

international tanzmesse nrw  
Conference

**Exchange Practice and Ideas  
: Korean and European Performing Arts**

**August 29, 2008 (Fri) 13:00**

**Location : R-Forum**

Presented by Ministry of Culture, Sports and Tourism

Organized by Korea Arts Management Service

In association with international tanzmesse nrw & Korean Cultural Center, Deutschland

- **SPEAKERS**

Sung-Yeop LEE (Professor, Arts Management at Korea National University of Arts)

Sung-Hye PARK (Editor, Performing Arts Network PAN, Dance Critic)

- **MODERATOR**

Aei-Kyung SONG (Secretary-General, SIDance: Seoul International Dance Festival)

- **PANELISTS**

In-Jung JUN (Choreographer and dancer, Blue Elephant Company)

Bertram Muller (Founder, Artistic managing director of tanzhaus nrw)

# Contents

- 1. Program description ...5**
- 2. Performing Arts Market and its Structure in Korea ...6**
- 3. Dance Market and its Structure in Korea ...16**
- 4. Moderator & Panelists ...26**
- 5. Note on Sources ...28**

**: List of Arts Fund-body, Venue and Festivals**



## 1. Program description

Part	Details	Note
Part 1	<ul style="list-style-type: none"> <li>- Performing Arts Market and its Structure in Korea               <ul style="list-style-type: none"> <li>· Drastic changes in Korea</li> </ul> </li> <li>· Companies, Venues, Productions and Attendees, Festivals</li> <li>· Government's Budget and Public Fund, Performing Arts Market</li> <li>- Some issues on Exchanging Performing Arts internationally</li> </ul>	Speaker: Sungyeop Lee
Part 2	<ul style="list-style-type: none"> <li>- Dance Market and its Structure in Korea               <ul style="list-style-type: none"> <li>· The Historical Development and current Situations of Korean Contemporary Dance</li> </ul> </li> <li>- Present and Future of Korea-Europe Exchanges in Dance</li> </ul>	Speaker: Sung-hye Park
Part 3	<ul style="list-style-type: none"> <li>- What's happening in Dance: Korea and Europe               <ul style="list-style-type: none"> <li>· Case Study I from a Korean Dancer in Germany</li> <li>· Case Study II from an Artistic director tanzhauz nrw</li> </ul> </li> </ul>	Panelist: In Jung Jun, Bertram Muller
Part 4	<ul style="list-style-type: none"> <li>- Discussion / Q &amp; A</li> <li>- Possibilities on Exchanging between Korea and Europe</li> </ul>	Audience
Part 5	<ul style="list-style-type: none"> <li>- Presentation of companies/artists               <ul style="list-style-type: none"> <li>· Lee Sun-A Dance Company</li> <li>· Choi Kyung-Shil Dance Company</li> <li>· Shin Eun Ju Dance Company</li> <li>· Oh My Life Movement Theater</li> </ul> </li> </ul>	

※ Moderated by Aei-Kyung Song

## 2. Performing Arts Market and its Structure in Korea

by Sung Yeop LEE

Performing arts market in Korea has been changing its form rapidly just as fast as how the society of Korea has been changed. Therefore, considering the speed of the shift, I expect people to look a step further to achieve successful art exchange with Korea.

To describe a general picture of performing arts market in Korea, we are going to look at the main people of each stages of Creation, Mediation, Participation and see how finance affects them and this structure. Main people in this sense means the one who works for performing art groups, theaters, festivals, organizations, audiences, and so forth.

Following the increase in quantity of performing arts, the huge expansion of 'public' in performing arts market seems a little ironical.

performing arts market and its structure in Korea

### Contents

Drastic changes in Korea

Companies

Venues

Productions and Attendees

Festivals

Government's Budget and Public Fund

Performing Arts Market

Some issues

2

## Changes of performing arts in Korea during last 20 years

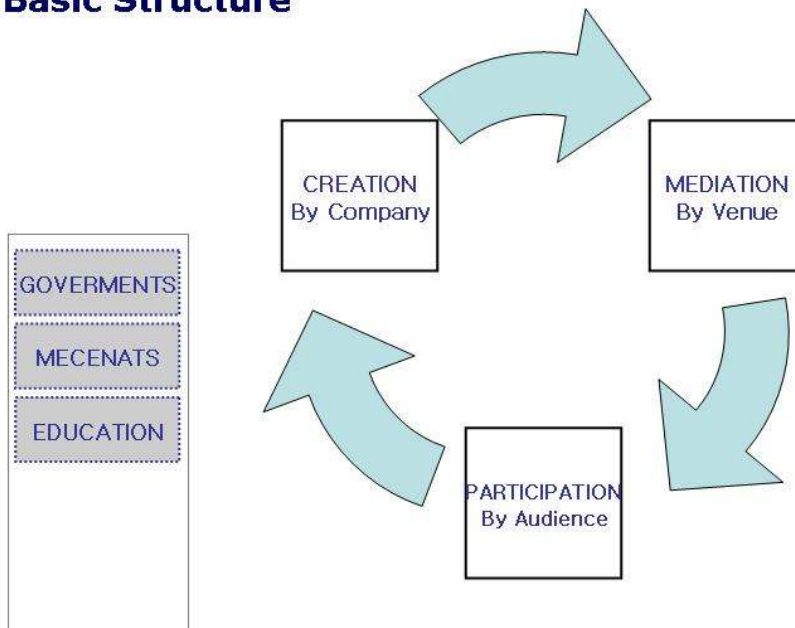
1. Rapid growth of market
2. Leading by public sector
3. The rich-get-richer and the poor-get poorer
4. Growing interests in Glocalization
5. Emerging interests on status of arts artists, arts education and industrialization of arts
6. Seeking healthy ecosystem of Arts

### Main directions of New Government on supporting the Arts

1. Subsidy post-factum
2. Selection and concentration
3. Indirect support rather than direct one
4. Support arts activity in city life

3

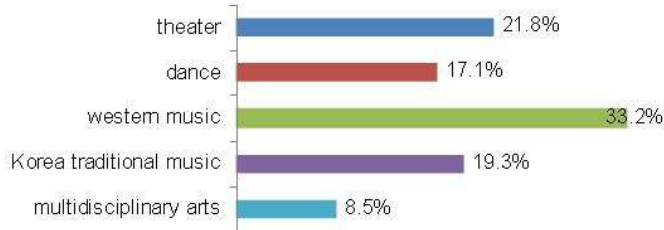
## Basic Structure



4

## Company

### Companies by genre

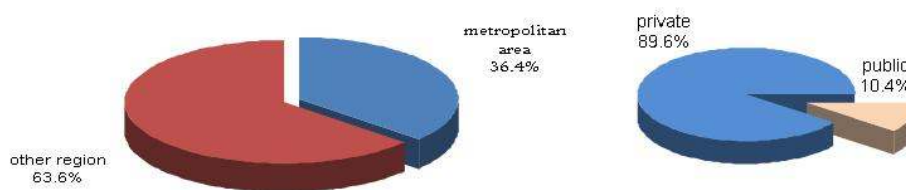


	Items	Number (%)
	<b>Artistic companies</b>	<b>2,385(100)</b>
Genre	Theater	521 (21.8)
	Dance	409 (17.1)
	Western music	792 (33.2)
	Korean traditional music	461 (19.3)
	Multidisciplinary arts	202 (8.5)

8

## Company

### Location and legal status



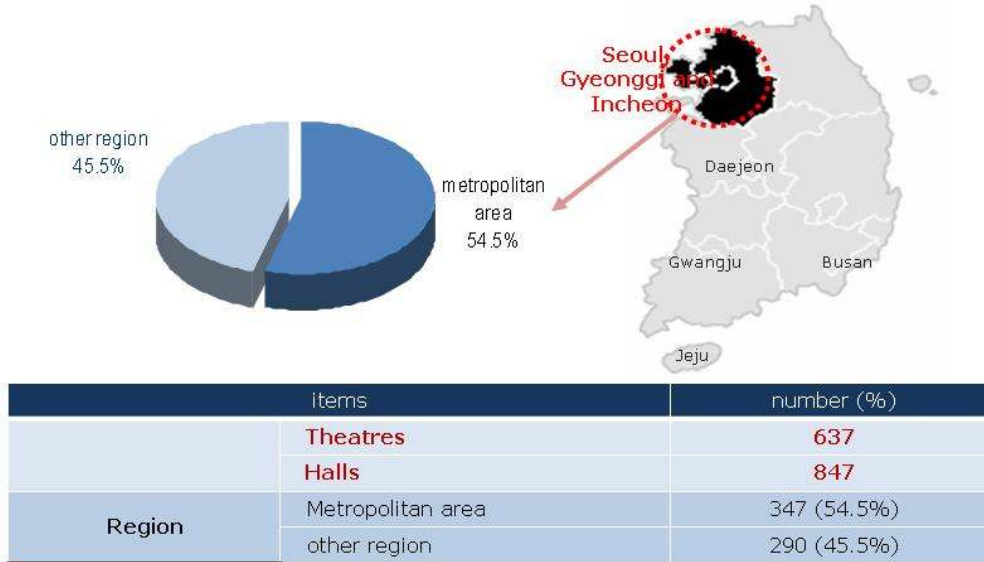
	Data items	number (%)
	<b>artistic companies</b>	<b>2,385(100)</b>
Region	metropolitan area	1,283 (53.8)
	other	1,102 (46.2)
Legal Status	public	247 (10.4)
	private	2,138 (89.6)

8



## Venue

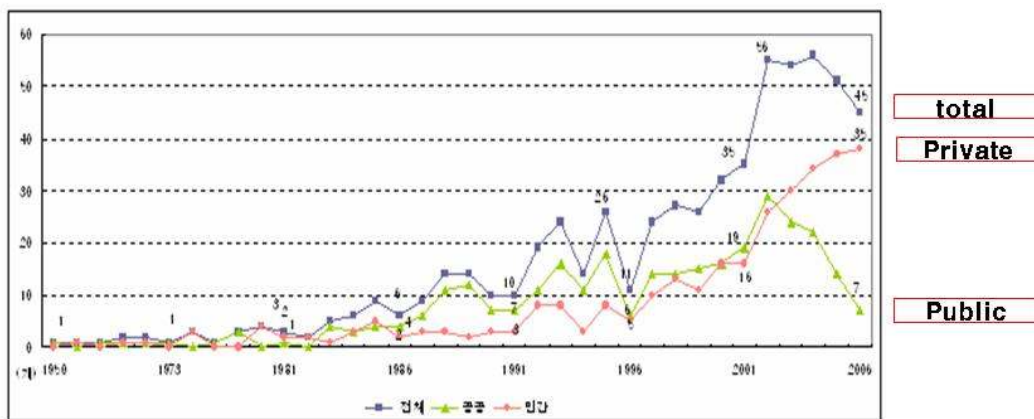
**Number of Theatres and Halls :** 637 theatres, 847 halls



7

## Venue

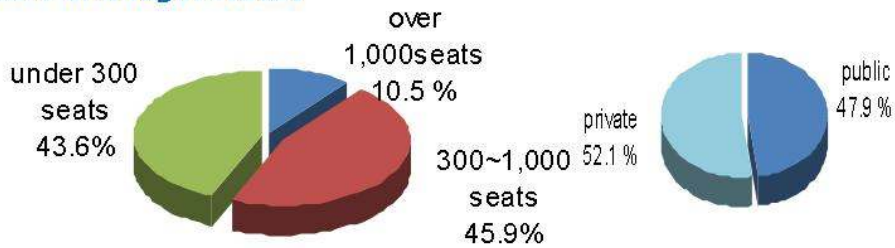
### Newly opened venues



8

## Venue

### Scale and legal status



Data items		number (%)
	<b>Theatres</b>	<b>637(100)</b>
	<b>Halls</b>	<b>847</b>
Scale of space	over 1,000 seats	85 (10.5)
	300~1,000 seats	373 (45.9)
	under 300 seats	354 (43.6)
Establishment body	public	305 (47.9)
	private	332 (52.1)

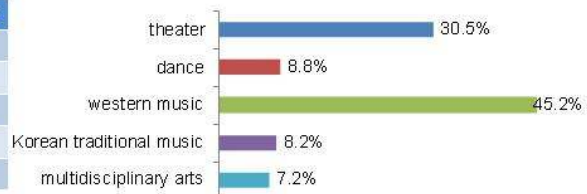
8

## Production

Data items		number
	<b>number of halls</b>	<b>847</b>
productions	total number	42,055
	average (per hall)	49.7

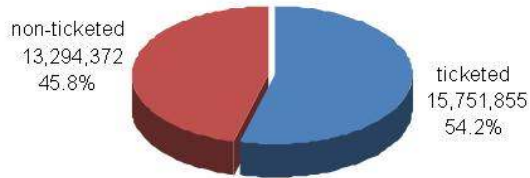
### Productions by genre

Genre	number (%)
<b>Total</b>	<b>42,055 (100.0)</b>
Theater	12,834 (30.5)
Dance	3,701 (8.8)
Western music	19,024 (45.2)
Korean traditional music	3,462 (8.2)
Multidisciplinary arts	3,035 (7.2)



10

## Attendees

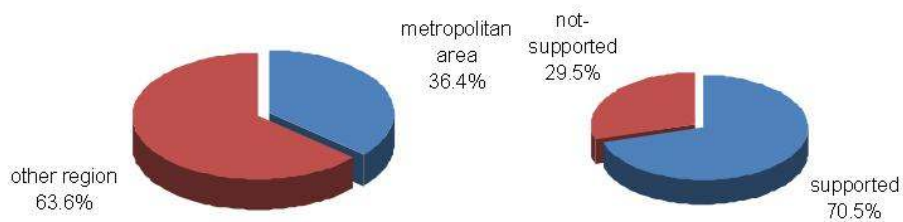


	total	Ticketed	Non-ticketed
<b>attendees</b>	<b>29,046,227</b>	15,751, 855 (54.2%)	13,294,372 (45.8%)

\* on the basis of 637 theatres

11

## Performing Arts Festival



	Data items	number (%)
	<b>local governments</b>	<b>248</b>
	<b>festivals</b>	<b>88</b>
Region	metropolitan area	32 (36.4%)
	other regions	56 (63.6%)
Government subsidy	yes	62 (70.5%)
	no	26 (29.5%)

12

## Performing Arts Festival

### festival by genre

Genre	Number (%)
Total	62 (100.0)
Theater	24 (38.7)
Music	20 (32.3)
Dance	6 (9.7)
Multi	12 (19.3)

13

## Some of major performing arts festivals

Name of the Festival	Host/ Year of Beginning Web address	Chief Programmer Tel./Mobile/E-mail
Modafe(국제현대무용제) International Modern Dance Festival	한국현대무용협회/1982 <a href="http://www.modafe.org">www.modafe.org</a>	Sun Suk Hahn(president) +82 (0)2 765 5352 +82 (0)11 237 3690 <a href="mailto:modafekore@hanmail.net">modafekore@hanmail.net</a>
춘천마임축제 Chuncheon International Mime Festival	(사)춘천마임축제/1989 <a href="http://www.mimefestival.com">www.mimefestival.com</a>	Ginyu Yoo(chairman) +82 (0)33 242 0585 +82 (0)11 371 9014 <a href="mailto:lovemime@hanmail.net">lovemime@hanmail.net</a>
거창국제연극제 Keochang International Festival of Theatre	(사)거창국제연극제 육성위원회 /1989 <a href="http://www.kift.or.k">www.kift.or.k</a>	Jongil Lee(chairman) +82 (0)55 943 4152, +82 (0)11 9521 4738 <a href="mailto:kift-1989@hanmail.net">kift-1989@hanmail.net</a>
춘천인형극제 Puppet Festival Chuncheon	(재)춘천인형극제/1989 <a href="http://www.cocobau.com">www.cocobau.com</a>	Jun Taek Kang(artistic director) +82 (0)33 242 8450, +82 (0)17 405 4160 <a href="mailto:cocobau89@hanmail.net">cocobau89@hanmail.net</a>
춘천국제연극제 Chuncheon International Theatre Festival	춘천국제연극제조직위원회/1993 <a href="http://www.citf.or.kr">www.citf.or.kr</a>	Wonlim Kim(artistic director) +82 (0)33 241 4345 +82 (0)19 204 6130 <a href="mailto:D17ksk4160@yahoo.co.kr">D17ksk4160@yahoo.co.kr</a>
수원화성국제연극제 Suwon Hwaseong Fortress International Theatre Festival	(재)수원화성문화재단/1996 <a href="http://theatre.shcf.or.kr/">http://theatre.shcf.or.kr/</a>	Seounghoon Chae (executive director) +82 (0)31 238 6496 +82 (0)11 319 6928 <a href="mailto:cielpark@empal.com">cielpark@empal.com</a>

14

### Some of major performing arts festivals

Name of the Festival	Host/ Year of Beginning 웹사이트	Chief Programmer Tel./Mobile/E- mail
과천한마당축제 Gwacheon Hanmadang Festival	(재)과천한마당축제/1997 <a href="http://www.gcfest.or.kr">www.gcfest.or.kr</a>	Sootaek Lim (artistic director) +82 (0)2 504 0743, +82 (0)11 306 8834 <a href="mailto:sutaeksi@hanmail.net">sutaeksi@hanmail.net</a>
서울프린지페스티벌 Seoul Fringe Festival	서울프린지네트워크/1998 <a href="http://www.seoulfringe.net">www.seoulfringe.net</a>	Sungwha OH, Soonwha Choi (chairperson) +82 (0)2 325 8 150, +82 (0)11 202 6908 <a href="mailto:seoulfringe@hanmail.net">seoulfringe@hanmail.net</a>
남양주세계야외공연축제 Namyangju Open Air Art Festival	남양주세계야외공연축제집행위원회/2001	Jungsoon Yang (artistic director)
전주세계소리축제 Jeonju Sori festival	전라북도/2001 <a href="http://www.sorifestival.com">www.sorifestival.com</a>	Sooksun Ahn (executive director) +82 (0)63 232 8392, +82 (0)11 857 7173 <a href="mailto:ital7173@hanmail.net">ital7173@hanmail.net</a>
의정부국제음악극축제 Uijeongbu Music Theater Festival	의정부 예술의전당/2002 <a href="http://www.umtf.or.kr">www.umtf.or.kr</a>	Sungyeop Lee (artistic director) +82 (0)31 828 5892 +82 (0)10 9885 5280 <a href="mailto:lsy@khua.ac.kr">lsy@khua.ac.kr</a>
서울공연예술제 Seoul Performing Arts Festival	서울국제공연예술제집행위원회/2003 <a href="http://www.spaf21.com">www.spaf21.com</a>	Chulee Kim (artistic director) +82 (0)2 3673 2561 +82 (0)11 9880 3800 <a href="mailto:bipa-clk@hanmail.net">bipa-clk@hanmail.net</a>
서울세계무용축제 Seoul International Dance Festival	국제무용협회 한국본부/1998 <a href="http://www.sidance.com">www.sidance.com</a>	Jongho LEE (artistic director) +82 (0)2 3216 1185 +82 (0)17 3635 5200 <a href="mailto:yesno@yna.co.kr">yesno@yna.co.kr</a>

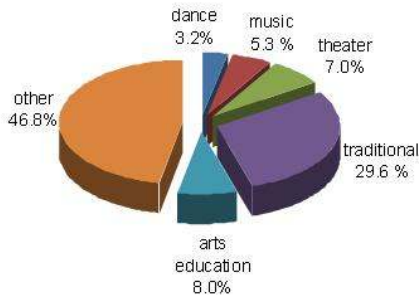
### Government budget

#### budget of the central and local governments

(UNIT: hundred million (KRW))

	Total	Cultural budget	Culture & Arts	Performing arts
Central government	1,513,311	18,983	10,552	1,666
Local governments	1,452,124	35,450	18,233	7,380
<b>Total</b>	<b>2,965,435</b>	<b>54,433</b>	<b>28,785</b>	<b>9,046</b>

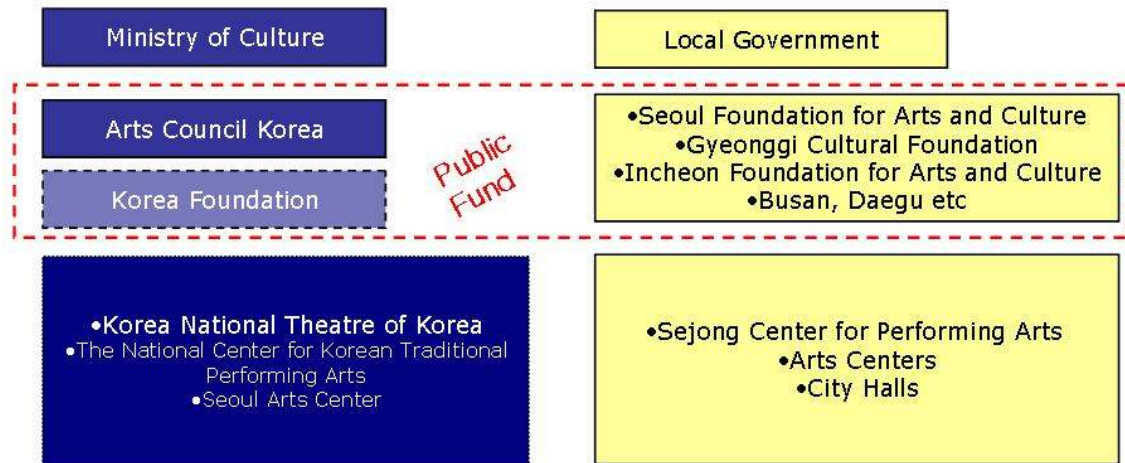
performing arts budget (Central Gov.) in 2006  
: about 166 million dollars (USD)



(UNIT : million (KRW), %)

	2006 (Year)
Total	166,561 (100.0)
Dance	5,291 (3.2)
Music	8,830 (5.3)
Theater	11,654 (7.0)
Korean traditional	49,372 (29.6)
Arts education	13,385 (8.0)
other	78,029 (46.8)

## Public Fund



13

## Size of performing arts market

(UNIT : KRW 1,000 (%))

	Income				Expenses			
	total	Earning	Subsidies	Donations	total	business	running	Reverse carried forward
<b>Total</b>	<b>1,295,120,929</b>	692,526,201	504,490,094	98,104,635	<b>1,441,835,467</b>	594,851,514	840,252,413	6,731,540
<b>Venue</b>	819,573,561	485,187,548 (59.2)	320,453,262 (39.1)	13,932,751 (1.7)	800,524,005	204,934,145 (25.6)	593,988,812 (74.2)	1,601,048 (0.2)
<b>Company</b>	475,547,368	207,338,652 (43.6)	184,036,831 (38.7)	84,171,884 (17.7)	641,311,462	389,917,369 (60.8)	246,263,601 (38.4)	5,130,492 (0.8)

13

### Some issues on Exchanging Performing Arts internationally

- **Main hosts (in order of frequencies)**
  - International festivals
  - Venues
  - Independent producers, agents and promoters
  - Companies especially for co production
  - Universities connecting with academic program
  
- **Exchanging Forms**
  - invitation to festivals or season program
  - Co production
  - Residency Program
  
- **Issues**
  - Disproportion or Inclination on Big Shows
  - Growing interests in co working with Asian countries of Korean Wave
  - Fare Trade or importing port

15

#### ※ **Sung Yeop Lee**

**(Professor, Arts Management at Korea National University of Arts)**

Professor of Arts Management at Korea National University of Arts. He also holds various public offices including Artistic Director of Uijeongbu Music Theatre Festival, Representative of Wuturi Players, Member of Committee of National Theatre of Korea, Board Member of Korean Arts Management Service, Korean Association of Arts Management, Seoul Theatre Association and Korean Association of Performing Arts Producers. His main concern is how to read the performing arts market and its dynamic changes. He got his B.A and M.A at Seoul National University and DESS in Cultural Policy at Université de Bourgogne, France. He served in the production and theatre management of Seoul Arts Center for 15 years (1987-2001). [lsy@knu.ac.kr](mailto:lsy@knu.ac.kr)

### 3. Dance Market and its Structure in Korea

by Sung Hye PARK

- The Historical Development and Current Situations of Korean Contemporary Dance
- Present and Future of Korea-Europe Exchanges in Dance

Hello, everyone. My name is Sung-hye Park, a dance critic from Korea. First of all, it's such an honor to be here today to speak about the contemporary dance scene in Korea. I want to thank all those who made this happen in Korea and Germany. Today I'd like to briefly introduce the performing arts scene in Korea, especially in the field of contemporary dance.

Throughout the history, there has been many kinds of dance inherited in Korea. But the form of performance was very different from what it is today. Most of the Korean dances which boast of maintaining long history and rich tradition had different type of presentation from present one. For example, many were performed in yards or small rooms instead of the stage as we see today, and also the dancers were mostly the women who worked in the palace, ordinary people, shamans or *Gisaengs* (Korean female entertainers who were similar to Geishas). You can see some of the Korean dancers from 100 years ago.



\*Photo 1) *Gisaengs* of Korea



\*Photo 2) Korean traditional '*Gut*'(shaman ritual) performance

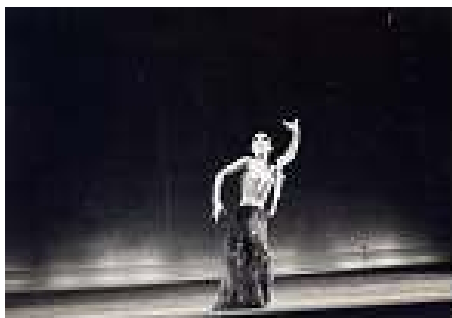


As the people who danced in the past were mainly women or people with low social status, dance was very much unrecognized in Korea. Moreover, it was certainly necessary to revise this unfavorable recognition to move forward into the development with modernization in Korean dance scene.

A breakthrough with this problem was found when the first dance department was officially established at Ewha Women's University in Seoul in 1962. This proved to be very effective in a short time. One of the reasons is that Korea valued learning very much under the influence of traditional confucianism and thus dance in the university system became treated differently from before although the society was still very conservative. So, dance could be recommended as an official field of study, the people who danced socially more respected, and dance was now recognized as an appropriate form of art. However, this means was also very hasty and risky at the same time.

In other words, it had fundamental limit in getting out of the academism of university and nurturing professionalism in dance, although social awareness of dance improved and dance population became increased. Many dancers and choreographers often found themselves confined to the boundaries of school. The academic system in Korea has categorized dance into three parts - classical ballet, Korean traditional dance and contemporary dance. This classification has some advantages, but sometimes it has been considered as a kind of restriction. My presentation today will be based on this classification, especially in terms of contemporary dance. I will also include some Korean traditional style-based contemporary dances, not Western style-based one, which are called Korean Creative Dance.

It was modern dance of Martha Graham style that was firstly introduced in Korea in the 1960s. Its influence was huge at that time. So huge that virtually all the contemporary dance performances in the 1960s and 70s were following the technique of Graham.



\*Photo 3) Korean contemporary dance in the 1970s

To this were added some new changes called in Korean Creative Dance as I mentioned above. That is, the new interpretation of Korean traditional dance which had been inherited. This brought big changes in Korean contemporary dance scene, which grew more active in the 70s. The basic movements and rhythm of this new form of dance were quite traditional, while the main idea and contents were very contemporary. Moreover, it actively represented

the oriental cosmology and values tinted in the traditional dances and these characteristics made it very unique in many ways. However, this tendency was not welcomed by everybody. There were people who insisted in preserving the original forms of traditional dance and also those who had many doubts in the new tendency. But this style of dance has been set as one of the directions that the dance in Korea takes, one that many Korean dancers and choreographers follow even at the present. The works of Eun-ju Shin, one of which is also introduced in this event, are good examples.

Although her work here is quite recent, her works were as this in the early days.



\*Photo 4) Early works of Changmu Dance Company

Many changes happen also in contemporary dance. The biggest among those was to bid farewell to the Martha Graham styles. The biggest influence was of course Pina Bausch.

For a long time, many choreographers in Korea had Martha Graham's dance as a fixed model. After finding out it could be different, however, the change occurred very rapidly. They started to figure out what tanztheater was, and in what ways the American and European contemporary dance were similar and different. In addition, they started to search for the new dance, maintaining the Korean point of view. Thanks to this, the contemporary dance has developed into many different ways without being confined to particular techniques.

### **<Current situations in production and performances in Korea>**

Now I'd like to talk about how the works are created and what they consist of in Korea. The environment for production is very interesting and unique in Korea.

Presently in Korea, there are roughly 50 dance departments in the universities and hundreds of university dance groups. There are 409 dance companies (according to the research in performing arts by the Ministry of Culture, Sports and Tourism in 2007), and most of them, except the national, municipal, provincial and a few private ones, are based on the universities. The 2006 yearbook by the Arts Council Korea shows that there were 1059 works and 2085 performances in that year.

	Korean/Traditional/Creative Dance	Contemporary	Ballet	Others	Total
2005	406(+128)/374(+66)	364(+52)	378(+60)	712(+340)	2234(+646)
2006	383(-23)/397(+23)	455(+91)	395(+17)	455(-257)	2085(-149)

\*Table 1) Increase and Decrease in Dance of 2006 (2007 Yearbook, Arts Council Korea)

Many private and university dance groups are working with the financial support from the government and many governmental institutions. Although it is still possible to perform without the official funds, more and more dance companies and individual dancer and choreographers get benefit from the government funds which are increasing.

Other than the \$2,000,000 per year provided by Arts Council Korea through the public subscription for art and cultural development, Seoul Foundation for Arts and Cultural and the Ministry of Culture, Sports and Tourism also provide funds. In addition, various funds are directly and indirectly supporting the dancers and choreographers from local institution such as Gyeonggi Cultural Foundation, corporate foundations, and other funds related to cultural events. <sup>1)</sup>

Many dancers and choreographers based in Korea work with these various governments support. We can say these established a sound foundation for artistic activities, along with the freedom in terms of the creativity in what kind of dance one does or how one dances. The problems are following: many dance companies are financially still dependant although the numbers increased enormously, and also the individual patronage is not yet settled.

Other than these, there are some interesting aspects in terms of the environment for producing. First of all, the rent for the performance space is a very big part as most of the performances, whether it is individual or not, need to rent spaces. Moreover, the audience members are quite out of balance, because they are usually those who are directly or indirectly involved in dance schools.

It is also a problem that mainly new repertoires are performed. Also the number of the presentations are small and most of them usually take place in Seoul. Especially contemporary dance and classical ballet are more popular than Korean traditional dance and many performances are in the Seoul region. To cope with this problem, the government is trying to extend this capital region so that the dance scene in the surrounding area will be more active. Also the tours to local areas are strongly recommended, with which the dancers and choreographers gladly agree.

In addition to this, I'd like to point out the fact that the production system is going through gradual changes. In other words, the prevailing forms of production and performances in

which the universities played the biggest part started to shift into being more based on independent choreographers. From the 1990s has this movement been more active and these independent choreographers are called the professional company choreographers in Korea. Among the first generation are Dance Theater ON, Ahn Ae-soon Dance Company, and Ahn Eun-mi Dance Company which was introduced in Germany several times.



\*Photo5) Dance Theatre ON by Hong Sueng-yeop, Ahn Ae-soon Dance Company, Ahn Eun-mi Dance Company

Recently, a lot of young choreographers are siding with this strong tendency, setting up dance companies and creating works that can show their uniqueness. Of course some set up the companies because they could not get a job in the universities.

To sum up, many contemporary dance companies of Korea are extending their independent fields, separating from universities. They are changing from groups based on universities to those with artistic bonds. And some of them are the ones introduced to you on this event.

### <Going abroad and International Exchanges>

Projects for the works abroad and international exchanges are mainly led by private sectors. The government only plays a role as a financial supporter looking at the contents of these projects. In Korea, the international exchanges are growing in a great deal since KIDE(Korea International Dance Event) which was held in Seoul in 1995.

As for the institutions, CID-UNESCO(Conceil International de la Danse), WDA(World Dance Alliance), Dance Sector in ITI and others are carrying out various ways of exchanges between Korean and other countries. International dance festivals are playing a big part in presenting Korean works abroad and international exchanges. Among others, SIDance(Seoul International Dance) Festival, which celebrates its 11th edition this year, has introduced dancers and choreographers from many different countries.

Mainly focusing on contemporary dance, SIDance is introducing works from Europe of course, and Asia, the United States, Australia, Latin America and Africa every year. Numerous dancers and choreographers such as Marguy Marin, Philippe Decoufle, Saburo Teshigawara, Josef Nadj, Angelin Preljocaj, Jean-Claude Gallotta, Akram Khan were introduced to Korea through SIDance.



**\* Photo 6) Poster from SIDance Festival**

Moreover, there are Seoul Performing Arts Festival (SPAF) and MODAFE (Modern Dance Festival). SPAF is a performing arts festival currently with the largest financial scale in Korea which incorporates both theater and dance. MODAFE is held by the Contemporary Dance Association of Korea, which has gone through a rapid growth since 5 years ago. Such choreographers as Wim Vandekeybus, Jerome Bel, Emio Greco have been introduced to Korea through MODAFE. It is also developing strong interests in young European choreographers other than mainstream ones recently.



**\*Photo 7) Scenes from Spring Wave Festival**

In addition to these, Raimund Hoghe, William Forsythe were very well received in the Spring Wave Festival, which was initiated last year.

The second form of exchange is the invitation from the theaters. Most active are Seoul Arts Center which keeps a balance between classical ballet and contemporary dance (such as Jan Fabre) and LG Arts Center which mainly focuses on contemporary dance. A number of important contemporary choreographers are invited here so that people can capture the broad picture of the world contemporary dance, as the example of the theater opening performance in 2000 of Pina Bausch shows. To name a few more, there were Sasha Waltz, Les Ballets C. de la B., Anne Teresa De Keersmaeker, Wim Vandekeybus, Ohad Naharin, LaLaLa Human Steps and DV8 etc. Among others, Pina Bausch has gained broader reputation in Korea since she firstly performed in Korea at Sejong Center as early as in the 1970s. Her company had several more performances in Korea ever since only by invitation of LG Arts Center. *Carnations* was the theater's

opening performance in 2000 and *Rough Cut*, the 13th work of "Country/City Series" by Pina Bausch, which LG Arts Center commissioned is about Korea.

More to this, many Korean theaters are developing interests in many contemporary choreographers and inviting their works. Other than Sejong Center mentioned above, there are many local theaters which are doing it by themselves. Such choreographers as Maurice Bejart, Meredith Monk, Jerome Bel, Jean-Christophe Maillot and many more were invited and the number is increasing.

Co-production and exchange of programs between theaters are also very active. 'Dance Exchange Program', which is co-planned by 3 theaters in Korea, Japan and Canada, is on the way now. Contemporary dance performances from the 3 countries will be performed in the theaters in Seoul, Tokyo and Montreal. The 3 theaters will be LIG Arts Hall in Korea, Aoyama Theater in Tokyo and the Tagent Theatre in Montreal.



**\*Photo 8) Photo related to the co-production in LIG Arts Hall**

There are also exchanges for a choreographer's individual goals. There are many forms of this: mutual invitation tours, co-production, exchange of dancers, workshops and working at a foreign company as a dancer. For example, a Korean conceptual artist Sasa featured Jerome Bel's *The Show Must Go On*, the works of Ahn Eun-mi Dance Company have been invited by Pina Bausch & Tanztheatre Wuppertal. Also there are co-productions of Jean-Claude Gallotta and Hee-jin Kim, Micha Purucker and LDP Dance Company, Yoon-jin Kim and Dean Moss (which will take place this year), and with Romeo Castellucci invited by Namjun Paik Art Center, as well as mutual invitation between Mae-ja Kim (Artistic director of Changmu Dance Company) and Carolyn Carlson and numerous workshops with foreign choreographers.

As for going abroad, Seung-yeop Hong (Dance Thatre ON) and Mae-ja Kim (Changmu Dance Company) were invited to Biennale de la Danse de Lyon in 2002 and many Korean contemporary choreographers had a chance to be introduced to 'Dance Meeting Korea' which took place in Frankfurt Mousonturm in 2005. Moreover, many choreographers are actively participating in Avignon Festival, Edinburgh Fringe Festival, etc., with the hope of working in Europe.



**\*Photo 9) Dancers in the foreign dance companies**

These days, more and more Koreans work in Europe; Nam-jin Kim is a former dancer for Sidi Larbi Cherkaoui (Les Ballets C. de la B.) and Hyo-seung Yeh currently works for Alain Platel's company, Sung-im Huh worked with Jan Fabre. Also In-jung Jun has been working in Germany. She is here with us today, so I will not add more about her.

As mentioned above, Korea is very active and motivated in working and interacting internationally. A lot of people who are involved in many international dance organizations, programmers of theaters and festivals, dancers and choreographers want to carry out more profound exchanges with European dancers and choreographers. More importantly, this tendency is very much widespread now and the government and administrators as well are showing bigger interest and will.

### <International Residency Program>

International residency programs in dance have gained increasing attention in Korea recently. This is because residency programs are viewed as a promising possibility into new exchanges different from performances, workshops or co-production.



**\*Photo10) On Pina Bausch's visit to Korea**

A good example is the influence of *Rough Cut* by Pina Bausch. The piece, which was born out of the observation and experiences in Korea by Pina Bausch and her dancers, was regarded to be very meaningful. Moreover, the residency programs could give the possibility of a new exchange, sharing quite different things from those in short performances. More than watching the performance which is the result, residency programs are about being together from the creation process and discussing, sharing their experiences; they are better ways for more profound exchanges.



**\*Photo11) 'Ttang-tta-mok-gi' Project**

So there was an international choreographer's residence program 'Ttang-tta-mok-gi Project' in Korea, hosted by Gyeonggi Cultural Foundation. The artistic director was In-jung Jun who is here with us today, so she might be able to give you more information if you have more detailed questions on that. In this project, the participants had a chance to experience Korean traditional culture and arts together and prepared for the showcases by actively exchanging their opinions. It was also a good opportunity to look more into one another's choreographic process. Now Korea is showing more and more interests in residence programs and they are supported in a great deal by artists and administrators, viewed as the most active tool toward artistic exchanges. In addition, it is expected that residency programs, which are starting to establish themselves in Korea, can be more extended not only in terms of their numbers but also in terms of the structures and contents. The future seems all the more promising because of the strong interests and will of Korean artists.

These residence programs are also regarded as an effective means for mutual interactions and understanding between European and Asian culture and the search for the new methods and more creative language of dance.



The contemporary dance scene in Korea is not closed. The artists are always open-minded, they always try to be. They have big curiosity, they welcome adventures and friends from the outside. They are hoping to be together with those friends who are connected to them through the realm of dance; because for them, the people who dance, the linguistic, national and ethnic differences never matter. Thank you.

---

1) Looking more into this, there are national funds from the Ministry of Culture, Sports and Tourism and some other funds for the individual projects from other ministries like the Ministry of Foreign Affairs; other than these, Seoul Foundation for Arts and Cultural , Gyeonggi Cultural Foundation, Korea Foundation, Korea Arts Management Service, Goyang Cultural Foundation, Incheon Cultural Foundation, Seongnam Cultural Foundation, CJ Cultural Foundation and Daum Foundation are administrating direct funds for dance-related projects. Recently funds from the local municipalities for arts and culture are also increasing nationwide in 2008.

**※ Sung Hye PARK**

**(Editor, Performing Arts Network PAN, Dance Critic)**

Studied Ballet at the University of Fresno and David Haword Ballet School in NY. Worked at Performing Arts Network PAN from 1995 until now and also worked in various positions including journalist, editor, part-time instructor and programmer. [gissell@naver.com](mailto:gissell@naver.com)

## 4. Moderator & Panelists

### ● Moderator

#### **Aei-kyung Song**

**(Secretary-General, SIDance: Seoul International Dance Festival)**

SONG Aei-kyung studied mass communication (BA from Sogang University, Korea) and theatre (MA from State University of New York in Albany, USA). Since 1984, she has worked with various positions including journalist, editor, part-time instructor, programmer and festival organizer, at Korean Theatre Journal, National Theatre of Korea, Korea Broadcasting System, Playbill Korea, Seoul International Dance Festival (SIDance), and Seoul Performing Arts Festival for Young Audiences. Currently, she is Secretary-General of Seoul International Dance Festival, vice president of South Korean Section of CID, vice president of ASSITEJ Korea, editorial director of Playbill Korea and part-time instructor of Sogang University."

Present Positions:

- Secretary-General, Seoul International Dance Festival (SIDance) since Oct. 1997
- Vice President, ASSITEJ Korea since Apr. 2003
- Editorial Director, Playbill Korea since Jun. 2003
- Jury, Seoul Children's Theatre Awards since Sept. 2004 (Chairperson, since 2007)
- Part-time Instructor, School of Communication, Sogang University since Sept. 2005
- Member of Festival Committee, AssiFe (ASSITEJ Korea Festival) since Jun. 2008
- Vice President, South Korean Section of CID since Jun. 2008

Currently, she is involved in consulting and programming activities for performing arts and frequently contributes articles and reviews on theatre, dance and television.

[aeikyung@yahoo.co.kr](mailto:aeikyung@yahoo.co.kr)

## ● Panelist

### **In-Jung JUN**

**(Choreographer and dancer, Blue Elephant Company)**

The choreographer and dancer In-Jung Jun has received awards for her work from the German states of North-Rhine Westphalia(2005), the city of Dusseldorf(2006) and the Prime Minister of the Republic of Korea(2007). With the Duesseldorf-based Tanzhaus theatre acting a co-producer, her Blue Elephant Company has produced full-evening group pieces such as *Golden Helmet and Gift* and recently *Soloparty*. Her work has been shown in Germany and Korea, as well as in various European countries. In 2007, she was art director of *Tang-tta-mok-gi*, a German-Korean choreography laboratory and exchange program hel in Seoul.

In-Jung Jun studied ballet, traditional and contemporary dance at Seongkyunkwan University in Seoul, her hometown, where she also presented her first choreographies of her own. From early on, she collaborated with artists from different fields, such as sculpture, installation art, video and music. After working with French choreographer Jean-Claude Gallotta as a member of SPAC theatre in Japan, In-Jung moved to Germany in 2000, where she founded Blue Elephant Company. [boulanger@gmx.de](mailto:boulanger@gmx.de)

### **Bertram Müller**

**(Artistic and managing Director Tanzhaus nrw / Düsseldorf)**

Founder and director of the Tanz und Theater Werkstatt (1978) and the tanzhaus nrw (1998), (co-)founder of the European Dance Development Center (EDDC) Arnheim/Düsseldorf. Consultant activities a.o. for the Dance and Theater Commission of the City of Düsseldorf, the State Government of NRW, the EU-Commission (Kaleidoskop, as well as Arts Education and Training Initiative) and Chairperson of the IDC Arts Commission (International Delphic Council).

## 5. Note on Sources

### - List of Arts Fund-body Venue and Festivals

Name of the Organization	Web-address
Arts Council Korea	www.arko.or.kr
CJ Culture Foundation	www.cjculturefoundation.org
Daum Foundation	www.daumfoundation.org
Goyang Cultural Foundation	www.artgy.or.kr
Gyeonggi Cultural Foundation	www.ggcf.or.kr
Incheon Foundation for Arts and Culture	www.ifac.or.kr
Korea Arts Management Service	www.gokams.or.kr
Korea Foundation	www.kf.or.kr
Ministry of Culture, Sports and Tourism	www.mcst.go.kr
Seoul Foundation for Arts and Culture	www.sfac.or.kr
Sungnam Cultural Foundation	www.sncf.or.kr

### - List of the Venue

Name of the Venue	Web-address
Korea National Theatre of Korea	www.ntok.go.kr
LG Arts Center	www.lgart.com
LIG Arts Halls	www.ligarhall.com
Namjun Paik Art Center	www.njpartcenter.kr
Sejong Center for Performing Arts	www.sejongpac.or.kr
Seoul Arts Center	www.sac.or.kr
The National Center for Korean Traditional Performing Arts	www.ntok.go.kr

- **List of the Festivals**

<b>Name of the Festival</b>	<b>Web-address</b>	<b>Chief Programmer/Contact info</b>
Chuncheon International Mime Festival	www.mimefestival.com	Gingyu Yoo(chairman) +82 (0)33 242 0585 / (0)11 371 9014 lovemime@hanmail.net
Chuncheon International Theatre Festival	www.citf.or.kr	Wonlim Kim(artistic director) +82 (0)33 241 4345 / (0)19 204 6130 D17ksk4160@yahoo.co.kr
Gwacheon Hanmadang Festival	www.gcfest.or.kr	Sootaek Lim(artistic director) +82 (0)2-504-0743 / (0)11 306 8834 sutaeksi@hanmail.net
Jeonju Sori festival	www.sorifestival.com	Sooksun Ahn(executive director) +82 (0)63 232 8392 / (0)11 657 7173 ttal7173@hanmail.net
Keochang International Festival of Theatre	www.kift.or.kr	Jongil Lee(chairman) +82 (0)55 943 4552 / (0)11 9521 4738 kift-1989@hanmail.net
Modafe (International Modern Dance Festival)	www.modafe.org	Sun Suk HAHN(president) +82 (0)2 765 5352 / (0)11 237 3690 modafekorea@hanmail.net
Puppet Festival Chuncheon	www.cocobau.com	Jun Taek Kang(artistic director) +82 (0)33 242 8450 cocobau89@hanmail.net
Seoul Fringe Festival	www.seoulfringe.net	Sungwha OH, Soonwha Choi (chairperson) +82 (0)2 325 8150 / (0)11-202 6908 seoulfringe@hanmail.net
Seoul International Dance Festival	www.sidance.org	Jongho LEE(artistic director) +82 (0)2 3216 1185 / (0)17 3635 5200 yesno@yna.co.kr
Seoul Performing Arts Festival	www.spaf21.com	Chulee Kim (artistic director) +82 (0)2 3673 2561 / (0)11 9880 3800 bipa-clk@hanmail.net
Spring Wave Festival	http://springwave.org	Kim Seong Hee, Kim Sung Won(Director) +82 (0)2 725 1164 info@springwave.org
Suwon Hwaseong Fortress International Theatre Festival	http://theatre.shcf.or.kr/	Seounghoon Chae (executive director) +82 (0)31 238 6496 / (0)11 319 6928 cielpark@empal.com
Uijeongbu Music Theater Festival	www.umtf.or.kr	Sungyeop Lee(artistic director) +82 (0)31 828 5892 / (0)109885 5280 lsy@knua.ac.kr

\*list by abc order

# Credit

## 2008 international tanzmesse nrw Conference Exchange Practice and Ideas: Korean and European Performing Arts

**Presented by**\_Ministry of Culture, Sports and Tourism

**Organized by**\_Korea Arts Management Service

**In association with**\_international tanzmesse nrw & Korean Cultural Center, Deutschland

**Speakers** \_ Sung-Yeop LEE [lsy@knu.ac.kr](mailto:lsy@knu.ac.kr)

Sung-Hye PARK [gissell@naver.com](mailto:gissell@naver.com)

**Moderator** \_ Aei-Kyung SONG [aeikyung@yahoo.co.kr](mailto:aeikyung@yahoo.co.kr)

**Panelists** \_ In-Jung JUN [boulanger@gmx.de](mailto:boulanger@gmx.de)

Bertram Muller

**Session Coordination**\_Korea Arts Management Service(KAMS)

\_ Yeon WOO (KAMS, Director of International Exchange Dept) [wyeon@gokams.or.kr](mailto:wyeon@gokams.or.kr)

\_ Nate SONG(KAMS, Project Executive of International Exchange Dept) [bes271@gokams.or.kr](mailto:bes271@gokams.or.kr)

\_ Yoojung KIM(KAMS, Project Executive of International Exchange Dept) [yoojung@gokams.or.kr](mailto:yoojung@gokams.or.kr)