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Media Contact: Sunhee You, +82-44-203-2040, sunheeyou@korea.kr

K-musical Now Leading the K-culture

- June 30 K-musical Vision Presentation “K-musical: How Far Have We Come?”

- Implementation of phased overseas expansion support, musical talent cultivation, a groundwork for active creation, improvement of Korea Performing Arts Box Office Information System, killer content development, and more

- Musical Stars YANG Joon Mo of “Hero” and KIM Hieora of “Marie Curie” participated

In the post-COVID-19 world, K-musicals, as the vanguard of the domestic performing arts market, are leading to extend the influence of K-culture beyond Asia to the established musical markets of the United States and Europe, the home of musicals.

To support this initiative, the Ministry of Culture, Sports and Tourism (MCST) hosted the “K-musical Vision Presentation” on June 30, revealing policy initiatives supporting K-musicals and discussing overseas expansion efforts.

Minister PARK Bo Gyoon stated, “As the backbone of a culturally charming country, musicals play a crucial role, occupying more than 76% of the domestic performing arts market. Our capacity to produce musicals and the skills of our actors are substantial enough now that musicals such as “Marie Curie” are being shown overseas. In the musical industry, works that capture both artistic quality and popularity akin to the film “Parasite” are emerging. The public and private sectors must join forces to ensure K-musicals’ success beyond Asia in the United States and European markets.”

Laying Groundwork for K-musical Growth with Overseas Expansion and Creation

Proactive support from related organizations, such as the Seoul Performing Arts Company and the National Jeongdong Theater of Korea

Korean musicals have shown consistently remarkable growth over the past 20 years, with the 2022 Korea Performing Arts Box Office Information System (KOPIS) reporting that ticket sales surpassed KRW 400 billion last year¹ for the first time, driving growth in the domestic performance market. In particular, local musicals like “Marie Curie” by LIVE Corporation and “Beethoven” by EMK Musical Company have been knocking on overseas markets since 2000, and the reputation of K-musicals is rising, with a number of these productions now being exported.

The event unveiled the vision for K-musicals: “K-musical Leading K-culture Beyond Asia onto the World Stage,” based on the combined efforts of the musical community and collaborative initiatives of related organizations and public institutions.

The MCST will introduce Korean works through the “K-musical International Market,” expanding overseas showcase opportunities through roadshows in Asia and English-speaking regions. The final stage involves supporting localization and co-production with local markets, providing follow-up support to ensure successful distribution in overseas markets. Efforts also include cultivating prospective musical talent and global producers, continually supporting the ARKO Selection (Arts Council Korea), establishing a cooperative ecosystem for art creation, production, and distribution (Korea Arts Management Service) to foster the production of musicals, and improving KOPIS for strengthened trust in performance market information and create an environment for expanding performance investment.

In addition, with the Seoul Performing Arts Company exporting “The Origin of Evil by Darwin Young” to the Japanese market, and the National Jeongdong Theater of Korea winning the grand prize at the “Korean Musical Awards” earlier this year with the musical “Showman,” MCST-affiliated organizations plan to actively support the production of outstanding K-musical content in partnership with domestic private musical production companies.

Insights and Experiences from Musical Producers and Actors on Overseas Expansion

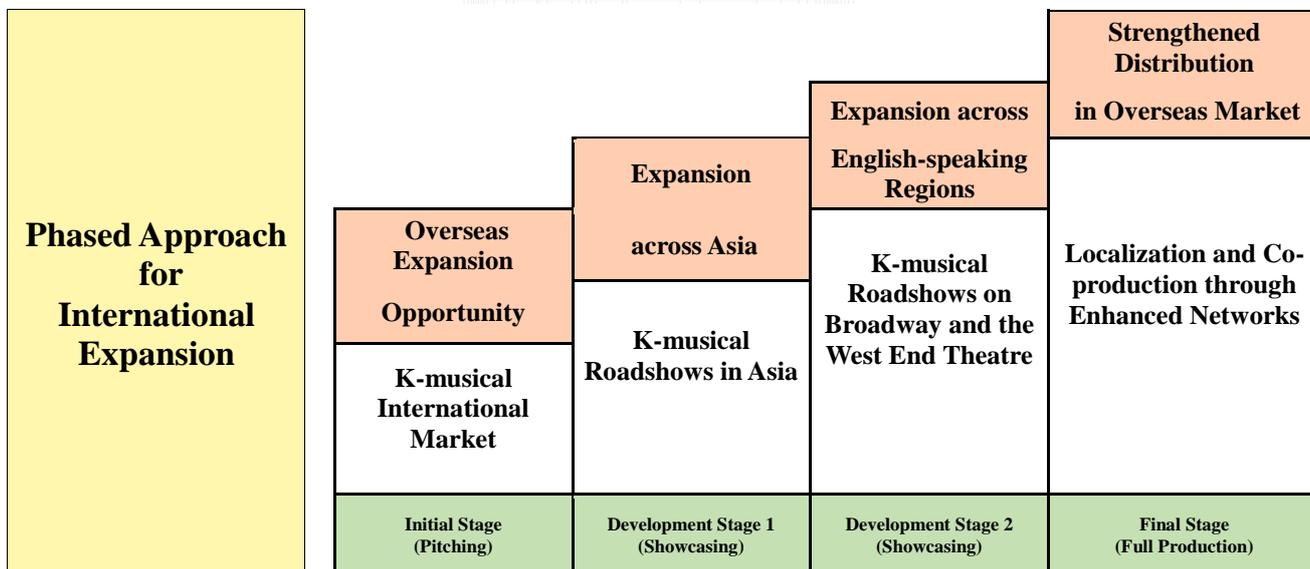
The vision presentation also gathered firsthand insights from musical producers and actors. SHIN Chun Soo, general director of the “K-musical Market,” representatives from NEO Ltd. LEE Hyun

¹ KRW 425.3 billion in musical genre ticket sales in 2022, 76.1% of the total performance market

Jae and LIVE Corporation Kang Byung-won shared cases of K-musical overseas expansion. YANG Joon Mo of the domestic musical “Hero,” which attracted over a million cumulative audience, and KIM Hieora, who starred in “Marie Curie” at the Warsaw Music Gardens Festival in Poland, also shared their experiences and feelings as musical actors.

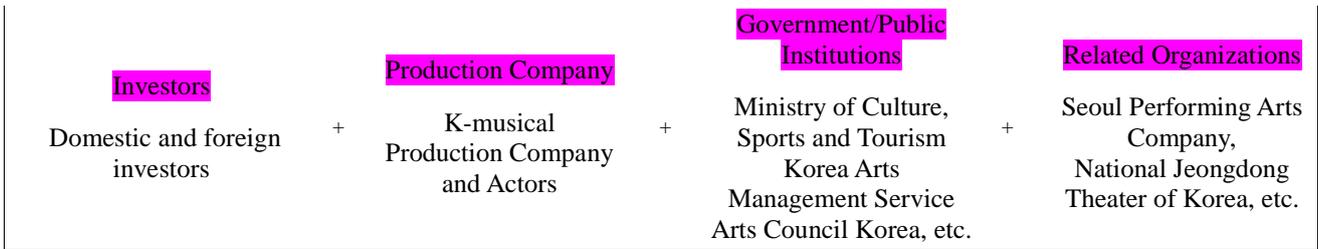
Vision

K-musical Leading K-culture Beyond Asia onto the World Stage



Foundation for Overseas Expansion	Cultivation of Musical Talent	<ul style="list-style-type: none"> • Nurturing Prospective Producers • Creative Musical Academy • DIMF Musical Academy 	<ul style="list-style-type: none"> • Fostering Professional Global Producers
	Production and Distribution	<ul style="list-style-type: none"> • Continued Support for ARKO Selection • Construction of a Cooperative Ecosystem for Creation and Distribution of Performance Art 	
	Provide Information	<ul style="list-style-type: none"> • Enhancement of Korea Performing Arts Box Office Information System (KOPIS) • Overseas Musical Trend Identification and Market Analysis 	
	Related Organizations	<ul style="list-style-type: none"> • Production of Killer Content; Seoul Performing Arts Company, National Jeongdong Theater of Korea, etc. • Operation of “K-musical Committee” for Sustainable Development 	

Private–Public Cooperative Governance (Go Together)



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