director Sung-youll LEE of Baeksukwangbu Theater Company and director Kyung-Mo AHN of Yeon Woo Theater Company opined to the extent that a long-term approach should be taken not only to create favorable environment for production by theaters' taking the leading role, but also to accumulate the know-how within them. That way, they asserted, the human infrastructure for the medium-sized theaters is to be built up. Theatrical critic Sung Hee KIM stressed the role of artistic directors and dramaturges

(i.e. critical advisers on all things related to theater and theatrical performance) in developing aesthetics of theatre directing and theatrical pieces. Others emphasized the importance of developing plays and the technique of direction tailored for the medium-sized theaters and that of performer's practice of diction and acting.

**link:**

**Myeongdong Theater**  
[www.mdtheater.or.kr](http://www.mdtheater.or.kr)

**Namsan Arts Center**  
[www.nsanartscenter.or.kr](http://www.nsanartscenter.or.kr)

**Hanguk Performing Arts Centre**  
[www.hanpac.or.kr](http://www.hanpac.or.kr)



Sojin JU is staff of International Development Dept., Korea Arts Management Service.

# The Status of Performing Arts Facilities in Korea

2010 Performing Arts Survey on Performing Arts Facilities

written by

Gene-Uk LIM  
Korea Arts Management Service

posted on

May 3, 2011

## Survey Overview

**Title** 2010 Performing Arts Survey (survey on performing arts facilities)

**Base Year** 2009

**Targets** 772 performing arts facilities in Korea

**Indicators** Facilities, operation, performance record, financial status, HR etc.

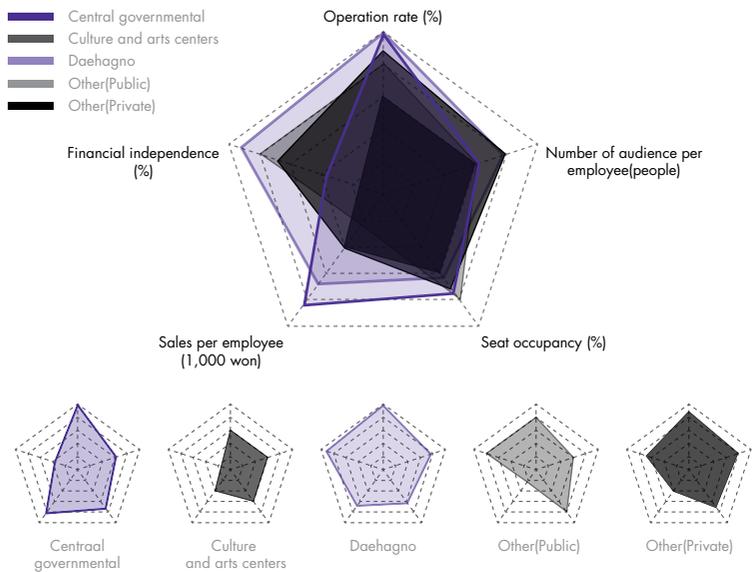
Is it possible to compare the management performance of Seoul Arts Center with small theaters located in Daehangno district (there are over 120 small theaters)? If possible, how would they be different? Maybe it is meaningless to compare different types of performing arts facilities which are different in size and way of operation. However, comparing by grouping performing arts facilities depending on the features will generate a significant outcome.

Recently released 「2010 Performing Arts Survey」 (as of 2009) compares the management performance by grouping the performing arts facilities based upon the characteristics of foundation and operation. Result shows that there is a difference in management performance depending on the features of performing arts facilities. In other words, there are strengths and weaknesses in operation and other factors of the groups. Especially, the difference in management performance of the public facilities and private facilities is obvious. It is difficult to explain whether such differences are from the unique characteristics of the groups, but some features can be found in the comparison of the management performances among the groups.

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Central government-run facilities, high  
in revenue and good management performance

In the survey, the targets (all performing arts facilities) were divided into 5 groups - Central governmental (national), Culture and arts centers (regional governmental), Daehagno, Other (public) and Other (private) facilities. Management performance was observed by 5 factors - 'Operation rate', 'Number of audience per employee', 'Seat occupancy(including paid and complimentary tickets)', 'Sales per employee', and 'Financial independency'. The factors of management performance were analyzed based on the profitability and productivity, and it does not reflect 100% of the unique characteristics of performing arts.



### Major Operational Records by Facility Type

Following is the comparison of management performances of the central governmental facilities, culture and arts centers and theaters in Daehagno of the 5 character groups. First, from the total 772 performing arts facilities, most of the central governmental facilities are ranked in Top 10 in gross sales, and overall management performances except for financial independency (gross expenditure vs. sales), which were excellent or similar to the management performance of the private facilities. Also, as public facilities, their operation rate and sales per

employee are competitive with the private facilities

**Major Operational Records by Facility Type**

Category	Facilities by characteristics					
	Central governmental	Culture and arts centers (regional governmental)	Daehagno district (Private)	Other (Public)	Other (Private)	
Major operational records	Operation rate (%)	99.1	61.7	99.0	78.4	87.5
	Number of audience per employee(people)	3,097	2,998	3,840	3,104	3,924
	Seat occupancy (%)	73.1	59.2	63.4	78.8	71.3
	Sales per employee (1,000 won)	58,375	26,256	48,436	14,846	28,728
	Financial independence (%)	36.8	14.9	92.4	78.6	68.6

**Art halls show poor management performance among the public facilities**

Whereas, 'culture and arts centers', which is one of the representatives of public facilities, shows a weak management performance compared to the other performing arts facilities including the private facilities. Its management performance is even poorer than other (public) facilities. The number of culture and arts centers (178 as of 2009) has increased rapidly in the last 10 years, and the operational efficiency and performing programs need to be changed and improved.

The number of performing arts facilities in Daehagno district in Seoul has increased as fast and many as the number of culture and arts centers in recent years. It takes over 10% of the market in the number of facilities and size (sales). Most of the performing arts facilities in Daehagno are being operated for a small number of audience, but their management performance shows a very significant result. Especially, their operation rate and financial independency are better than other groups. However, their seat occupancy is relatively weak considering the characteristics of the facilities.

## Need to improve the operational efficiency rather than size expansion of facilities

In the operational efficiency, the central governmental facilities are leading the market, and the performing arts facilities in Daehagno show stable management performance in the overall factors including infrastructure. However, the result reveals that there are a number of culture and arts centers as representatives of the public facilities, but their management performances need to be improved. Of course, the characteristics and ways of operating public facilities and private facilities are different. Nevertheless, the management performance of those facilities should be improved.

As mentioned earlier, there are too many performing arts facilities in Korea compared to the population. Therefore, it is more important to improve the operational efficiency and to develop arts programs rather than building more facilities. The Performing arts survey which is released annually will suggest the flow of management performance of the performing arts facilities in index.

### Reference Glossary

**Characteristic groups:** Performing arts facilities are divided into 5 groups depending on the characteristics of funds for foundation and operation.

**Central governmental:** Performing arts facilities established by the Central government (Ministry of Culture)

**Culture and arts centers:** Public performing arts facilities established by the regional governments with the support of the Ministry of Culture.

**Other (public):** Public performing arts facilities which are not supported by the Ministry of Culture

**Daehagno:** Private performing arts facilities located in Daehagno Jongro-gu Seoul

**Other (private):** Private performing arts facilities located in places other than Daehagno



Gene-Uk LIM has majored in statistics and arts management, and he is in charge of performing arts survey at the Korea Arts Management Service since 2006.

\*The full indicators of research can be found at theApro website; Library>Statistics>”2010 Performing Arts Survey : Major results”

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# Noticeable Increase of Korean Arts Groups Going Abroad

Conducted by  
KAMS

posted on  
Feb. 21, 2012

2011 Report on International Exchange

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. Through this article, key indicators were extracted from the statistics of '2011 Report on International Exchange'.

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## Overview

In terms of the international exchange in 2010, Korean performers (including individual and groups) 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.

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.

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.

## I. Activities for International Exchange by Domestic Companies of Performing Arts

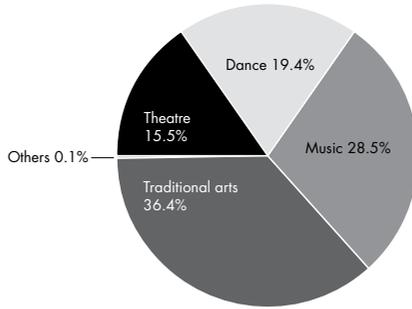
A total of 274 Korean companies of performing arts carried out 715 shows overseas in 2010, or an average of 2.61 shows per performer.

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.

\* In the word of traditional arts, it covers Korean traditional form of performing arts such as music, dance and theatre, while 'Music' covers western classical music and contemporary music and extras.

### 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	111	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



**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.

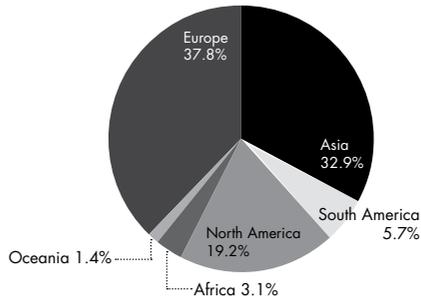
**Comparison of Outbound Activities over the Period from 2008 to 2010**

Genre	JUN 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

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.

### Classification of 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



### Classification of Outbound Shows by Continent 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.

### Classification and Comparison of Outbound Activities by Continent from 2008 to 2010

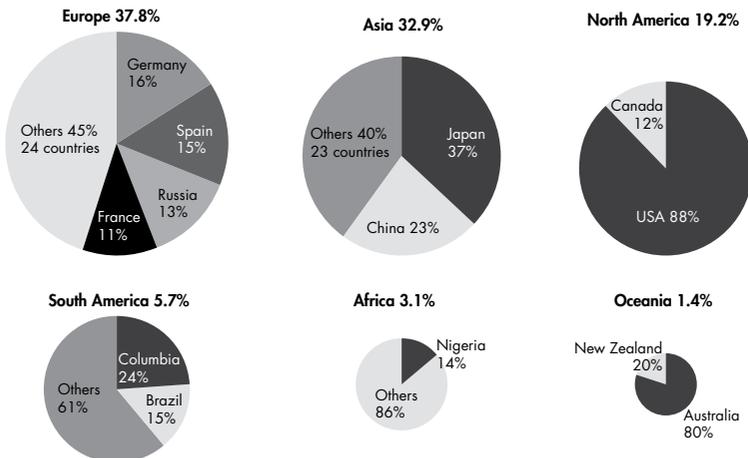
Genre	JUN 2008		2009			2010			
	No. of nations	No. of performers	No. of shows	No. of nations	No. of performers	No. of shows	No. of nations	No. of performers	No. of shows
Total	72	246	413	83	296	525	87	469	715
Europe	23	79	79	26.	89	199	28.	194	270
Asia	28.	96	97	23	120	186	25.	154	235
South America	7.	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

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.

**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										
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

The following figures illustrate which continent and how frequently Korean performers toured in that continent:



**Classification and Distribution of Outbound Activities by Continent and Nation in 2010**

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.

#### Distribution of Public Funds for Outbound Activities per Sponsor

Sponsor	No. of Performers	Amount (Thousand Korean won)	Contribution in percentage
Total	155	4915578	100
Korea Foundation	62	2467378	50.2
Arts Council Korea	[53]	1845500	37.5
Korea Arts Management Service	18	476100	9.7
Daegu Arts and Culture Foundation	5.	72000	1.5
Gangwon Arts and Culture Foundation	3.	45500	0.9
Busan Arts and Culture Foundation	1	5,000	0.1
Incheon Arts and Culture Foundation	3.	4100	0.1

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.

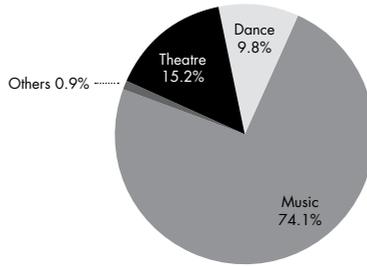
## II. Inbound Activities for International Exchange by Overseas Performers in 2010

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

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.

**Classification of Inbound Activities by Genre**

Genre	No. of performers	No. of shows		
		Entire count	Percentage	Average
Total	874	1608	100.0	1.84
Theatre	150	245	15.2	1.63
Dance	100	158	9.8	1.58
Music	619	1191	74.1	1.92
Other	5	14	0.9	2.80



**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.

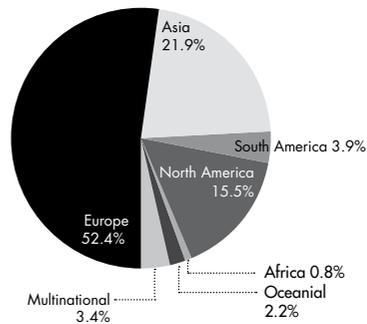
**Comparison of Inbound Activities of Performing Arts from 2008 to 2010**

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	1352	652	1150	874	1608
Theatre	166	244	123	188	150	245
Dance	138	190	103	143	100	158
Music	463	918	421	812	619	1191
Others	-	-	5	7	5	14

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.

### Classification of Inbound Activities by Continent in 2010

Continent	No. of nations	No. of performers	No. of shows		
			Entire count	Percentage	Average
Total	77	874	1608	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

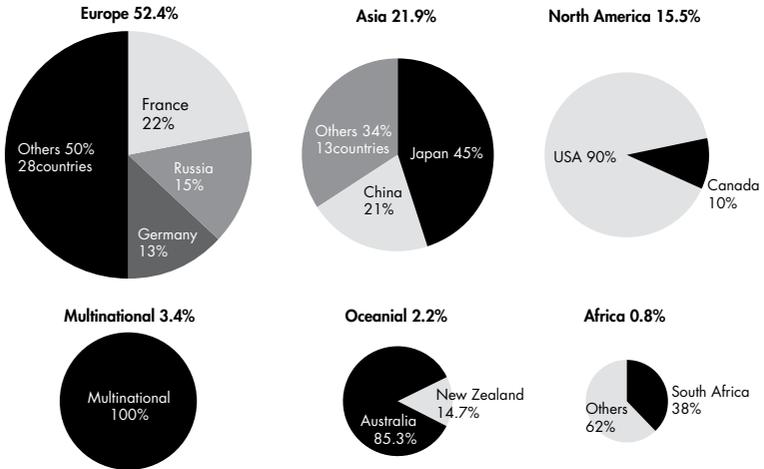


### Classification and Distribution of Inbound Shows by Continent in 2010

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.

**Genre-/Continent-wise Classification of Inbound Activities in 2010**

Continent	Theatre		Dance		Music		Others	
	No. of performers	No. of shows						
Total	150	245	100	158	619	1191	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]	-	-



**Distribution of Inbound Activities by Continent and Nationality in 2010**

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

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.

### Classification and Comparison of Inbound Activities by Continent from 2008 to 2010

Continent	JUN 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	1356	70	652	1150	77	874	1608
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]

\*The full indicators of research can be found at theApro website; Library>Statistics> “2011 Report on International Exchange”

ACCESS

ASIA

# Asia, Getting Global Attention

In this age of multi-centralization of cultures, the concept of searching for the 'center of focus' is being withered away. In non-Asian areas, there are growing interests in Asian performing arts that have traditions different from their own. Also, in Asia, there are discussions of what homogeneity and heterogeneity of Asia is, and people are looking for ways to promote exchanges among the regions. In this section, it will present the opinions of performance experts from around the world on discussions of 'Asia' held during the sessions at 2011 PAMS.

# Why the Focus on Asia?

Review of PAMS 2011 Focus Session, "Ask Asia"

written by

Hye Won YUM  
Korea Arts Management Service

posted on

Oct. 18, 2011

As an academic program of the Performing Arts Market in Seoul (PAMS) 2011, the Focus session was organized under the title "Asia, Partner for Creative Cooperation." The PAMS selects a focus region every year, and provides the information on performing arts of the region. For example, it selected Asia in 2006, Europe in 2007, Latin America in 2008, North America in 2009, Northern Europe in 2010, and came back to Asia this year. The selection was to reverify the potential of Asian performing arts with their overseas advance and growth of art markets, and to set forth new horizontal relations based on diversity and uniqueness.



Marcin Jacoby  
Adam Mickiewicz Institute, Poland



Tay Tong  
Arts Network Asia, Singapore



Sioned Hughes  
Visiting Arts, UK



Hisano Atsuko  
Saison Foundation, Japan



Mascia Pavon  
Napoli Teatro Festival, Italy



Michał Merczyński  
Malta Festival Poznan, Poland



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## What Have Been Achieved

In the first session held under the topic “Ask Asia: The Reason to Focus on Asia,” representatives of global performing arts practitioners expressed their views and perspectives on Asia, reported their collaborative projects, and shared relevant information. The session revealed how much attention Asia commands as partner of collaboration, and what is the future. Eight panel members belonging to various regions and organizations presented the activities of their organizations and their collaborative programs.

For example, the Polish state-run institute of the Adam Mickiewicz Institute has an ongoing Asia-related project since 2009. The project helps Polish artists tap on cultural events hosted by Asian nations. Introducing it as an organization similar to the Korea Arts Management Service, Marcin Jacoby in charge of Asian affairs said that the institute keeps an eye on Asia as a new marketing target. Heeding Asia from political and economic perspectives, Polish policy makers were encouraged at the active cultural promotion by the Korean government, and the promotion resulted in more solid foundations for cultural exchange with Asia, added Jacoby. Program director of the Saison Foundation, Hisano Atsuko predicted Asia’s cultural growth amidst the changes in the world economy, and

expressed the wish to continue intra-Asian exchange without governmental initiation. Atsuko also introduced support programs tailored for overseas artists and art administrators, which are to be operable only by the private sector. Especially, the foundation provides researches on Japanese arts and arts management by inviting overseas arts management experts in order to build up the relevant infrastructure.

Sioned Hughes, who is the program director of the British Visiting Arts, elaborated on the exchange of information necessary for organizational international exchange, construction of partnership, and overseas working. Especially, the “One Square Mile” program was presented as a new model for international collaboration. The program is to build mutual networks simultaneously between the participants living overseas and closely associated local communities, and the participants from other areas. Thereby, it is to share the problems with others. The program is also an example of overcoming distance and differences while pursuing international collaboration or co-production.

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## What to Do in the Future

Director of the Singaporean Arts Network Asia, Tay Tong asserted that it is necessary to appreciate the diversity of Asia, advocating as Asian for dismantlement of the borders dividing Asia. Tong set forth a specific goal of establishing a fund named Asia Mobility Fund through voluntary participation and exchange, presenting concrete guidelines as well as philosophy. Mascia Pavon of the Napoli Teatro Festival, who takes charge of its Asian programs, presented specific cases of collaboration with Asia. Relatively young being first presented in 2008, the festival once formed a troupe consisting of members with different nationalities and language backgrounds. But Pavon showed a strong will to advance the festival by forming partnerships with Asian countries. Running the Malta Festival Poznan for more than 20 years, Michał Merczyński said that it is to operate a weekly Asia-Europe program in 2012. He takes in mind not the geographic Asia, but the cultural region of Asia. In Warsaw only, Vietnamese immigrants number over 70,000. As the second generation settles down, a new culture is being formed and changes are being made. But he said the new trend is not limited to Poland. He added, metropolitan cities in Asia are undergoing the same change; and, thus, to accommodate Asia, it is necessary to abandon its

geographic delineation.

Panel members paid attention to Asia as new partner for collaboration and expectations thereof, and as new market. Especially, CEO of the Seoul Foundation Arts and Culture Ho-Sang AHN opined that a change is being perceived within Asia. So far, AHN argued, Asians are outwardly directed to conduct direct exchange with the Western markets. Now, the outward attention is being redirected inward upon awareness of the need for intra-Asian exchange. In fact, the expectation that Asia would mark the upper position in the world economy has somewhat affected the expectations for Asian culture and arts. All participants agreed that the ultimate success, however, depends on how much Asians can endeavor to tolerate other culture, and it is vital to consistent and continuing collaboration within Asia as well as with the West.

Secretary-general of the International Network for Contemporary Performing Arts, Mary Ahn Devlieg paid attention to the process of understanding the East and the West as a single community in order to boost exchange between them. Closing the session after heated discussion with other panel members, Devlieg pointed out the importance of communicating with local communities to help people understand arts as public goods, shunning protests and demonstrations against relevant budget cuts arising out of the international financial crisis. Devlieg admitted to the difficulty of accepting Asia as communal partner. She, however, stressed that understanding Asia should be achieved not through calculation of economic and political efficiency and advantage, but through mutual exchange.

**link:**

Performing Arts Market in Seoul  
[www.pams.or.kr](http://www.pams.or.kr)



Hye Won YUM is staff of International Development Dept., Korea Arts Management Service.

# Right Now and Here in Asia

Review of PAMS 2011 Focus Session, “Talk about Asia”

written by

Jooyoung KOH  
Korea Arts Management Service

posted on

Oct. 18, 2011

It is no more of an exaggeration to say that the world performing arts community focuses on Asia. Recently, a sharply increasing number of Western, especially European, festivals and theaters plan Asia-related programs. Attesting to the trend, more non-Asian presenters visited the PAMS this year. Somewhat persuasive hypotheses are proposed to explain the trend: Bound by artistic materials and methods, Europe has shifted its attention to mystic Asia, propelled by its freedom in movement and collaboration cross borders within the region; or, money-stripped amidst the global economic crisis, European theatrical troupes are tapping on the ample pool of resources offered by some Asian countries to make up for the nose-diving arts budgets.

The PAMS avoids the unconditional welcome or categorical denial of the Western approach to Asia characterized as single collective noun. It believes definition of Asia should come within the region, and the belief comes out of the context. The PAMS selects a focus region every year, and offers intensive opportunities to provide information on it. Previously in 2006, Asia had been the “focus,” and became the focus again this year. But in the former, collaboration among Asian artists commanded the attention, while programs of this year were designed to hear voices in and outside Asia.



Lee-Chun YAO  
Guling Street Avant-Garde Theatre, Taiwan



Prakash Belawadi  
Centre for Film and Drama in Bangalore, India



Yasuo Ozawa  
Independent producer, Japan



Wen Guang WU  
Caochangdi Work Station, China



Georgy Mamedov  
Curator, Tajikistan



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## Topics Dominating Asians

The session “Talk About Asia” was structured to share the topics of each Asian country’s performing arts community, and took place at the National Theater Company of Korea on October 10th, or the first day of the PAMS 2011. Each presenter’s topic was about performing arts themselves, on social surroundings around the art scene, or further on association with the past of society or history.

Presenters of Korea and Taiwan proffered the direct topic of theater. Namsan Arts Center’s director Gyu-seog LEE expressed his concern over the state-led drive to promote medium-sized theaters. The drive, he opined, might harm the independence of small theaters or theater companies in the private sector. He proposed balanced policies to promote not only state-owned theaters, but also the private theatrical community. Producer of Guling Street Avant-Garde Theatre, Lee-Chun YAO of Taiwan elaborated on the end of the Taiwanese “small-sized theater” movement which was initiated in the late 1980s, and introduced Guling Theatre’s experimental, avant-garde, and multidisciplinary activities aimed to break down the myths about the existing cultural mainstream.

The topic of Asia progresses from theater to society. Speakers from India and Japan associated the ramifications of economic development with arts. Propelled by fast economic growth incomparable with the average global economic progress, some Asian countries have consolidated their economic statuses, while the excessive growth has given rise to numerous social evils. The evils have become visible to the world.

Founder and operator of Centre for Film and Drama in Bangalore, Prakash Belawadi of India pointed out as the most serious problem the diminishing

cultural diversity caused by fast economic growth and urbanization. Marked as one of the leading IT countries along with Korea, India centers its IT industry in Bangalore. So accumulated, capital is dismantling rural towns and driving local artists pursuing traditional arts to cities for new jobs, related Belawadi. In addition, using 16 official languages in India, diverse mass media are springing up for each of the languages. But the commercial capital has taken up the media, and uses them as channels for instilling regimental culture of its choice. The situation has got worsened due to lack of young human resources able to produce various contents. Under the current Indian circumstances where the government controls and supervises arts, rather than supports them, he concluded that artists should define the roles of arts along with technology and industry, and protect languages and culture.

Japanese independent producer Yasuo Ozawa addressed the PAMS under the title "Japanese Performing Arts Scene after Earthquake on 11 March and Nuclear Accidents", saying to the extent that the series of incidents has consolidated his attitude and will as independent producer free from all political and other powers. Citing a quote "civilization invented accidents," Yasuo Ozawa expressed his concerns over the Western, especially European, performances centered around the 11 March earthquake and ensuing nuclear accidents. He snapped, "It's still ongoing, and is a very dangerous situation directly related to life itself. Thus, it is improper to take it as interesting artist theme." He continued, "What really matters is to look into the reality. From there, we will perceive new attitude and viewpoint."

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## Grave Past Leading to Present

Most Asian countries carry the memory of past and historic scars graver than the present. Bearing harsh experiences with the modern era as colony or through war, the traumatic experiences of individuals and the states still affect them.

Holding executive directorship of the Amrita Performing Arts for 14 years in Cambodia, American artist and producer Fred Frumberg explained three stages of his process of creating contemporary performing arts. Contemporary young Cambodian artists have grown without learning the brutal history of the country. Thus, it is necessary to teach them about Cambodian history and traditions. Through the teaching, it is further necessary to lead them to discovery of modern ways to bridge the gap between the memory of the past and the contemporary

capitalism, and to ultimately find their tradition and language via modernization. Lastly, he wishes to break down the prejudices against Cambodia lingering in and outside the country with the activities. In other words, he wages activities to set forth a new national identity different from the image of a country scarred with tragic history. Frumberg defines his work as the process of helping Cambodia find out what it has learned and lost without staying in the memory of the past.

It was Wen Guang WU of China who specifically introduced how to meet the past. As co-founder, WU established the Caochangdi Work Station with Living Dance Studio, which is the first Chinese independent performing arts company. Since its foundation, the Living Dance Studio has not received any help from the Chinese government or private donors in running the art center. Instead, it engages in diverse business activities like training programs, workshops and festivals. WU introduced Memory Project, along with young artists born after the 1980s. The project was conducted in the format of interviewing rural Chinese people about the Cultural Revolution in the 1960s and the Great Chinese Famine. It is difficult to run an art center in a financially independent way. The absence of outside helps, however, liberates artists in choosing works that reflect reality and affect society, explained WU. Likewise, curator Georgy Mamedov of the Central Asian country Tajikistan explained that, despite the independence from the old Soviet Union, five countries in the region still suffer from lack of identity and communication without completely overcoming the past.

Asian producers participating in the session showed concerns over the categorical classification of Asia as a culturally common region, despite the diverse stories of Asian countries. They agreed that Asia should only refer to geographical categorization. In addition, they cautioned that they did not represent their countries. Each of them stressed that the stories they presented were individual ones as performing arts practitioner. Still, they shared the need to understand the diverse stories and perspectives existing in Asia prior to discussing details like collaboration. They agreed the understanding is more in need, since they are part of Asia.



Jooyoung KOH is manager of International Development Dept., Korea Arts Management Service.

LOOKING  
INTO  
ASIAN CITIES

Asia has diverse cultural, political, and social strata. Within those strata, diverse activities are teeming with life according to each environment. Though they haven't been revealed to the outside world, the reports from the local people in action will observe what kind of activities are alive in each city.

# Rising Need of Specialized Method for Exchange of Performing Arts

written by

Noriko Kimura  
Association of Korean-Japan  
Theatre Exchange

posted on  
Apr. 14, 2011

Where Korea and Japan Stand in Terms of Exchange and  
Co-production of Performing Arts

Hereunder, I wish to review where Japan and Korea stand in terms of exchange of performing arts and the possibility of bilateral co-production.

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## Overview: Inbound and Outbound Activities in Japan

According to 「The Research Study on Advancement and Imports of International Cultural Interchange」 (published by the NLI Research Institute), which looks into the international exchange of Japanese culture and arts with global community from 1990 to 2000, 181 cultural projects were ushered in Japan, and 131 outbound projects were carried out overseas. Compared with the numbers of 10 years ago, the figures were up 60% and 249% up, respectively. The rising trend became noticeable in the later 1990s. The trend squares with the rise in Japan-Korea exchange.

The international exchange started growing in earnest from the mid-1980s. The economic bubble drove up the value of yen, and, thereby, made it possible to invite money-wise previously uninvitable works into Japan. That heightened yen power propelled the exchange. In addition, the musical boom at that time contributed to the increase. The private sector sponsored invitation of overseas performances, and contributed to the boom.

Getting into the 1990s, a slew of overseas shows, as part of show business, made inroads into Japan, targeting the pool of audiences enlarged through musicals. Matching the trend was the enlarged pool of public funding, which resulted in aggressive international exchange, led by Sainokuni Saitama Arts Theater, Setagaya Public Theatre, and Aichi Arts Center.

Especially, more and more functions took place to celebrate the diplomatic or economic events with other countries. Consequently, more opportunities ensued to introduce overseas shows to Japan. Overseas, the Japanese government hosted Japan Festivals to let known Japanese performing arts. Triggered by the co-hosting of the FIFA World Cup 2002, the year that was marked as “The Year of Korea-Japan Citizen Interchange,” the exchange between Japan and Korea began to skyrocket in variety and number. Likewise, active bilateral cultural and arts events took place to celebrate, for example, the 400th anniversary of diplomatic relations with the Netherlands (in 2000), the 30th anniversary with China (in 2002), the 150th anniversary with the United States (2003), the 40th anniversary of diplomatic normalization with Korea (2005), the Year of Japan-Europe Citizen Interchange (2005), the 150th anniversary of peaceful relations with Russia (2005), the Year of Japan-Australia Interchange (2006), the 100th anniversary of Japanese emigration into Brazil (2008), the Year of Japan-Donau Interchange (2009), the 400th anniversary of diplomatic establishment between Japan and Mexico (2010). Those celebrations are believed to have paved the way for a broader market of culture and arts.

State-led exchange programs of this kind were actively waged, and expanded the overseas advance of Japanese performers, apart from the previous focus on Western festivals. Significantly influenced by the active sponsorship by The Japan Foundation, more and more Japanese artists and artist groups tapped on Asian countries. In 2000, for example, Japanese shows performed in Asia constituted a meager 17%, which shot up to the 38% level in 2002, next only to 46% in Europe.

In addition to these government-led activities, the exchange with Asia is being conducted independently by the Japanese private sector as well. For example, Tiny Alice, or the small-sized theater in Tokyo, has been hosting a theatrical festival for almost 30 years. It began introducing its Chinese and Korean counterparts from 1989. Also contributing to the exchange are “Asia Meets Asia” held since 1997 where theatrical community members of Hong Kong, Japan and Korea meet once a year, and “Asia Dance Meeting” held biannually since 2009 by the Japanese chapter of the International Theatre Institute.

## Promising Projects of International Collaboration

>  
*Across the River*

>>  
*Yakiniku Dragon*



Photo from Seoul Arts Center

It feels no longer foreign to the Japanese performing arts community to invite overseas works or to perform overseas. Global co-production has emerged as a new paradigm of international exchange. It is not about presenting a completed show just overseas. It is about creating shows together in the face of language barriers.

Setagaya Public Theatre has been spearheading the efforts. Born through the Exchange and Training Project for Performing Artists in Asia co-hosted with The Japan Foundation, it first co-produced *The Red Goblin* (1997, collaboration with Noda Hideki and Thai actors), followed by *Elephant Vanish* (2003) and *Shun-kin* (2008) in collaboration with Simon Montagu McBurney-leading British Theatre de Complicite and Haruki Murakami. It also co-produced "The Folding Screen" directed by Frederic Fisbach in collaboration with France, and *Asobu* directed by Joseph Naju.

In addition, the New National Theater of Japan co-produced with its Korean counterpart *Across the River* in 2002 to commemorate the Year of Korea-Japan Citizen Exchange. Written by Japanese Hirata Orija and Korean Myeonghwa KIM, and directed by Hirata Orija and Korean Byeonghun LEE, it drew attention to the area of co-production between Japan and Korea, and won the grand prix at the Asahi Performing Arts Awards. The theater also produced *Lost Village* in 2007 written and directed by Hirata Orija and Chinese RiRiyui. Again in 2008, it produced, in harmony with the Seoul Arts Center in Korea, *Yakiniku Dragon* (written by Uisin JEONG, and directed by Uisin JEONG and Jeongung YANG), which won praises from both countries. Especially, the theatrical piece

won awards at the Yomiuri Theatrical Awards, including the Grand Prix, the best actor award(Cheoljin SHIN) and the best actresses award(Suhui KO). It has toured and will tour many areas in Japan and Korea this year, including Tokyo, Seoul, Kitakyushu, Hyogo and Gifu.

One of the big sponsors for the above-mentioned global collaborative projects is The Japan Foundation. Starting in 1997 with *Lear* written by Kishida Rio and directed by Ong Ken Seng where artists from Indonesia, Singapore, Thailand, Malaysia and Japan participated, it played a vital role in Japan's collaboration move. For example, it also produced and organized overseas tour of *Memories of the Stories* (2004) with participation of the artists of India, Sri Lanka, Nepal, Pakistan and Bangladesh participated, and *Acting Ladies* (2007) with participation of the artists of India, Iran, Uzbekistan and Japan. Unfortunately, continuing economic recess and changes of cultural policies halted its production projects.

Global collaboration requires a huge investment. Therefore, it is carried out mostly by states or state-run agencies. Recently, however, more and more movement is felt in the private sector as well.

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## Current Trend of Japan-Korea Exchange and Co-production of Performing Arts

As explained above, the exchange between Japan and Korea was pursued in light of broadening exchange and co-production with overseas artist communities. A certain tendency, however, exists, depending on each time period. As for Japan, the exchange was first pursued with the West, and then with Southeast Asia and East Asia, and now with the Middle East and South America. The exchange between Japan and Korea has ripened to some degree. Due to the "maturity," however, the opportunities are rare to receive public funding with projects between the countries. In addition, Japanese domestic art festivals are more likely to invite artists and their works of "uncharted" countries. Aware of the trends, it is necessary to come up with new perspectives and paradigms, and to find out specialized niches for the bilateral collaboration in order to overcome the settlement and loss of freshness. The same is true for Korean artist community. As an alternative in that direction, I propose a method for bilateral collaboration.

From several years ago, the drive for international co-production between Korean and Japanese entertainment industries began to heat up, and resulted in jointly produced multinational contents. Especially in the show business industry, it is now common to make sizable joint investments with state-run broadcasting companies in Europe through constant communication, from the beginning, on various aspects like budget and production schedule in order to produce a large-scale program. To create pan-cultural quality works and to tap on overseas markets with them, reflecting the contemporary world, it is necessary to approach from the global perspective. Otherwise, it is impossible to do so. The same seems applicable to performing arts.

*Yakiniku Dragon* seems one of the most successful bilateral collaboration examples. It first debuted in 2008, and was put on stage this year again on numerous calls for encore. It depicts Korean-Japanese people in Japan who face up to the harshness of the time. It is based on the histories of the two countries, and it is the work that no countries other than Japan and Korea could produce. Many lauded it for its quality representation of modern history. Moreover, in 2009, the Hokkaido Performing Arts Foundation in Sapporo created, along with Chungwoo Company, *The Crab and the Songs without Words* (written by Saito Ayumu and directed by Gwangbo KIM), which toured five cities in Hokkaido. It was praised for its artistic presentation of the local characteristics of Hokkaido. International collaboration among localities are continuing, though small in number. Additional examples are *Rain in Seoul* (2007) and *Rain in Aomori* (2008) by Hirosaki Theater in Aomori and Korean Gollmoggil Company. Scheduled for this year is *Sand Station* written by Ota Syogo and directed by Ara KIM jointly produced by Mucheon Company and Gaibunsha.

The co-production by private companies started growing in number, and the cooperation has led to better quality. Meanwhile, Japanese artist companies invite more and more Korean artists and directors. So far, quite a number of Japanese musicians, stage lighting designers and artists have joined Korean organizations upon invitation. But the language barrier had barred participation by actors and actresses. Last year, however, Korean choreographer Yeongdu JEONG joined Marebitonokai Company for *Hiroshima/Hapcheon*; and, this year, two Korean actors who performed in Rinkokun Company's *Behind the Attic* in 2009 will perform before the Japanese audience. The trend will continue next year with a considerable number of shows in store. The actors/actresses join Japanese performances out of previous working experiences. But they are depicted not as

Korean characters, but as contemporary people. That makes it more meaningful and interesting.

Japan and Korea differ from each other in many aspects, but they share as many aspects in terms of society, history and culture, partly due to their geographical closeness. In this context, bilateral co-production seems like a destiny. Therefore, it might become possible to produce, shuttling back and forth, bilateral projects without binding capital and production within a single country.

On the surface, the bilateral exchange seems vivid. But few sources are available for sharing information and finding marketable pieces. Most activities are done through personal networks. Few people resort to Performing Arts Meeting in Yokohama (previously Tokyo Performing Arts Market) and the Performing Arts Market in Seoul. What face artist communities of the two countries are how and where to meet the supply with the demand, what new paradigms are necessary and in which ways the two countries will uniquely conduct bilateral exchange.

**link:**

**Seoul Arts Center**  
[www.sac.or.kr](http://www.sac.or.kr)

**New National Theatre, Tokyo**  
[www.nntf.jac.go.jp](http://www.nntf.jac.go.jp)

**TPAM**  
[www.tpam.or.jp](http://www.tpam.or.jp)

**Setagaya Public Theatre**  
[www.setagaya-pt.jp](http://www.setagaya-pt.jp)



Noriko KiMura is a freelance coordinator and translator covering the exchange of theatre and dance between Korea and Japan. She also serves as an expert adviser of the Korea-Japan Theater Interchange Committee.

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# A New Walk Outside the System

The Status of Independent Art of China Seen through the Caochangdi Workstation

written by

Wenguang WU  
Caochangdi Workstation

posted on

Feb. 7, 2012

The Caochangdi Workstation is located in a region called Caochangdi near the Wuhuan street in Beijing. This article seeks to observe the progress of independent arts space, documentary, and theaters that are developing outside the Chinese system through their relationship, and especially, through the case study of Caochangdi Workstation (hereinafter Caochangdi) which has been built as an art space in this region.

The early 90's were the period when independent documentaries and theaters started to emerge and the artists who were unhappy with the censorship and restriction over artworks began their independent creative work outside of broadcasting stations, film studios, and national and public theaters. Naturally, because these artworks didn't have the means of reaching the public through systems like broadcasting and public theaters due to reviews and regulations, they often quietly made themselves known through bars, special programs in universities, or through "internal performances" that did not sell tickets. One of the unique means of exposure was also through screening or performances at international art festivals such as film, theater, or dance. This was the situation of the '90s. In the 21st century, it seems the cultural policies aren't as strict as before due to the movement into the era of commercialization, but the lack of any kind of sponsorship or funding for creating independent arts remains unchanged.

On the other hand, the extreme materialistic social atmosphere created by evermore commercializing times made the individual artists feel more isolated and differentiated. Broadcasting stations, movie theaters, and theaters still did not welcome these independent and non-commercial artworks, and even the bars that presented such works started to close down and go bankrupt. Theaters only gave performance approvals with even more expensive rental fees. Under these circumstances, producers who insisted on creating independent works were faced with the trouble of having to promote broadcast advertisements, create works to meet the commercialized demand, or introduce their works by touring film festivals and other various festivals abroad. Authentic audiences in China began

to disappear, and the resources and skills needed in creation also diminished as the linking chain between the production artists and the society was broken. This situation continued on into the early years of the 21st century, and the independent documentaries and performances of China faced a survival crisis as they were under the dual pressure from the system and commercialization.

>  
Caochangdi  
Workstation

>>  
Archives



## Platform for Independent Artists

I started producing independent documentaries in 1988. I was one of the frontiers in the field of independent documentaries in China. Also, I founded, along with choreographer Wen Hui, an independent performing arts company called Living Dance Studio in the early 90's. This company is considered one of the first independent production groups in China. My own experiences can be said to be a condensed summary of many colleagues of mine who shared the same passion for independent production. It's not only about creating an individual performance, but there needs to be a combined effort in creating an environment where independent performance can be developed. In other words, independent art spaces should be set up and there must be a union of independent producers which clearly conveys its art and voice apart from maintaining individual's creative activities. This was the aim of Caochangdi when it was constructed in 2005. Caochangdi, with the cooperation from art institutions and artists, held documentary screening, theater/dance workshops, lectures, festivals, etc. And this provided opportunities for independent artists, students, or people with interest in the field to participate and exchange. Caochangdi is leading the way in the forefront for many people who are walking the same path, and it is pioneering the environment for the independent arts to develop their artworks.

The major programs of Caochangdi are the May Festival and the Crossing Festival, which are held in May and October of every year since 2005 respectively. These two festivals present independent documentaries and performances at the same time. More than 100 independent documentary films have been screened and it has presented performances from theater companies with artistic qualities such as Beijing's "Paper Tiger" and Shanghai's "Zuhe Niao." It has also presented performances from young independent groups from over 10 cities including Beijing, Jinan, and Guangzhou. In the 'Young Documentary Filmmaker Training Project' that was launched in 2006, over 120 young documentary producers from across the country participated and had already begun their own creative works. In the performance field, the 'Young Choreographer Project' met its 3rd year since being started in 2006, and 30 young independent choreographers or companies were receiving funding and were able to perform during the festival period of Caochangdi Workstation.

This series of activities or support projects were all made possible as the international exchange developed. Europe's performing artists and film producers were invited to Caochangdi under the cooperation and support from several cultural institutions and festivals such as Borneoco of the Netherlands, Goethe Institute of Germany, Swiss Film of Switzerland, and Pro Helvetia. Their works were exhibited and their documentaries were screened as workshops and lectures were also held.

All the works that were screened, exhibited, or received production support from Caochangdi were created freely by the artists. Through these works, the artists expressed realities of the society, current conditions, experiences, feelings, etc. through topics such as the struggle of foreign laborers living in the cities, conflicts in rural societies, and lives of the unemployed or homosexuals. Understandably, these kinds of works didn't have the chance to be presented through the mainstream media of China. But, at the least, Caochangdi is currently providing platforms for more independent producers, and at the same time, it is allowing more audiences who are interested in such fields to appreciate and discuss them. Through this, one independent documentary, performance, and space where more people mingle with the society are able to be created.

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## Communal 'Storage of Folk Memories'

Caochangdi has been contemplating about what kind of influence, participation, change, and practice will bring to the society by these artworks. The 'Villager

Documentary Project' which has been conducted since 2005 is one of the important implementation of Caochnagdi. This project handed out DV video recorders to villagers to allow them to directly participate in filming, and this was the start of the 'talk through my own voice' method. 10 farming artists from 9 provinces across the country participated in the project and completed the documentary with the topic called 'Autonomy of villagers.' The documentary included village committee elections, resolving and processing public affairs and conflicts, etc. This project has continuously developed since the first documentary, and 4 farming artists among them have already completed 8 feature-length documentaries.

In 2010, this project changed into the 'Folk Memory Project' where many more people participated, and not only village residents, but also over 30 artists, documentary directors, and students from arts schools participated one after the other. All participants traced their steps back to the villages and their past to interview village elders, and created their own performances and documentaries through such processes. The 8 hour-long Memory: Hunger was screened in



Farmers'  
Documentary  
Project

October 2010, where all the actors and actresses were participants of the project. They were not only able to bring back the long lost memories of the elders, but also their own experiences and stories during the process of searching the memories of the elders. They became the testimonies on the stage along with the elders' memories of hunger 50 years ago. They were discoverers of reality as well as the 'people searching for history.' This is a project that needs to be a long-lasting project, and as the interviews of the elders become accumulated, the 'Storage of folk memories' is currently being built. At the same time, the participants are ceaselessly continuing their own creation of art. This can be considered a kind of contribution to others and the society that must be taken up by the artists for the intervention involving construction of reality and the

environment, and for the process of creating art.

The exchange between the independent space of Caochangdi and independent productions is still a very small part in China. However if the reality of China's cultural policy is seen as a highway, I hope for the possibility that the birth of independent cultural production and exchange environment as new beginnings can serve as a secondary road to the highways that can give rise to similar kinds of space and producers. Maybe this is a kind of an attempt to construct and develop its own self as an independent arts environment. This kind of thoughts was possible because China's artists in documentary, performance production, and exhibition exchange were in an environment of drought. It is probably better to take the initiative to try self-change and move forward by independently doing something rather than just waiting for the change.

**link:**

**Caochangdi Workstation**  
[www.ccdworkstation.com](http://www.ccdworkstation.com)

**Borneoco**  
[www.borneoco.nl](http://www.borneoco.nl)

**Pro Helvetia**  
[www.prohelvetia.ch](http://www.prohelvetia.ch)



Wenguang WU co-founded the Living Dance Studio with dancer and choreographer, Wen Hui, in 1994. In 2005, the independent arts space, Caochangdi Workstation, was co-founded near 798 arts district in Beijing. Wu Wenguang is currently active as a video artist, and is developing artworks that collect the memories of people based on Chinese history, social background (cultural revolution, great famine, etc.), and others.

# One India, but Many Cultures

Performing Arts Festivals that Seek Common Ground

written by

Prakash Belawad  
Bengaluru International Film  
Festival

posted on

Feb. 21, 2011

There is a practical issue in reconciling the variety of performing arts of India with the idea of a single nation-state. The authors in the essay, while acknowledging that most nation-states will have cultural diversity, introduce the concept of a 'state-nation' which is not only multicultural, but even 'multi-national.' India, they find, is a good example: "Under Jawaharlal Nehru, India made significant gains in managing multinational tensions through skillful and consensual usage of numerous consociational practices. Through this process India became in the 1950s and the early 1960s a democratic state-nation.", they say.

Whatever the early years of Independence achieved for political integrity with a founding model, the post-90s India – which has accepted liberalisation, privatisation and globalization – is resonating with the changed economic regime in the arts and culture (or rather, cultures). The states of India, divided culturally, linguistically and, sometimes, ethnically, are actually 'cultural nations' that have accepted 'multiple and complementary identities.'

Even looking at India from the city of Bangalore in the deep south, the urge for cultural expression in all of the 28 states up and across the country is evident. Funds for culture provided by the Karnataka government, of which Bangalore is the capital is one indicator: at 40 million USD for a population of 60 million, it challenges the 180-million USD budget for culture provided by the Union Government of India, covering a population of 1.21 billion.

>  
*Boy with a  
Suitcase*

>>  
*The Great Lalula*



This cultural quickening finds expression in performing arts' festivals, many of them featuring artistes from other states of India and foreign nations. There is little private support for theatre, dance and music in India except some notable corporations which have established charitable trusts to promote the arts. This is curious because the many global billionaires that have emerged in the new economic regime are staring at skewed development which has made life harder for the poor both in urban and non-urban regions. Nearly 2.5 million farmers have committed suicide in India in the last 15 years, marking the same period that created the billionaires who, it may be argued, could benefit from the "we-ness" that cultural expression would provide.

### Growth of Performing Arts Festivals for local promotion

The Union Government itself, while declaring India a trillion-dollar economy, is under pressure to deliver on basic issues like health and education, but the governments of the states are increasingly showing eagerness to institute national and international performing arts' events that are seasonally timed around traditional festivals or local historical sites. This trend is yet to fully play out, but these traditional and historical site festivals have now become the major venues for the performing arts in India.

Among these are the 12-year-old Kala Ghoda Arts' Festival in Mumbai featuring gallery and pavement shows, exhibitions of paintings and sculptures, literary events, film screenings, music concerts, dance performances, theatre shows, workshops, heritage walks and food fiesta. The festival is held usually during the month of February and the Hampi Festival in Karnataka, at the world heritage site and the Konark Dance and Music Festival, which are state-promoted events in Orissa in eastern India.



Kala Ghoda  
Arts' Festival

A unique event of the deep South is the annual 'Season' in the city of Chennai, featuring a month of music and dance performances between December and January, when the humid coastal city is coolest. The festival is held across many venues in the city, in performing spaces and temples, and hosted by organizations that call themselves 'sabhas'. The festival has survived with rigor over 70 years and has its roots in religious traditions. Over 2,000 artistes in 300 performances inform this amazing event that attracts dance and music buffs and scholars from around the world.

Similar religion-based performing arts' events, featuring mainly the varieties of classical music and dances of India, are held during the festivals commemorating the birth of Lord Rama, hero of the epic Ramayana; Lord Ganesh, the guardian of the arts and preventer of evil and bad luck; Diwali, the festival of lights that symbolizes the Hindu creation myth and enlightenment; Navaratri, the nine-day festival that marks the victory of the forces of good against the forces of evil and is celebrated with performances in many parts of India, and some states have local festivals like Onam in Kerala, south India.

Among private supporters of the arts stands out the National Centre for Performing Arts (NCPA), Mumbai, founded in 1969, India's first multi-venue, multi-purpose cultural centre showcasing a variety of traditions in music, dance and theatre. NCPA has five well-equipped performing spaces and is located in downtown Mumbai. It presents more than 500 events each year across all major art forms.

A good source of information on the performing arts in India is the website of Art India ([www.artindia.net](http://www.artindia.net)), founded 1989 in New Delhi. The website functions both as a news board for upcoming events and a forum for discourses on the arts in India. Art India itself has organised national and international festivals of performances and other arts. Theatre arts are finding fresh ground for experiment and expression in the big cities of India. The Bharat Rang Mahotsav (National Theatre Festival) has been the biggest theatre festival event in New Delhi since it was established in 1999. The annual theatre festival organized by the National School of Drama, funded by the Union Government, brings on stage about 75 productions from all over India and at least 10 shows from other countries. The festival is held in mid-January and is now believed to be the largest theatre festival in Asia.

Other theatre festivals like the Prithvi Theatre Festival in Mumbai, Ranga Shankara Theatre Fest in Bangalore, Kerala International Theatre Festival in Thrissur, Nandikar Theatre Festival in Kolkota and the Rangayana Festival in Mysore have emerged important playing grounds for Indian theatre groups and showcases for international performing companies.

Another interesting trend that is emerging in the last few years is the idea of city festivals like Bangalore Habba or, what is now being called the signature city festival of India – the Delhi International Arts Festival (DIAF). The festival, promoted by classical Bharatanatyam expert Prathibha Prahlad calls itself “a projection of brand India” and is based on a public-private partnership that has found support from several government bodies and corporates. The multi-art, multi-venue festival has strong Indian content and invites participation from many countries and is held across 50 venues over three weeks

The list of festivals of performing arts in India keeps growing, but also changing because new ones are launched and some fall off the map because of poor organizational skills or lack of sustained funding.

**The variety is remarkable:**

- Jaipur Heritage International Festival in the princely city of Rajasthan
- The Other Festival in Chennai
- The Rann Utsav in Gujarat, western India
- Youth and Cultural Festivals in Nagaland in the north-east
- Pinjore Heritage Festival in Chandigarh, north India
- the 165-year-old Thyagaraja Aradhana in Tiruvayaru, south India
- Beach Festival at Kakinada on the east coast
- Sadir Theatre Festival in Goa on the Arabian Sea
- Khajuraho Dance Festival in central India
- Kalidas Samaroh at Ujjain.
- The Park’s New Festival held in many cities

But, in the great kaleidoscope of swirling colors, rhythms, movements, tones and voices, what could be done to create a composite Indian identity that not only shows itself coherently to the world, but is able to offer a harmonious blend of sensibilities to performing artistes from other countries is a difficult ask. It is unlikely that the Indian government and the governments in the states will continue to fund the performing arts, challenged as they are by risings demands

for better food, health, education and security. The performing arts are up against popular cinema and television. The future, perhaps, is in exchange and engagement, between the forms and movements across India, and one between a cultural common ground of India and the performing arts' traditions of the world.

**link:**

**Kala Ghoda Arts' Festival**  
[www.kalaghodaassociation.com](http://www.kalaghodaassociation.com)

**Konark Dance and Music Festival**  
[www.konarknatyamandap.org](http://www.konarknatyamandap.org)

**Delhi International Arts Festival**  
[www.diaf.in](http://www.diaf.in)



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# Sustainability through Festivals

Current Performing Arts Festivals in the Philippines

written by

Leonardo Rey S. Carino  
RMMC Teatro Ambahanon  
Contemporary Dance

posted on  
Dec. 6, 2011

The wealth and health of a country's performing arts is measured in its active participation in international festivals. Since the selection for inclusion to participate in international festivals is stringent, the yardstick used to measure the artistic maturity of a Philippine performing artist includes participation in overseas festivals. Every year, the performance season of many Philippine groups overlaps the period of constant requests for the groups to participate in festivals. And major organizations schedule tour performances abroad during this period and set aside certain period of the season for participation in international festivals

The wealth of experience from international exposure is not only important for their artistic growth, but it also helps to attract local audience patronage and publicity mileage. For this reason, there is increased participation in international festivals from independent and emerging groups as well as individual artists.

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## Promoting Tradition of the Philippines

Since the cost of international travel is quite prohibitive, opportunities for Philippine performing artists to engage in international performance events are limited. Therefore, it's a good thing that the Philippines host a few but important international festivals. This not only reduces the burden of costs such as airfare and provides opportunities for international artistic engagement for local groups, but also provides a glimpse on Philippine aesthetics and culture for foreign artists, writers, curators and programmers.

The thrusts of Philippine arts festivals is to feature the state of the performing arts in the country, develop and educate the audience for the performing arts,

and showcase important cultural heritage that the country wishes to promote and preserve. The International Bamboo Organ Festival and Cuerdas: International Rondalla Festival present two enduring Philippine arts and traditions: the only bamboo organ in the world and the Philippine Rondalla, a traditional chamber music ensemble.

The Las Pinas International Bamboo Festival inspired by Bamboo Organs only made from the bamboos in Las Pinas centers around classical music, and it has attracted participation from not only the world's organists, but also from choirs, vocalists, and chamber musicians. Now, the Las Pinas International Bamboo Festival is the most anticipated music festival in the Philippines and with successful runs every year, it is also the country's most sustainable festival.

Cuerdas: The Philippine Rondalla Festival focuses on the Rondalla, another important cultural resource of the Philippines. The rondalla refers to a group of musicians playing stringed instruments composed of the guitar, banduria, octavina and bass. The Rondalla Festival programs international, traditional and also contemporary works on traditional stringed instruments of the Philippines.

The Bamboo  
Organ  
in Las Pinas



## Emerging Festivals for the Development of Contemporary Aesthetics

In addition to festivals focused on tradition, there is the Philippine International Arts Festival called 'Ani ng Sining' (Harvest of Arts). This festival focuses on multidisciplinary arts and is leading the interaction among the local residents

and the development of audience. The Wifi Body Contemporary Dance Festival explores engagements in innovative and contemporary forms. In addition, Virgin Labfest appoints established and emerging playwrights, directors, and actors to present completely new theater that hasn't been attempted, verified, or publicized through the media and performance.

An offshoot of the National Arts Month (NAM) celebration every February, the NAM became the Philippine International Arts Festival (PIAF) three years ago. As an initiative of the National Commission on Culture and the Arts, PIAF is the Philippines' most comprehensive festival covering all the disciplines and cultural engagements with the widest geographical coverage. The National Commission for Culture and the Arts (NCCA) is government agency mandated to oversee the preservation, development and promotion of Philippine arts and culture. With government support, all national arts committees schedule their festivals to coincide with the holding of the PIAF, making February a dynamic season for the arts in engagement, dialogues and discussions, performance and creation. The International Theater Festival of the National Committee on Dramatic Arts and the International Dance Festival of the National Committee on Dance which are being held during the period of PIAF are the key avenues for audience development.

The Philippines, like the rest of the world, is struggling with issues of globalization. While budget and energies are spent on a national struggle focused on heritage conservation, the artists and artist groups, though without funding at a national level, are also promoting the growth of contemporary forms and practitioners in dance and theater. The Wifi Body Contemporary Dance Festival and the Virgin Labfest are creating platforms for artist development in the contemporary genre.

Wifi Body Contemporary Dance Festival organized by World Dance Alliance Philippines offers a variety of programs for pioneering artists with artistic excellence and exploration, and for audience development. It offers various competitions, showcase of local and international performances and workshops on technique, critique, and dance practice. In addition to performances, it is holding exhibitions of contemporary forms by utilizing media like film and internet.

Virgin Labfest is providing platform for discovering emerging theater directors

and playwrights. It is also encouraging young artists to produce new works and they are given an avenue for presentation. Although the Labfest is a local festival, its innovative design as a laboratory for new works has room for international open call for the future.

*The Virgin Labfest*



*Wif Body*  
Independent  
Contemporary  
Dance Festival



## Emerging Festivals for the Development of Contemporary Aesthetics

Except for the International Bamboo Festival which has been around for decades, the festivals mentioned above have been around only in the last ten years. The importance of sustainability of the festivals is given, yet the question hangs in the air. Wifi Body Contemporary Dance Festival changed strategy from presenting the festival yearly to becoming a Biennale because of budget constraints. The other festivals, being state subsidized, are converged in particular seasons making them limited and sketchy. As the overarching goal of the festival is 'securing budget through the government funding', the festivals could be somewhat political, and the bodies organizing the festivals cannot operate freely in terms of their tendencies and design. The festivals presented in the PIAF for example, given that the compositions of National Committees change every three years, the construct of festivals changes according to the priorities of the sitting committee members.

Organizing Philippine performing arts festivals may have its share of woes, but nonetheless festivals are the harvest of creative expressions. So, even with the ending of this year's festivals, one could look forward to another harvest the next season around.

### link:

**International Bamboo Organ Festival**  
[www.bambooorgan.org](http://www.bambooorgan.org)

**International Rondalla Festival**  
[www.cuerdasfestival.com](http://www.cuerdasfestival.com)

**Wifi Body Independent Contemporary Dance Festival**  
[wifibody.multiply.com](http://wifibody.multiply.com)

**Philippine International Arts Festival**  
[www.piaf-ncca.com](http://www.piaf-ncca.com)

**The Virgin Labfest**  
[culturalcenter.gov.ph/page.php?page\\_id=386](http://culturalcenter.gov.ph/page.php?page_id=386)



Leonardo Rey S. Carino is currently an executive committee of the National Committee on Cultural Education of the National Commission for Culture and the Arts. He is a faculty member of the Ramon Magsaysay Memorial Colleges and works as a cultural development officer at RMMC. He is also a member of the ASEM Lifelong Learning Research Network 3.

# Penang, a brand new platform for arts in Malaysia

written by

Sharon Cheah

posted on

Sep. 20, 2011

The Trend of Malaysian Art Scene

The three-day Rainforest Music Festival at the base of Mount Santubong just finished its 14th year. When taking into consideration that arts and culture of Malaysia has been concentrated in Kuala Lumpur area, it is an encouraging fact that the world music festival has been held in Kuching for 14 long years.

Despite criticisms of its increasing commercialization in recent years, it retained its spot as one of the 25 best international festivals in the world named by the British magazine *Songlines*. It is now a full-blown affair with music, cultural activities, including food and craft sales for the carnival feel.

RWMF co-founder and artistic director Randy Raine-Reusch says the aim of the festival was to showcase bands that are taking traditional or folk music forms and bringing it into contemporary times, while still sticking to its roots.

Because the critical mass is in Kuala Lumpur, it's where you find the most arts activities in Malaysia. But a few niche festivals such as RFMF have been growing throughout the country. Small and focused festivals, independently envisioned and led, could be the way to go in the Malaysia Performing Arts scene. Performing groups based in Kuala Lumpur have also established branches outside of KL, most notably in Penang, which is the next biggest state with a sizeable community of arts fans.

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## Akram Khan, fascinated by George Town Festival

Even for a famous and acclaimed company like Akram Khan, finding a suitable partner to stage their dance in Malaysia was a challenge. The contemporary dance company's co-founder and producer Farooq Chaudhry shares about how he went to Kuala Lumpur in 2009 to check out KL but didn't manage to find the right platform or partner for a performance. Ground was finally broken with the George Town Festival and the company's latest production, *Vertical Road*, made its showing at Penang's main performance hall, Dewan Sri Pinang, in

the second edition of the George Town Festival. "It's the smaller festivals that are more adventurous in their programming", notes Mr. Chaudhry, who adds generously, after the performance, that he loved Penang and its audience.

>  
Lisbon Chamber  
Choir at St  
George's Church

>>  
*Wayang* -  
installation,  
Rebecca Duckett  
Wilkinson



In this case, it's not just that the George Town Festival is small, but that it does have a few things going for it such as being themed around George Town, a World Heritage Site since 2009, and that the artistic director was given a free hand when programming the festival.

George Town Festival is one of the newest festivals in Malaysia, but it's already made a name for itself with its community-friendly programming that celebrates the culture and heritage of Penang and its city.

The way I see it, it's a good thing that it doesn't put arts as its focus, but the city and its heritage, and thus, the arts is being used creatively not just to celebrate the city but to illustrate issues around it. This way, people who aren't necessarily arty or trained in the arts won't feel intimidated. They can also be engaged through a creative medium when the topic is something they're interested in or familiar with.

Sometimes, being small has its advantages, especially when its constraints force better focus. Joe Sidek, organizer and de facto artistic director of George Town Festival, notes: "We have had to catch up over 15 years where regional festivals are concerned, with limited funding and performance spaces. So I had to make the festival George Town-centric - threading the history, people, spaces and energies into a cultural/arts tapestry for the festival."

Focusing on George Town's history, communities, and spaces provides balance for the locals and visitors. "It's a chance for the locals to appreciate and be proud of their city, and for visitors to savor its uniqueness," says Mr. Sidek.

This year's programming saw double the number of art exhibitions, mainly by local or Penang-based artists. Notable art exhibitions included Rebecca Duckett Wilkinson's *Wayang*, where she did an installation about the issue of heritage shop houses in the city being turned into breeding houses, and *Blending of Blood*. This was a photographic community project curated by internationally renowned art & museum curator Marina Betist, who attempts to showcase the diverse ancentries of Penangites.

Performance-wise, there was the world-class Akram Khan's *Vertical Road* and a lovely performance of chamber choral music by the Lisbon Chamber Choir held at St George's Church, the oldest Anglican Church in South-east Asia. But there was also the edgy and conceptual *River Meets Light*, a locally-produced site-specific work that looks at our relationship and treatment of rivers. The festival brought audiences to the city – to its shop houses, community center, botanical garden and religious buildings (an Open House day held on July 7, which was the day George Town was awarded its World Heritage City status).

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## Rimbun Dahan Artist Residency expands its space to Penang

Rimbun Dahan was established by Hijjan Kasturi and Angela Hijjas in 1994, and because Angela is Australian, the residency – ranging from three months to a year – is aimed at Australian and Malaysian visual artists. Besides artists, poets, authors, performance artists, and choreographers, arts managers have also found inspiration during shorter residencies at Rimbun Dahan.

The folks behind Rimbun Dahan, Angela Hijjas and her husband, Hijjas Kasturi, have recently opened a luxury boutique hotel in Penang; thus laying down the ground for an extension of their arts residency in Penang besides Kuala Lumpur. The Penang residencies are hoped to start operating by early 2014. It will be different from the Rimbun Dahan residency that is fully funded, but they will seek sponsors who can jointly support an artist from the developed world and one from ASEAN so that there is a regional balance.



Sharon Cheah is a part-time correspondent with The Business Times Singapore and has been covering the arts in Singapore since 2000. As Malaysian, she's now going back to her roots in Penang and in her free time, covers the growing art scene in Penang besides trying to complete her travel book on Malaysia.

WIDE

ANGLE

DISCUSSION  
IN  
MUSIC WORLD

In 2010 WOMEX, Korean traditional musicians held an unprecedented opening stage performance. The Korean traditional music team, Jeong Ga Ak Hoe, was nominated for the Grammy Awards in 2011. The Korean classical music that has been passively introduced in terms of past foreign diplomacy is currently leading the foreign exchange of Korean performing arts even though it is still contemplating on the two paths of tradition and modernity. In this transitional stage of Korean music moving from folk to world music, the important issues and advice by the world music experts from around the world will be observed through their discussions.

# “Denying Tradition Is Also a Tradition”

Dictated by  
Sojin JU

Posted on  
Nov. 14, 2011

Asian and Korean Traditional Music, the Present and Future

This forum was held by domestic and world music experts who participated in the "Journey to Korean Music 2011" and Performing Arts Market in Seoul (PAMS) to diagnose the value and nature of Asian and Korean music. Within the changes of market's flow, the value and possibility of Asian/Korean music will be discussed by four Korean music experts.

Date Oct. 13, 2011

Moderator Jung-kang YOON Korean traditional music critic, Korea

Panels Maarten Rovers Artistic Director of RASA Centre for World Cultures, Netherlands

Randy Raine-Reusch Artistic Director of Rainforest World Music Festival, Malaysia

Gyu-won KIM Chief of Cultural and Arts Policy Research Division, Korea Culture & Tourism Institute, Korea



## Why Are We Immersed in Korean Traditional Music?

Jung-kang YOON("Yoon") : I'd like to share an idea.  
How did we encounter Korean traditional music at first?



Maarten Rovers("Maarten") : It's been 20 years since I first encountered Korean music. I used to listen to dissonant music to torment my father when I was little. I became infatuated with 20th century composed music and avant-garde jazz. Musically I believe it's not such a big step to move from certain contemporary American composers toward the traditional music of the Islamic world, India or East Asian countries like Japan and Korea. One day, I happened to listen to the shamanist music of Park Byung Chun, and I was so much shocked that it's totally different from what I had heard. At first, I didn't have fuller understandings on the story. When I first heard An Sook Sun's pansori, I didn't have a clue about the story. Her music was just abstract sounds and rhythms to me. Only much later I became aware of the context and of the crucial "give and take" relationship within pansori between the performer and the audience. (PANSORI is a traditional Korean narrative music performance, in which a single performer is accompanied by a drummer.)



Randy Raine-Reusch("Randy") : It's been 40 years since I have first encountered Korean traditional music. My early experience included the UNESCO record series. I had a chance to know Mr. Kim Duk-soo while he visited Vancouver, Canada in 1986, and I visited Korea for a month in 1987 to perform a concert in Korea. I remained to study Korean traditional music such as Kayageum Pyongchong with Park Gwii-hee, Sanjo, Sijo, with the aid of Mr. Kim. I also bought all the recordings I could at that time.

I began creating contemporary compositions when I started music. Contemporary music always seeks new sound. As I encountered Korean traditional music, I was deeply impressed by depth and range of expression. Korean music easily expresses the thin line between a cry of pain and a cry of joy; sounds that reach toward heaven but don't quite reach and fall back to earth. But Korean traditional music is not well-known by western artists other than contemporary or free-jazz musicians even now.



Gyu-won KIM("Kim") : I was not in the generation who were soaked up by Korean traditional music. Samulnori might be all that I heard from it. I listened to Korean

traditional music after I grew up. I experienced opposite poles like coming in and out of heaven, and felt like I was hit by a thunder bolt. I'm finally immersed into it. Just like my experience, it would be hard to explain how to get into the music logically, and I wonder what part of it brings Westerners in, and what its powers are.

**Maarten** : Only then you can maybe connect to it with your heart and the rest of your body, instead of just registering it with your ears and head. Once you are able to open yourself to Korean traditional music, it will get to you, simply because of its strong relationship with nature and its shamanistic root. In a way Korean traditional music emits a similar energy, similar vibrations as the earth and our bodies. It's almost like the sound of nature triggering an instinctive human response. Humans after all are also part of nature.

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## The Charms of Korean Traditional Music and World Music



**Yoon** : When we discuss about the value of Korean traditional music, we often mention three idioms in Korean: heung (i.e. an esthetic idiom to express joyful or excited feeling), han (i.e. an esthetic idiom to express full of sorrow that are left in one's heart), and sinmyeong (i.e. an energy exploded by great joy or excitement). Sometimes, it is told as "the music of which change between tension and calm is more and somewhat interesting" among Asian music.

**Randy** : Maarten mentioned that there's a point of contact between Korean traditional music and the sound of nature. It's just the same when we talk about world music. Music is a pure expression, and reflects the often uncomfortable dialogue between human beings and nature. Such an emotional expression is easily seen in Korean traditional music. I think it is the attraction of Korean traditional music and world music. Unlike that of some cultures, Korean traditional music isn't afraid of bending its musical structures such as rhythms and melody; and not only bending them, but also moving around in between those elements. Such characteristics are also found in other Asian cultures' music such as Chinese, Japanese, and Vietnamese. Yet, those are not as vital as Korean. To add all these elements together – the emotional aspects, and the sound of nature like Maaten said, the complexity of rhythm and energy rooted in Shaman rituals – in a single composition makes Korean traditional music extraordinary.

**Maarten** : The reason why Western contemporary composers or free-jazz artists like Korean traditional music is not made by chance. European classical music tends to be more out of their traditional formats of harmony and rhythm after the 20th century. It's either a sculpting of the pure music, or minimalism, tone cluster that pursues simpleness. Korean court music and aristocratic music have similar characteristics. And a free-jazz musician easily connects to the free floating rhythmic patterns of some Korean folk music styles. In a way, ancient Japanese and Korean music seem to start where contemporary western music has ended: in minimalism, complexity, pure sound and free rhythms. It's almost like a rotating circle in which ancient Eastern music naturally follows contemporary Western music. It is important to keep this image in mind when you ask yourself the question where to find the future audience of Korean traditional music.

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## The Value of Korean Traditional Music, Hard to Catch Up with FUSION

**Yoon** : Korean traditional music has undergone many changes after the 20th century. For now, the new genre of music - so called "Fusion" - takes larger portion in the market than that of traditional music. I don't think the esthetic perspectives of Korean traditional music that Maarten and Randy suggested is possibly applied to all fusion music.

**Kim** : The genuine characteristics of traditional music are hardly found in fusion-Korean traditional music. There are many medical studies which show that the effects of Korean traditional music maybe helpful to cure depression or cardiac disease. Such results show that Korean music has not only its musical value, but also the function of cure. In such studies, it is found that the values of authentic traditional music, which is far closer to the original form, may be enlarged rather than that of fusion music. We need to keep in mind what it has as traditional shapes, yet the value should be studied with the mixture of modernization.

**Maarten** : I agree. And we also have the musical responsibility to explain that western instruments are developed within an esthetic that is very different from that of Korean music. The piano for example was invented for playing

chromatic music and it became the main instrument for composition. To be able to play in all the western keys, a compromise had to be found in piano tuning. Nowadays most piano's use an (unnatural) even tempered tuning in which the intervals between the notes are all the same. It's not easy to combine this with Korean traditional instruments that use natural tuning. The piano is fixed (you cannot bend the notes), meaning it cannot adapt to the Korean tuning. So eventually the Korean traditional instruments will move away from their natural tuning to follow the piano's path and start playing 'even tempered' music. It is only natural that we prefer to listen to harmonic music on piano or harp rather than on 25-string gayageum. If a piano and a gayageum start competing, the one which was originally developed to play western music will win. This is obvious. If we want to use fusion to keep the true value of traditional music alive, we will need something beyond the simple exchange of instruments.

**Randy :** If Western harmony is said to be "fixed", the Korean traditional music is "moving". Western pitch is like nail on the wall unmoving, whereas Korean traditional music is a silk ribbon draped around those nails. In Western music the pitches are the music, yet in Korean traditional pieces the music is found between the pitches. That's why the two are hard to mix with each other; it creates a "structural discord". The Western harmony traps the Korean melody and does not allow it to move and express naturally. Because of this, fusion music often has all the expressions that are at the heart of Korean music taken out of it. And thus we are left with "kimchi without peppers, it is just plain cabbage". Korean traditional instrumentalists need to understand that it is possible to create a modern expression on traditional instruments without the necessity of importing Western instruments to create fusion. Nevertheless, if we put the two instruments together, the Western instruments always should be in a supportive rather than dominant position.

**Kim :** You mentioned "structural discord" between Western and Korean instruments. What do you think of the combination among the instruments of Asian countries?

**Maarten :** I think the combination of Korean-Asian instruments has potential power and possibilities to create synergy effects. Contrary to what many fusion musicians seem to believe, modernization and Westernization are not the same thing. Harmonizing Korean music is not a modernization, but more

like a return to past 'Western' ways. Even though each Asian country has its own musical style and it has no historical connections to one another, there are large possibilities for Asian music to step ahead toward diverse audience only if they get out of the frame of Western traditional music. When we take a look at the World music scene, various musical encounters are made such as Asian-Islam, or Islam-Africa rather than European-Asian/Latin/Islam. I believe fusion music is in a transitional period. A new era is beginning, and that's where we are.

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## The Hub of Pan-Asian Music Market

**Randy** : Many world musicians recognize such a problem, and they are sharing idea with each other in order to troubleshoot - counting on new methods of approach.

**Maarten** : I think that young Korean musicians should free themselves from the Western note paradigm. They should meet with artists from all over the world to physically share ideas and inspiration. Young musicians should feel free to do what they really want to do. When you look at the Latin root of the word 'tradition', you will find that the word doesn't refer to something which is static, but to something which is forever changing. Doing what you want to do is in itself part of tradition. Denying tradition is also a tradition.

**Randy** : Young Korean musicians are barely exposed to world music market. We can now listen to almost all music from anywhere in the world by virtue of information technology. Strangely, young Korean musicians' traditional music is not easy to get. We can still find some sound sources or videos on the website of World Music Expo (WOMEX) or sites for world music related festivals. Yet, it's true that we hardly can find young Korean musicians' traditional music on the web.

**Kim** : This is not the only problem of traditional music in Korean society. It's just a beginning stage to get out of isolation even from other cultural elements, too. It is more likely to be focused on the cultures of main stream so far in Korean society. More efforts were put to conserve the tradition within the society, and that confront Western cultures. Now, we need to step ahead. It's the time when the older generation should arrange a platform to meet Western cultures for the

new generations such as Woodstock of world music in which young traditional music artists from all over the world can meet.

**Maarten :** I regret that the true nature and value of Korean traditional music has not yet been properly defined and made clear to young artists. If you think of Korean music as a tree, then what is the defining characteristic of its root? What qualities are transported from this root to all the branches and leaves? If this is clear, then Korean music can grow into a healthy tree with abundant leaves and with many new branches (fusions) into all parts of the world. If this root is cut, then Korean fusion music will be nothing more than a bunch of pretty flowers in a bottle. It looks very colorful for a week and then withers away.

**Yoon :** The world pays attention to Asia just like the agenda of PAMS, 2011. It is true that Korean movies, dramas, and K-pops are already beyond the interest, and achieved substantive outcome. There are some movements of the co-working process by young Korean artists - who take a key role to organize teams - among Asian artists including China, Japan to promote for the world's market.

**Maarten :** Korea and The Netherlands have in common that they are surrounded by three powerful nations. Korea has Japan, China, and Russia nearby, and the Netherlands has the UK, Germany, and France. These world powers are competing with each other and therefore sometimes find it difficult to collaborate. But, they don't mind to co-work with some smaller neighbors with whom they are not in direct (political) competition, like the Netherlands, for example. The Netherlands takes an advantage of geographical location within the competitive landscape between Germany and France. The Netherlands naturally became the hub of pop music market in Europe and export her pop music to other European countries. I believe Korea, especially PAMS, can do such a job in the future. This job is to take a leading role in the Pan-Asian music market, while bringing Korean music to the rest of the world in the process.

**Randy :** In the contemporary traditional music market, China is not awake yet, and Japan is bit ahead of Korea. Considering this fact, Korea would be the ideal platform to exchange each other's culture. I wonder what the outcome would be if there was a platform in which the Asian artists freely met. I expect a birth of new music, if Korean traditional musicians meet and co-work with that of Japan, India, Malaysia, Northern Thailand, and Vietnamese Minority

peoples. I know, though, it's not going to be easy. It's going to be like a blind man walking across the river full of crocodiles, feeling for the next rock with his feet. Danger always lurks for the pioneers. He may lose a couple of his toes, but what he gets will be the fantastic result, after all.

**Maarten** : Even 10 hours of talking would not be enough. Today, and this place is the beginning. It is more important that such discussions are made continuously for the deeper understandings of Korean and Asian traditional music.

**link:**

**RASA Centre for World Cultures**  
[www.rasa.nl](http://www.rasa.nl)

**Rainforest World Music Festival**  
[www.rwmf.net](http://www.rwmf.net)

# ISSUES IN WORLD ARTS MANAGEMENT

The art environment of the world is rapidly changing. While support for the arts is being cut in Europe due to financial crisis, there are opinions that propose the importance of art in social integration. Although the support for the arts in Asia is expanding, driven by economic growth, the bureaucratic conflicts still remain as important issues. In addition to lack of social support of art itself in North America, they are currently faced with diminishing sponsorship from corporations due to the financial crisis. Within these times, theApro looks at the issues of arts management in each region.

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# Trends and Prospects of Asian Performing Arts Market

Written by

Ching Lee GOH  
CultureLink

posted on

Nov. 15, 2011

i. Issues in Asia

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## Arts Renaissance in the Last Decade through Economic Growth

At the beginning of the 21st century, Asia experienced an unprecedented burst of renewed cultural energy on the back of strong economic growth in the region during the past decade. Its recovery from the financial crisis which swept through Asia in 1997 and economic stabilization prepared Asia to leverage on the new possibilities and platforms of arts creation by artists and their engagement with the public. A new sense of economic and cultural confidence encouraged Asian cities to express and market themselves for cultural tourism, cultural diplomacy and cultural export. Through cultural and art policies, the governments in Asian countries started supporting international cultural exchange projects. Successful businesses and enterprises in Asia became an integral part of the business of culture. In the past decade Asia has moved forward with its traditions to explore and embrace the contemporary and popular cultures as part of its identity. During this period, the capitals and cities across Asia have enjoyed exponential growth of artists, festivals, art centers and networks.

New art festivals mushroomed across Asia, as if Asia were infected with the festival virus. Of the ten original members of the Association of Asian Performing Arts Festivals(AAPAF) established in 2004, eight were festivals founded around 2000 and have now run a full decade of their existence. These include the China Shanghai International Art Festival, Hong Kong's New Visions Festival, the Seoul Performing Arts Festival, and the Macao International Arts Festival. Along with these festivals, art centers, cultural complexes and theaters are proliferating throughout Asia, all of which promote the production and consumption of both domestic and international arts.

>  
Singapore  
Writers Festival  
2009

>>  
Singapore Arts  
Festival 2011,  
Kids Arts Village



Asia opened its lucrative arts market and its attractions and artists full of new artistic inspiration, to the world. New arts markets and networks were created in Asia, including the Asian Arts Mart (the name changed to “ConversAsians” in 2010.), Performing Arts Markets in Seoul(PAMS), Association of Asian Performing Arts Festivals (AAPAF). Bilateral and multilateral networks and meetings brought greater international cultural interaction and discussions between Asia and Europe and America. In 2003, the first Congress of the International Society of the Performing Arts (ISPA) in Asia was held in Singapore. Also, the first international European Theater Meeting was held in Singapore in 2005 and subsequent meetings and back-to-back network meetings were held in major Asian cities, such as Seoul, Shanghai, Beijing, and Hong Kong. Economic globalization in Asia has also brought globalization of the Asian arts, with a special impetus given to developing creative contact between artists and producers in Asia and Europe that led to increasing levels of joint commissioning and joint production between Asian and other international artists.

These examples clearly demonstrate an Asian arts renaissance that was not prevalent in Asia until the end of the last century. While Asia escaped from the 2008 financial crisis relatively intact, the continuing economic crises in America and Europe cast a long shadow over Asian economies, raising fears of recessions to come. Can Asia overcome another round of economic instability? Can the Asian arts renaissance that has been fuelled by its economic engines remain unaffected? Most people’s answers to this question would be “No.” At the same time, we are acutely aware that the world has clearly become an ever more dangerous place under incessant assault not only from economic crises but also the violence of terrorism, earthquakes, hurricanes, bio-alerts, and yet undiscovered dangers.

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## Policy Changes and the Flow of the Performing Arts Market

I have considered a few scenarios on whether the above circumstances will lead to a re-evaluation of art policies and of attitudes toward art.

First, the governments and corporate sector will become more cautious about spending on arts. This does not necessarily mean reduced fund for the arts sector, but the funding may be re-directed at different priorities. It would not come as a surprise that the first casualties of any funding review will be the big expenditure items of major festivals and new infrastructural development for arts. Lower government subsidies with diminishing corporate sponsorship could affect the festivals' capacity of producing, presenting and receiving a wide range of works.

These signs of changes in arts policies and management are particularly visible in Singapore. The National Arts Council is due to see significant increase in its budget based justified on the need for greater support community arts, and emphasizing the goal of making arts an integral part of the lives of Singaporeans. The strategies of the last decade built on making Singapore a "global arts city" appear to take a back seat. The current policy rhetoric also stresses greater support for traditional arts and local content development, and deeper engagement with Asia has greater priority over international ventures beyond Asia.

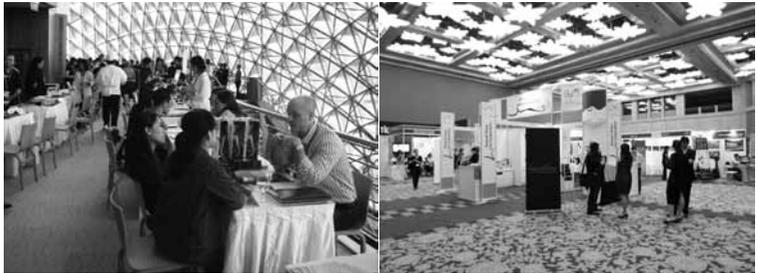
Meanwhile, we are likely to see conservation and isolationism that is more reluctant to make new artistic challenges. Artists who continue to make big artistic statements in their work may be less favored over those who create work that may be more accessible or have a greater emotional connection with the audience. There could also be some downsizing of international collaboration and exchanges where much energy has been given over the last decade. This may not necessarily be the result of Asia's withdrawal from the world, but rather the reduced capacity of the West in investing in artistic collaborations and projects with Asia.

Asian artists will also lose ground in the international market. The market for Asian artists especially in Europe may shrink due to cutbacks in European funding for the arts. Europe in the last decade has opened up to Asian cultures, often seen in the adoption of Asian themes in their programs. This interest may

now be reduced. On the other hand, Asia will come under pressure to receive more western artistic products, as artists outside Asia continue to see Asia as a land of opportunity for their works.

>  
A Table Talk at the  
2010 Asian  
Arts Mart,  
renamed as  
“ConversAsians”

>>  
Booth exhibition  
at “LIVE!  
Singapore!”



## How to Respond to Such Changes

Then what potential opportunities should arts managers develop in such situation? Also, what could they do to improve their work and their constituents? Arts managers need to recognize the changing contexts and conditions, and learn to adapt to work with pragmatism and to reassess their ways of working. To do this, the following will need to be considered.

Arts managers and artists could win support and public loyalty by exercising their social responsibility to develop projects and relationships with a positive social impact. There could be new explorations of processes of creation and management – integrating ordinary people in the process of artistic financial contributions from the larger community rather than simply awaiting more government or corporate contributions.

At the same time, they also need to constantly remind policy makers and the public of the importance of the artist as the center of creativity and renewal, and emphasize the meaning that artists give in times of adversity. They should never lose sight of their own roles which is the service to fulfill their artistic visions and ambitions that will inspire communities, and to prevent artists from being permanently and narrowly relegated simply as a social tool.

Arts managers and artists should guard against pressures and temptations to turn

inwards and resist parochialism in the arts. They should continue to look beyond, and explore new markets in East Europe and Latin America to forge new links and find resonances to support artistic collaborations.

Arts managers should take the opportunity for more training to further professionalize and equip themselves with new knowledge and skills for a constantly changing and connected world that will see greater intersection of arts with education, health, environment, and science. At the same time, we may need to learn to operate in a new economic order in which economic stability become punctuations within longer periods of economic uncertainty, and economic recovery tending to be short-term rather than long term.

Ultimately, art managers in Asia should not be too pessimistic. In fact, room for optimism remains. First, Asia has not been a stranger to economic and other crises such as SARS. We have survived, have shown resilience, and have rebounded with renewed energy. Second, the long-standing social agenda of the arts within Asia may convince governments of the reckless courage of making sweeping spending cuts. (In the case of Singapore, we have successfully argued in previous financial crises that the arts budget should not be cut as it already formed a small percentage of the national budget, and further cuts would destroy the hard fought achievements that we have made.) Third, China's economy is expected to continue to set the pace, and Asia as a whole is regarded as a region of opportunity, and hence the world will continue to look east and engage with us culturally.



Ching-Lee GOH is executive and Artistic Director of CultureLink, and a member of theApro's International Editorial Committee. She founded CultureLink, the arts management consultancy in 2009 after 10 years as the Director of the Singapore Arts Festival and as the Managing Director of the National Arts Council. A member of editorial committee of THEAPRO.

# Money and People Can Not Be Created by Magic

Written by  
François  
Colbert  
HEC Montreal

Posted on  
Nov. 15, 2011

ii. Issues in North America

There are two recurring issues in the world of arts management in North America, one as a continuing case, and the other as a recurring complaint and fear. The first one is the economic poverty of the actors in the field (companies and artists) due to insufficient funding, and the second, the challenge of finding good people to replace the aging population of managers in top positions.

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## Insufficient Funding in North America

The public funding of artists and arts organizations is different in Canada and in the US. Those two countries come from different cultural background and, to understand their behavior and their public involvement in the arts, one must look back into their respective history.

There is very little public funding for the arts in the US compared to Canada. For example, no performing arts company can expect more than 10% of their income to come from public funding in the US compared to 40% in Canada. In fact, many performing arts companies in the US get zero public funding. Then how do they survive? By raising private money and building endowments, they get 50% of their income from fundraising and proceeds from the endowments, and the rest comes from ticket sales. To understand why this system works, one has to go back to the American Revolution.

When the Americans gained independence from Britain, they decided that they would never have a King again; they did not want a superior authority that would tell them locally what to do. In America, it is the responsibility of each community to decide, locally, if there was to be a symphony, a hospital or a school built in the community. The Federal Government has no power to impose this kind of decision upon them. As a result, members of each community must participate in the effort to build the communities. This system works with the help of religion. The protestant

## Wide Angle

RADAR LA:  
an American  
Contemporary  
Performing Arts  
Festival



morality states that if you are wealthy, it is a sign that you will be saved by God under the condition that you give back to the community part of your wealth, this wealth is given by God.

However, one downside of this method is that companies that received support from the private sector during the stock market boom may get into trouble when the stock market faces a recession. It is exactly what happened recently with the near collapse of American banks. Any endowment has the potential to face a drastic diminution of its value when the market turns into recession. As a result, many performing arts companies are facing serious revenue problems, and these problems are now the most important issue in the United States.

The Canadian system is different. It has been built partly under the Arts Councils model (the English model) and the Government as an architect (the French model). Since public bodies are funding arts organizations for 40% of their revenues, and the private sector supports only 20% of their incomes, these companies were not too severely affected by the last recession. In addition, the banking system in Canada is different and the country did not have to live through what a lot of banks in the world had to face; the Canadian recession was very small compared to the rest of the world. This does not mean that there is no issue in Canada concerning the financial stability of arts organizations, but the problems are more of market saturation and the creation of new companies each year than the recession. In fact, this is a sector continuously growing, and this growth is being boosted by more and more public and private funds over the years. There are no barriers to enter this field. Young artists can form a small ensemble or a dance company or a touring theater company after finishing their training without much money. Small new artistic organizations are founded each year and they apply for funds from the government and try to draw donors' interest in their products. This issue is arising in the USA as well as in all

industrialized countries. However, shortages of funds are a recurring problem that bears no solution, because money cannot be created by magic.

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## Difficulties in Human Resource Supply

Except for management jobs in large cultural and arts organizations where salaries and work conditions are better, the bulk of small and medium-sized organizations in North America are facing the same situation as anywhere else in the world. Problems include low pay, lots of part-time jobs, long work hours and instability. Such characteristics seem to be the way it works in the arts sector. In Canada, managers have tried to overcome the problem of instability and bad working conditions, by forming an association of cultural managers, the Association of Cultural Executives (ACE). This organization existed for many years but was dismissed a few years ago. It seems it was difficult to get managers interested by what some called “not just another association to belong to”. The fact that arts organizations are small and are always on the edge of collapsing is probably another factor that made it difficult to maintain such an association.

It is widely known that it is difficult to recruit and keep qualified managers. The low salary is one of the factors but is not the decisive factor. People interested in working in the arts sector are usually aware of the low pay that they will get. What is difficult is that they are being forced to work with too small budgets and are demanded to do miracles all the time. This, coupled with a lack of management training and sometimes the refusal of artistic directors to understand the necessity of a balanced budget, makes the task impossible for arts managers.

Indeed, the arts business is a business of launching new products all the time, year after year. However, it neither guarantees success, nor does it have sufficient promotional budgets or budgets on product development and market research. There is no other business like this one. Usually, a company in the traditional sector of commerce will stick to a product that is a commercial success and will be able to offer big salaries to the best managers to attract them. This is not applicable in the arts. Artistic directors have a strong feeling of the need to create something. They often turn their back to the work that they have just created to work on a new artistic project. Likewise, audiences are eager to see new

## Wide Angle



*The arts management job chart  
proposed by the Human Resources  
and Skills Development Canada*

performances, something different from the previous one. So the push for new artistic productions is coming from the inside of artistic organizations (the artistic director) as well as the outside of each organization (the market) is putting great pressure on the arts managers in theater companies.

This makes the companies impossible for them to bid good salaries to attract the best managers, or even to hire young people to work for them and be their success in

the future. Nevertheless, this does not mean that no training is available for arts managers. There are many academic programs on offer throughout the world. However, since arts organizations' administration staff members are so limited in number, it seems difficult to plan for succession for arts managers.

## The Need for Open-minded Attitudes to Generation Shifts

Most artistic organizations do not have sufficient financial resources to fulfill their missions, and governments and other funders provide limited support to satisfy the needs of the artistic world. By contrast, there are too many arts groups to be adequately funded with the current support budgets from government and private sectors. As a result, the cultural milieu is looking for alternative sources of funding. In Canada, cultural activists constantly emphasize the appropriateness of expand supports in culture and arts. Art has various benefits: It is useful in education, helps in the health sector, generates economic impacts, gives a sense for life and so on. In my opinion, the statement which argues that "Arts organizations are social enterprises." is just another justification for obtaining more financial support from the government. Of course I do not have anything against it. In the end, art does perform all of the duties mentioned above. My interrogation is about the primary function of art for the society. A work of

art has no other function than art itself. It can be useful to several other sectors of the society, but it is not its main purpose. When I find myself advocating this way for the primary function of art, I always feel awkward since, teaching in a business school, I should be the first one to suggest pragmatic arguments to support the idea that more public money should be invested into the cultural sector. Still, I say that we should take a cautious attitude when we find social or economic functions to the arts, as there is a danger of losing sight of the essential of what artists try to do.

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## Conclusion

Is there any possible solution for the two issues mentioned at the beginning of this article? As stated in the beginning of this article, the oversupply of the cultural market is a reality that has to be overcome. Except for trying to limit the creation of new companies, there is no macroeconomic action that can be taken. Governments and private sectors cannot make significant increases in their financial support, and the money and time that audience (hence, consumers) can spend on arts is limited. In the end, the solution lies on each organization. Better positioning of roles, better service to the clientele, and the use of technology to attract new audience are some of the individual solutions that can be adopted. As for the succession of current leaders, the solution can be found within each company. On the one side, the leaders in place must accept the fact that they cannot keep their positions indefinitely and that their successors will do things differently. On the other side, the arts field should recognize that there exist talented young people who are very well trained from arts management programs and that they need an opportunity to demonstrate what they can do. The preconception that future leaders do not exist should be overcome, and when one looks at the current circumstances with more open eyes the bright future of culture and arts will be guaranteed.



François Colbert is the Chair Professor in Arts Management Course at HEC Montreal. Over the past 35 years he played an active part in culture and arts, especially in performing arts, art galleries and movies. Moreover, he has run various arts management expert training programs focused on culture marketing, throughout the world. A member of editorial committee of THEAPRO.

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# Now, Time to Act!

iii. Issues in Europe

Compiled and adapted by  
Korea Arts Management Service

Posted on  
Dec. 5, 2011

This article is the excerpt from the monthly report by Korea Arts Management Service's overseas editor Judith Staines (UK) and from the articles of other professional journals.

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## Pursuit of Durable Competence of Self-Subsistence

The key word of economic recession has engulfed entire Europe, along with discussions on how to survive it. As the epicenter of the global economic turmoil since 2010, Europe has taken the brunt of it. Above all, the area of arts and culture has been bleeding most severely, due to its nature of heavy reliance on public funding and low marketability.

In the Netherlands, the economic downfall has led to dramatic budget cuts in that area. For the past 40 years, the Dutch government had funded 90% of the money required in that industry, contributing significantly to promotion of new artists and innovative art works.

Topping 900 million euro once, the relevant budget size dwindled to 200 million euro, hitting hardest the industry of performing arts. For example, public funds to the Theatre Institute Netherlands (TIN) have stopped, and the TIN has transformed itself into a multi-use arts space.

The situation is not that different in UK. The financial support from the Arts Council has been dramatically cut down. The British private theaters severely suffer from the ramifications as well. The artistic director of the Tricycle Theater, or the longest one in the UK (i.e. 27 years), stepped down for instance.

The Dutch artists community had pleaded for domestic and international campaign such as 'artbomb campaign', even prior to the decision of budget cut.

Center for  
Icelandic Art



Artbombs  
Campaign  
in the  
Netherlands



The budget cut, however, has become reality. Despite the misfortune, the Dutch arts community is waging movements against the budget reduction, arousing the need and meaning of public support for arts. The Campaign for Soldier of Orange is exemplary. Each one-minute clip of the namesake music piece Soldier of Orange has been played and recorded by 45 orchestras around the world, and these sources are posted online for public appreciation. Soldier of Orange is the theme song of a film featuring the resistance movements by the Dutch during the World War II, and is taken as symbol of the national identity. In the meanwhile, positive efforts are being undertaken to address the problem by, for example, developing income sources other than public funds and ticket sale, enlarging the size of each performance for more economic efficiency, and further enhancing the quality of performances.

The UK's arts management magazine *Arts Professional* featured a cover story in its August of 2011 issue titled "Richer Than You Think." There, the magazine defined the world economic turmoil in 2008 as a beneficial event to the art and culture community in general, and introduced how Icelandic artists cope with

the harshest economic downturn in Europe. Considering its economic size, Iceland was believed to provide insufficient supports for arts and culture. But stoppage of the public support wreaked havoc on the community, leading to, for example, cessation of promising projects and the national event of the Icelandic Visual Arts Award.

The Center for Icelandic Art seems an illuminating example on how to overcome dwindling income faced by most museums. Since its foundation in 2005, the center has not taken the usual path. It has enlarged its treasury through individual and corporate donations, rather than depending on scarce government subsidies, and pursued quality projects rather than large-scale exhibitions. Its pursuit of financial independence has helped it act on its own missions amidst the economic turmoil. Based on this tradition and experience, Icelandic artists are pitching in their best to come up with new strategies for arts distribution and organizational operation. It may sound paradoxical, but the austere situations in Iceland draw attention to its artists for their handling of the economic downfall. Another example introduced therein is the transformation of a college in that country. Lack of room to store or display works, the college pasted its collection over the walls of the school, turning it into an artistic space by itself. Indeed, the number of exhibits by art halls and galleries has decreased, and, when done, Icelandic artists, in place of overseas artists, mostly provide the exhibits. More people, however, have visited, and the domestic and overseas interest in Icelandic arts has risen.

According to *Arts Professional*, Icelandic artists wish that the crisis should help the Icelandic people understand the country's arts and culture as national asset. The mindset is spreading across entire Europe. European artists believe the economic crisis is to serve as an opportunity, for example, to help understand the need for international cooperation, the need to develop income sources in place of heavy dependence on public gratuity, and understand the role of arts for better society.

>  
The Belgrade  
Theatre

>>  
Europe's First  
Green Mobility  
Guide for the  
Performing  
Arts<sub>1</sub>



## Practical, Environment-friendly Measures

The entire human race is faced with an urgent issue of climate change and its impact on nature. The environment-friendly issue also dominates European artists, and they are trying to tackle it.

They are currently developing and carrying out diverse projects. For example, Stoke Newington International Airport of the UK introduces, through the residency and workshops for artists and citizens, the new performance format of “Live Art Speed Date” on the topic of climate change. They performed in last year’s Chuncheon International Mime Festival.

The July issue of Arts Professional covered British arts organizations, under the title “Ten Green Organizations,” which are spearheading environment-friendly activities in the UK.

The article introduces the British arts organizations that are implementing environment-friendly measures in the entire process of from operating facilities to running shows. For example, Arcola Theatre tries not to generate CO2 emissions, the Belgrade Theatre carries out diverse energy policies such as use of LED bulbs, and the Orchestra of the Age of Enlightenment is conducting an internal campaign “Green Tour,” which highlights use of environment-friendly transportation means and accommodation in conducting tours.

Julie's Bicycle is a renowned entity for research and consulting on environment-friendly artistic activities. Founded in 2007 as non-profit organization, it has published research reports with college institutes related to the environmental policy, offered training programs, and developed consulting and other programs. Giving advice to arts groups on how to implement environment-friendly activities, Julie's Bicycle has given advices to most of the entities listed above as British examples. This organization has published Europe's First Green Mobility Guide for the Performing Arts, in cooperation with a European network "On-the-Move."

The two key issues engulfing entire Europe, or how to cope with economic recession and how to carry out environment-friendly practice, illustrate how artists survive amidst changing social and outside surroundings, and what role arts should carry out in an era of change and chaos.

**link:**

**Julie's Bicycle**  
[www.juliesbicycle.com](http://www.juliesbicycle.com)

**Culture 360**  
[www.culture360.org](http://www.culture360.org)

**Arts Professional**  
[www.artspromotional.co.uk](http://www.artspromotional.co.uk)

# Issues Now Faced by Arts Management Professionals

compiled and adapted by  
Korea Arts Management Service

posted on  
Dec. 19, 2011

## iv. Talks on Issues in World Arts Management

Date Oct. 13, 2011

Place KB Haneul Youth Theater of National Theater of Korea

Moderator Hyun-mi YANG\_ Professor, Department of Culture & Arts Management, Sangmyung University

Panels Ching-Lee GOH\_ Executive & Artistic Director of CultureLink

Nathalie Boseul SHIN\_ Curator at Total Museum of Contemporary Art

Se Hyung OH\_ Member of the literature support team at Gyeonggi Cultural Foundation

Sung-yeop LEE\_ Professor of Art Management, Korea National University of Arts

Iroo JOO\_ Director of Moonji Cultural Institute

François Colbert\_ Professor of HEC Montréal, Executive Director of International Journal of Arts Management

The followings are the excerpts of the discussions among our domestic and overseas editors opined during 'Round Table 4' at the Performing Arts Market in Seoul 2011.



## How Countries Have Distributed Resources

Hyun-mi YANG (“Yang”): In this meeting, we will discuss issues upon the topic “Issues in Global Arts Management: What Are the Concerns of Arts Managers Today?” Our domestic and oversea editors have selected 10 issues. One or two members of our panel will explain and comment on each issue. The first issue we will discuss is about the continuing shortage of financial resources, especially that of public support. The financial hardship is spreading across Europe and the United States, and the dwindling amounts require more accountability for how they are spent.



Ching-Lee GOH (“Goh”) : Asia has advanced significantly during last decade. This economic advance propelled cultural advance as well. But I’m not hinting that Singapore spent a lot on arts and culture. It was too meager to cut back. That was how the budget was intact during the last economic crisis. We involved in arts management have to think about the matter. Crisis after crisis returns, and economic stability gets shorter and shorter in duration. Meanwhile, people will pay more attention to the role of arts projects carry out in society. Projects that focus social values will command our priority. The National Arts Council of Singapore is likely to spend a large portion of its budget on community arts. State-run and small-sized companies are also eligible for the funding. The tendency is prevalent in other Asian countries, I believe. The focus will be probably on artistic quality and, at the same time, on other matters like audience participation, enlargement of audiences and community service. In the future, more and more importance will be put on how arts contribute to communities, and accommodate special needs of each community. These changes, however, may pose a risk of getting more conservative and isolated.



François Colbert (“Colbert”) : For the past 50 years, artists and their groups have dramatically increased. The Canada Council for the Arts had a hard time securing necessary resources. But Canada hasn’t downsized it. Its public funding increased from 7 billion dollars to 8 billion. The same is true of France and Germany. They haven’t downsized public funding. The situation is little different in the United States. America does not have any public pool of supporting resources. The entry barrier is petty low in arts. Numerous colleges produce artists, and they try to make money through artistic activities. What face Canada and other Western

countries is the hallucination that these countries produce more artists. They have more means. Now, Canada can't afford all the artists and groups. They are simply too many in number. I don't think there is a macroeconomic silver bullet. But we can't shut down all the arts colleges. People with artistic background should keep coming out. Society needs creative people. It would be really absurd to shut them down. Some Canadians complain we have too many colleges. That's not it. We can't shut down schools, and actually should not. In Canada, artists can live by doing what they are supposed to do. Actually, the same is true of other careers. Lawyers do the same.

**Yang :** We discussed situations in Asia and North America. To illustrate the conditions in Europe, let me introduce recent data. According to the data, the economic situation has swept entire Europe, and got worsened around 2010. Among the countries, the budget cut directly affected the Netherlands. The Dutch government had supported 90% of all the money required for arts and culture activities for the past 40 years. As a result, new artists performed under stable circumstances. In the past, the government poured 900 million euro on average a year. It nose-dived to 200 million last year. Especially, the performing arts industry took the brunt. The situation may vary from nation to nation. But it is worse in several European countries. Now, let us talk about the Korean situation.



**Sung-yeop LEE ("Lee") :** It's a heavy topic. Money was and is always in need, and that is the biggest problem. The shortage is same here as in overseas. Money was in need, and now more in demand. We feel shorter. I guess it's because European and other countries dramatically cut down on arts and other social welfare budgets. Looking back on the past 20 years, what is worth our attention is the fact that the market as a whole has considerably expanded, and the public factor propelled the expansion. As in other areas, public support for this area stopped increasing during the past several years. Particularly, artists complain of lack of public funding. But it's not about how much, but more about how it is distributed. Especially, this administration proposed a new support system, and a considerable number of changes followed upon the policy. What artists complain of most is the dwindling size of support and the way the money is spent. Actually, it differs from what the panels discussed right before.

**Yang :** As to the central government, the budget does not change much. The story is different when it comes to localities. In the Gyeonggi Province which is the home to more than one fifth of the entire Korean population, five public

museums have been established for the last four years. But they reportedly lacked the funds to acquire exhibit items. The provincial government simply did not earmark money for that. How about the situation there?



**Se Hyung OH (“Oh”)** : Temporary shortage may not threaten much. What’s really threatening is the long-term budget decrease. In the past, funding for projects and operation was relatively stable. The entire structure was healthy. Regardless of the national budget structure, the provincial funds have been shrinking. Eligible items have been changed. Contrary to the trend, municipal and county supports for arts have almost doubled. It translates that municipal support has taken up the place where abundant provincial support had left. Municipalities discuss issues like what to choose and where to concentrate their resources. What we need is how to adjust the role played by the province-run organizations. It would be fair to say that not the budget itself, but the way it is distributed has changed.



**Nathalie Boseul SHIN (“Shin”)** : Visual arts seem to be getting less and less of the pie. It is almost impossible for individual artists to obtain public funding. On the contrary, organization-based support has dramatically increased. Filling out the application form last time, the available size of fund really surprised me. One could obtain up to 500 million Korean won. But it came with a condition. The exhibit had to be with international artists. Written consents had to be submitted along with the application. Then, only birds of a feather flock together. In addition, instructions flip-flopped overnight. Then, our plan flip-flopped as well. The biggest problem is not the shortage of funds. The pool of funds has got enlarged. The problem is we don’t have much time for planning how to spend the funds.

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## How Private Sector Operates and Secures Funds

**Yang** : Artists and those in management should adjust themselves to a variety of changes like budget reduction and methods of support. The changes seem prominent especially regarding public funding. The next issue we’d like to discuss is the post-funding process. How do the public-funded arts organizations operate? Support seems wading out for alternative or experimental organizations.



Iroo JOO (“Joo”) : Working, depending on public funding, is difficult. Lots of conditions are attached, and too much paperwork is required. But the funding doesn’t cover paychecks and bills. It’s actually what government agencies should do, but they don’t pay us a dime for that. Of course, we understand it’s part of taxpayers’ money. So, results must be produced. Without the consent, and without showing details of spending, we can’t use the funds. This way of funding, however, puts a wedge between what has to be done and what is supposed to be done. Lack of concentration!

In addition, when using the tax money, they concentrate it on proven works or projects. It seems sound to pick artistically excellent people, just like in selecting track runners. But that’s not always the case in arts. There should be empty space in the artistic biological environment. Different things of different qualities should cohabitate in there. That way, creativity begins to breathe. What’s really bothering about public funding is not the fluctuating size of the budget. It’s about how to choose what to be funded.

The private sector should find out how to survive in the market. It should locate ways to pay for operation and paychecks. It would be great if people with diverse or great tastes chip in. Then, we will appreciate diverse forms of arts. But the gratuity in Korea is scare, and we have to depend more on public funding. Considering the conditions and the environment for use of public funds, it’s no wonder artistic diversity diminishes. Also diminishing is the breathing soil for artistic creativity. It’s natural to choose talented some over the army of artist wannabes. But the way they choose the “talented” based on their own criteria, I wonder promising future of arts will ever come true and the biological environment will ever continue. Size of public support matters, of course. But what also matters is how it should be distributed.

Yang : Let’s think about the domestic situation. There’s a biannual national survey titled “Survey on the actual condition of culture and arts industry.” One of the questions asks whether one has ever received public funding. About 15% of the respondents answered they had received funding (from central and local governments or special funds). Only 3-4% of the participants replied they had received corporate sponsorship. What it means, we haven’t many resources in the private sector. The public sector fills the gap. So, the entire artist community is prone to changes to public funding, whether it’s about amount or whether it’s about the way of distribution. The problem is a lot severe in the non-profit area.

**Goh** : Let's take a Singaporean company for example. Theater Company fills 20-50% of its budget with public funds. It has a well-organized network of corporate sponsorship. It occupies 30-40% of the company budget. On top of it, the taxation is also good. Donations are credited twice including the general initial deduction. I'm not sure whether the Korean government gives credit to corporate donations.

**Lee** : For us Koreans, it matters how much donation to entice from the private sector and how much to expand it. The Korean government also allows tax deductions for donations to the specialized arts organizations or corporate expenses on cultural items. I don't think it's lack of systematic mechanisms. What actually matters is the cultural and social differences. Looking at Western countries, we press for more donations. I don't think that's the way it should be.

**Shin** : That's true. We have tax deductions. But what we have found out is that corporations choose to build new art museums, rather than sponsor existing ones. A same system may be used differently in distinct cultural settings. We are very concerned. Public funding has great impacts on artistic diversity. All art museums fund their projects with public resources. Some of them are socially very sensitive. Actually, five foreign artists and five program organizers, along with eight other Korean artists and their family members, went on a trip to the Nakdong River. To put details on a project we had conceived, we had agreed to trot along the river from its upper source to Busan. There was a tense feeling running among the artists. We were concerned whether it would be OK to use the public funds, since the river is part of the Four River Project. We were afraid it might bump into problems. [This is big national construction project driven by government for controlling water, but many civil societies have resisted this project with environmental reason and so forth.] Fortunately, we came up with a solution. We decided to use the mechanism of crowd funding, and it worked. But let's think about it this way. Let's suppose our project was critical of the government project. If that had been the case, would the administration have funded it? Under these circumstances, one of the possible solutions would be to advertise our project as the one to promote our rivers and mountains overseas. One way the other, we could possibly put the projects in practice in the end. When it comes to free expression, it is true the idea of free expression is constrained somehow, if one wishes to use public funds.

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## Public Funding and Arts

**Yang :** We started with the issue of dwindling funding. That issue seems limited to some countries, I guess. The real issue hinges on how to use public resources and what to support. Politics considerably influences arts. And the influence dictates issues like what direction to take, what supports to give and how to support. Artists balk at politically sensitive topics, pressured by unspoken constraints. I'd like to discuss these issues.

**Lee :** These issues recall conflict and conspiracy between church and state. Like that, arts and culture carries that importance. In the public sector, arts and culture has expanded a lot, and lots of public agencies covering this field have sprung up. The central and local governments appoint the heads of these organizations. We've already talked about the expanding public funding and arts market of the last 20 years. Accompanying that, the public influence has rapidly escalated. And the governments appoint the heads. On the other hand, thinking about the governments, local or central, democracy has rooted in our society, and one of the prominent symbols is the peaceful change of administrations. The presidential election three years ago and the last year's local elections changed those in power. The change stirred up turmoil, or rather a scandal in the arts and culture community. When this administration took office, major posts were changed. Chairman of the Arts Council Korea and the director of the National Museum of Contemporary Arts of Korea got fired, along with the president of the Korea National University of Arts. In these three cases, the government lost lawsuits brought by the fired heads. That's why I call it a scandal. A similar turmoil swept local government-run organizations, when the ruling party lost most of local seats to the opposition parties.

Looking at these incidents, we are faced with two positions. Some argue that arts and culture organizations should be led by those who share policies and values of the election winners. On the contrary, others argue for independence of arts and culture. These pros and cons highlight the grave ramifications government agencies have on the entire domain of arts and culture. The same is true of individual artists and groups. Politically and culturally, Koreans had rarely experienced this type of changes. That's why it's more confusing. We have three elections in a row, or the mayoral by-election for the city of Seoul, and the presidential and the general elections. Considering the past, yet another waves

of turmoil will probably follow. We'd like to hear your opinions on whether it would be good to allow the changes or to isolate the community from them.

**Yang :** Under the last administration, Korean Culture and Arts Foundation was transformed as the Arts Council Korea. Operating under the "at arm's length" principle, we expected the council to protect its independence in allocating public funds for arts purposes against political influences. The principle does not function properly, I'm afraid. We don't know it's because of the peculiar Korean situations or its original nature. Change of power changes a lot.

**Colbert :** In 1957 when the Canada Council for the Arts was founded, the "arm's length" principle was weak. But it got strengthened later. Artists tried to stay away from power. As a result, the head of the council remains unchanged, even when a new cabinet takes place. The head remains in office throughout her entire term. A new administration doesn't mean a new council chairperson. If there's any pressure on the council from the government, it will make the headline. Except the UK, European countries do not have the arts council or similar bodies. In France, the government calls the shot. But freedom of European artists is guaranteed. Maybe it's because of the cultural difference between the West and the East. Western countries take it that artists as individual deserve the freedom of expression. Actually, Germany stipulates it in the Constitution. The law prohibits forcing any actions upon artists. It protects their rights. I guess Asia takes it as an act of community, not as individual act.

**Goh :** When Singapore first set up its arts council 13 years ago, the arm's length principle was set up as well. But its width has narrowed ever since, I guess. Every time a new administration takes office, the council chairperson doesn't always necessarily change. Still, the government wields heavy influence. President of Singapore's representative theater Esplanade holds the office of the council's chairperson.

**Colbert :** Of course, this could happen in Canada. The principle is losing grounds indeed in the UK. I think the previous comparison is very interesting. The conflict between religion and monarch, and that between church and state. Now, it seems between individual artists and government.

**Joo :** Indeed political changes affect not only arts but all the aspects of our lives. The changes pose bigger problems in arts, because they suddenly put an abrupt

end to ongoing things, severing continuity. It's also partially due to the expansion of public funding and its role. Publicly funded organizations and agencies now wish to dictate how things are executed. They are not supporting arts. They themselves try to do arts. If that gets realized, numerous private entities in Korea will lose control over operation to public agencies. They've already been losing competitive edge. If that continues, politically sensitive public organizations act sensitively on political changes, and even abruptly stop ongoing projects. The cycle makes the entire industry more prone to political changes. The logic behind it is pretty simple. They (i.e. organizations in the private sector) wasted or abused public funds. If that's the case, we should use the money for public purposes. Strict scrutiny is appropriately. But we need to consider which one throws a graver concern: support after determining a better way of distributing resources, or control over how the resources are executed. If we concentrate on how public resources are better distributed, it might be impossible to eliminate political influence from management of arts organizations. That way, I believe it could minimize occurrence of similar problems and foster a durable ecological system of arts. We need to concentrate on how public resources are better distributed. That way, I believe it could minimize occurrence of similar problems regarding budget allocation and foster a durable ecological system of arts, even though it might be impossible to totally eliminate political influence from management of arts organizations.

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## Status and Supply of Arts managers

**Yang :** When the resources are rapidly dwindling, those in charge of management will agonize most. When eligibilities change, they have to change their plans and modify applications. Considering a staff member in arts management a worker, her status is pretty low, I would say. Arts management attracts lots of students, and they study it in college. It's a kind of odd job in Korea. How about discussing this here?

**Lee :** About a month ago, the government released its report on nationwide private colleges. The report listed the "unhealthy" colleges, and they are subject to restructuring. The list contained the name of a well-known arts college. This college focuses on fine arts, and it is well known among artists. Nonetheless, it was branded as an ill-qualified one. It was all because of jobs rates. The rating depended on how many of its graduates took jobs, jobs that cover for workmen's,

medical and other major insurance coverage. The problem is our reality. The situation is a little better for arts managers. It's not that different. And there was another scandal last June concerning the welfare act for artists. The act is commonly called the "Go-eun Choi" Act, referring to the late screenwriter who died, suffering from diseases and miserable living conditions. At that time, the National Assembly and its committees agreed to pass it. But at the last ditch, the labor ministry put a brake on it. The ministry cited conflicting provisions in the legislation, which would qualify artists for unemployment benefits. Under the current law, artists don't belong to the category of worker, since "a person is not eligible for said benefits, if he or she is not an employee under control of an employer. Therefore, those who work on a project basis without a solid employment do not fall in the category of worker." In Korea, the provision disqualifies those who work more like workers. For example, caddies, insurance salespersons, drivers of concrete mixer trucks, just to name a few. They all are ineligible. Thus, the ministry probably thought about the social costs of recognizing artists as workers. The legislation was supposed to pass muster in August, but finally passed the parliament without the unemployment benefits provision on October 28 this year.

Seven to eight years ago, death of an artist triggered social discussions on the legal status and welfare of artists. It was promising full-time sculptor Bon-ju GOO. When he died in 2003, Samsung Fire and Marine Insurance insisted on application of the criteria for the unemployed. That incident triggered discussions on artists' collective status and welfare. Two arguments apply to their welfare. Assuming social conveniences given by arts for better quality of life, public attitude toward arts has remarkably changed since the '90s. On the contrary to the trend, artistic activities stay away from commercial well being, partly due to the nature of arts. Moreover, artists are forced outside the basic social safety nets. If we take it for granted that artistic activities provide social benefits, it sounds natural for society to bear some of the burdens necessary for their survival. But as the two previous cases demonstrate, our society seems not that mature enough to provide concrete welfare systems for artists. Or, maybe, the pain is transitional. I am not sure which one is our case.

**Colbert :** Canada does have a law specifying the legal status of artists. But it's not about those in charge of arts management. But the latter are treated just like any other types of workers. And their basic rights are protected. Nothing more, nothing less than any other workers. Actually, artists are always on the front,

and arts managers are on the sort of home front. Some artists know they are necessary, but they seemingly don't understand their importance.

Oh : Arts managers are geographically concentrated. Actually, I majored in it. But I have seen lots of my friends isolated in many areas. What it means is expansion of arts management hasn't been grafted in the real field. Before getting jobs, students in that major should be armed with what are required in real life. But they get confused and defensive in reality. Our country is centralized, and it is same with culture itself. We talk a lot about local governance and the government sends lots of money to localities. But it seems to take a lot of time to see local cultures in full bloom. We bump into numerous seemingly wonderful art centers, museums and foundations across the nation. The gap between Seoul and localities is unimaginably wide, though. Qualified professionals still prefer to work at the center. They don't like working in local areas. What's more troubling is the excessive pool of relevant professionals. In real life, the demand is not that high. Still, colleges produce too many students. Nonetheless, local culture organizations and groups are in need of specialized individuals. Those with master's or more get jobs with organizations promising better systems and conditions. They seldom get jobs in local communities. So, personal relationships or motivations lure people into local areas. For example, some come down for poor health, and others for fascination with dedication of her friends working down there. But no one comes down out of positive combination of qualification with willingness and desire.

As Director Goh previously mentioned, more and more support will be earmarked for community arts, and higher demand will follow for supporting and management systems to fulfill the social role of arts. Concerning this area, what we need is not high professionalism, but comprehensiveness. Actually, arts, program organizing and arts management are intermingled. Still, college curriculum treats them differently. Recently, planning projects off public funding began to require artists to be armed with administrative, planning, artistic and critical capabilities. Let's take an example of the project, Traditional Market Revitalization through Culture. To revive and promote traditional markets by use of cultural means, administrators should be able to handle all aspects of it: cleaning, quality program planning, artistic competence, and capabilities to communicate, especially with local residents. We also have to think about the gap between the demanded capabilities and the actually acquired role. Nonetheless, more public projects don't seem to promote human pools for local organizations. For these

projects, experts tend to set up organizing bodies with artists and administrators in partnership with the central or the local governments. Naturally, local artists and groups suffer from the feeling of isolation. Solutions to these problems would not come up overnight. But, our college curriculum hopefully reflects them in it.

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### Communication Between Artists and Arts Managers of Different Generations

**Yang :** In a nutshell, supply is larger than demand. Arts managers are not found where they are in need. They all want to get similar jobs with commonly targeted organizations. In Korea, the demand for arts and culture is higher in local municipalities than in central or local metropolitan areas. As a result, new facilities spring up with more funding. But qualified professionals balk at going down to local areas despite the increasing demand. Even when down there, they don't settle there. Now, it's time for arts managers to pay more attention to local communities. That's it for now. Let's change the subject. Working in local settings, managers have to maintain good terms with artists, supporting agencies and local residents. In this context, the communication capability is what's needed of them most. Why don't we discuss topics like what problems they face working with artists, how artists perceive them, what problems they face communicating with artists, and what differences they have from artists.

**Goh :** Artists tend to spend a large chunk of budget on creation-related activities. Spending shouldn't go beyond the budget, but they spend a lot. Managers have to control spending, and that's where conflicts emerge. They have to account for the budget, but it is artists who actually spend the money. Artistic directors or producers may feel like gods, and they try to put everything under their control. But it's plainly old-fashioned and wrong. From my experience, I can tell the roles of artists, directors and managing administrators are being differentiated. And their bosses seem to make conscious decisions on who to manage and who to create. When appointing directors, the organization heads prefer those who can handle not only arts but also program planning. Especially, planning a festival, an artistic director should be able to perform the role of CEO as well. Directors should be able to spend budgets wisely, while planning programs. Running organizations and managing human resources, these capabilities should come hand in hand with arts. And college curriculum should be geared up to the demands.

**Colbert** : Fresh off college, arts management graduates find it hard to get decent jobs. Arts organizations complain of shortage of human resources. But they don't give opportunities for the rookies to get trained. For the past 10-15 years, more training courses have been provided and human resources grown in size. But seasoned professionals show concern about young guys. They seem doubtful whether young guys do their jobs nicely. Naturally, therefore, young people face entry barriers. The lower the barriers, the better future the entire industry will have.

**Goh** : For the present, it's very tough for the young arts managers to enter the market. The industry is not growing now. That's why it's tougher. In a situation like this, it's better to move vertically than horizontally. For experienced professionals like me, it's easy to move up. But it's another story for fledgling young guys. Experienced professionals shouldn't fear young guys. We should believe they've got enough training, and help them do their works. We should believe they could overcome difficulties as time goes by. Under these circumstances, we have to brave the storm. We need courage now.

### **Issues in World Arts Management**

To understand the newest issues and trends of arts management, KAMS had prepared the "Issues on World Arts Management." Through analysis of home and foreign editors at THEAPRO, these articles are planning to organize, by areas and issues, the main keywords that are being dealt with throughout the world arts management sector, and to examine each country's current situation and response.

Here in this book, we put some articles for overseas' readers. There are full articles on the website: [theapro.kr](http://theapro.kr)

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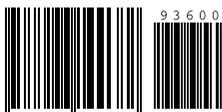
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