“A Study on Building a Positive Relationship between Festivals and Participating Artists in the UK: The Case of Korean Cultural Centre”

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Online publication date: 15 Aug 2014

To cite this Article Chris Seonjeong Ryu (2014) ‘A Study on Building a Positive Relationship between Festivals and Participating Artists in the UK: The Case of Korean Cultural Centre’, Journal of Marketing Thought, 1(2): 17-34

To link to this Article: 10.15577/jmt.2014.01.02.17

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A Study on Building a Positive Relationship between Festivals and Participating Artists in the UK: The Case of Korean Cultural Centre

What is a successful festival? The researcher assumed that good quality programmes ensure the success of festivals, and therefore to make better programmes in international festivals, these should build a positive relationship with their participating artists. This raised the question: ‘To build a positive relationship between festivals and artists, how cultural agencies work and are the agencies necessary?’ In order to validate the research idea, the researcher aimed to examine the cultural agencies for the relationship analysis of festivals, participating artists and cultural agencies. The Korean Cultural Centres were used as a case and a case study with quantitative research is taken as the research method. Over 10 interviews are conducted with festival specialists and Korean Cultural Centre staffs, more than 40 surveys were collected from Korean performing artists. These quantitative data were analysed using the SPSS programme. Finally, the results were sufficient to make various findings and recommendations and to confirm that these cultural agencies are vital in ensuring the success of festivals.

Keywords: Relationship development, Performing Arts Festivals, Participating artists, Cultural agencies, Korean Cultural Centre, Communication, Networking, Cooperation, Partnerships, Cultural Diplomacy, Cultural exchanges
fulfil the role expected of it? We will analyse literature and collect information from the case study, investigating how festivals and artists try to build a positive relationship for the successful festivals and how culture agency develops relationship with festivals and artists in the UK.

**Theoretical Background and Hypotheses**

Festivals have become a major growth market across different continents; and a major component of this market is cultural festivals that span different or multiple artistic disciplines, celebrate local customs and history, or mark special occasions and events. Although there is no verifiable source that lists all such festivals that take place worldwide, a considered estimate is that there are more than 10,000 cultural festivals, of which half can demonstrate some degree of international recognition (Consulting 2006).

Nowadays, festivals are central to our culture as perhaps never before. Increases in leisure time and discretionary spending have led to a proliferation of public events, entertainment and festivals. Governments now support and promote festivals as part of their strategies for economic development, nation building and destination marketing. Since the late 1960s, a steady increase in the number of newly created festivals in all continents has been noted (Arnold 2000). The explanation for the recent proliferation of festivals is complex, but in part relates to a response from communities seeking to re-assert their identities in the face of a feeling of cultural dislocation brought about by rapid structural change, social mobility and globalisation processes (Picard et al. 2006).

In this environment, scholars have paid some attention to festivals in an attempt to measure how successful they are. A consumption experience, such as attendance at a festival, can be seen as a cognitive response to the external stimuli provided. Most research has focused on the economical and financial impacts, and some of them assert that successful festivals can be sustained over time through an alchemy that combines enlightened vision, a strong creative process, effective leadership, astute marketing, and ‘risk-taking’ impulses.

Jackson (2006) says that event management and planning cannot succeed without taking into account the needs of stakeholders and the needs of customers. In order to ensure a good programme, festivals cannot ignore the relationship with participating artists. A good quality programme is one of main factors in any festival’s success.

Before looking into the relationships between festivals and participating artists, a clear understanding of the concept of festivals’ stakeholder relationship is needed. Reid and Arcodia (Reid et al. 2002) presented an event stakeholder model including primary and secondary stakeholders. The primary stakeholders are: employees, volunteers, sponsors, suppliers, spectators, attendees, and participants, whereas the secondary stakeholders consist of the government, host community (community groups, residents), emergency services (fire, police, and ambulance), general business (profits and nonprofits), media (print, radio, broadcast, televised, internet), and tourism organizations.

In order to sustain festivals, the stakeholder management strategies are very important issues. According to the result of a study by Getz, Andersson and Larson (Getz et al. 2008), the audience is the most important stakeholder, followed by the local municipality, police and other services, artists other than international, and venues. To make successful festivals, satisfying the needs of a positive stakeholder is an essential condition.

As shown in FIGURE 1, the conceptual framework was
based on the replication of the relationships between festivals and their participating artists; therefore, this study focuses on more specific relationships between performing arts festivals and international artists. The needs of relationship development between them could be clarified by cultural agencies’ efforts. Through the Korean Cultural Centre’s case study, the needs are observed and this will help to define the correlation among the three elements; performing arts festivals, Korean artists and the Korean Cultural Centre.

1) Festival Studies
Festival Studies
As the range of cultural festivals and major cultural events has grown over the years, their impacts have increasingly come under the scrutiny of funders, policy-makers and planners. Various evaluations and more in-depth studies have found that large scale events have a variety of potential impacts, including economic, social, cultural, political, physical and environmental ones.

Studies of the impacts of major cultural festivals mostly take the form of event evaluations carried out for organisers or funding bodies, which seem to function primarily as evidence of the positive economic value of the events (Langen 2009). Getz (1997), Ritchie (1984) and Hall (1992) were focusing on events tourism and sporting events. To study the relationship between festivals and artists, the researcher will look into the literatures about festivals study which focus on successful festivals, festival’s stakeholders and relationships.

In the economic impacts studies, some scholars have focussed on the word success. Early stage of success studies was not measuring ‘success’ or evaluating ‘success of festival’. Chacko et al. (1993) have claimed that a festival must be evaluated by its success in fostering community development. In addition, Waterman (1998) says that successful festivals create a powerful sense of place, which is local, as the festival takes place in a locality or region, but which often makes an appeal to a global culture in order to attract both participants and audiences. Actually, they mention success; however, the studies do not cover how to be a successful festival or the meaning of success in the festival environment.

Meanwhile, Getz (2002) had addressed the question of why festivals fail. He concluded that festival and event managers need to understand resource dependency theory as it affects their organisations. A clear implication of resource dependency theory is that managers must become skilled at managing the relationships that can generate support and resources. Failures might arise from a poor “fit” with the environment, as in the case where a festival is not able to attract interest and support from its host community because of cultural differences, a lack of key contacts, or internal management deficiencies.

The other question which arose was ‘what makes a good festival?’ Morgan (2008) classified the issues debated on the message board in order to explore how festival-goers evaluated the success of a festival. For event planning and research into consumer experiences, he used an event experience prism model, which attempts to draw together the elements of festivals from both the management and the customer viewpoints. The model was developed from the literature to bring together the main external and internal elements of the festival experience: “Design and Programming”, “Physical Organisation”, “Social Interaction”, “Personal Benefits”, “Symbolic Meanings”, and “Cultural Communication”. Rather than suggest specific idea of success, these pieces of research analysed several elements of festival management skill and recommended general points of view.

Most recently, Getz and Andersson (2008) have written ‘Sustainable Festivals: on becoming an institution’. This article includes some data from research on stakeholder-related issues and stakeholder management strategies employed by live-music festivals in Sweden. Major themes in this line of research include classification of stakeholders according to their relationships with festivals, assessment of the implications of power and dependency on festival viability, and identification of management strategies and practices related to various stakeholders. They comment that all festival managers would certainly like to know the ‘secrets’ of success as revealed by managers of longstanding festival institutions, but an even more important question is that of transferability.

Overall, this article offers new ways of looking at festivals and other ‘permanent’ events, first as institutions that solve important societal problems or meet vital goals, including tourism, and secondly as organisations embedded in a network of stakeholders in which dependency is traded off against continued support. From this latest study, it could be argued that the stakeholder relationship is a very important factor in the success and sustaining of festivals.

Festival Stakeholder
A wide sense, which includes groups who are friendly or hostile (trade associations, competitors, unions, employees, customer segments) who can affect the achievement of objectives or be affected by them… and a narrow sense, which aims to identify specific individuals or groups on which the organisation is dependent upon for its survival (employees, certain suppliers, key government agencies, Health and Safety Executive and financial institutions). (De Wit et al. 2004)

There are different definitions of stakeholder, but they broadly cover all kinds of organisations and come from the business relationship marketing sector. This section examines some studies about festival stakeholders in order to raise awareness of the context and progression of stakeholders in the special events area.

Early in 1980s, stakeholder studies defined the needs of stakeholder revision for communicating in an organisation. Johannisson (1986) states that an entrepreneur can communicate their vision, attract partners, and gain legitimacy through their personal network. Insisting on the value of the personal network, he introduced the important relationship development within their organisation’s stakeholders. In the 1990s, some scholars tried to introduce
the idea of stakeholder management and its theory to the events and festivals industry. Savage (1991) stated that the perceptions of the stakeholders’ had the ability to threaten the organisation, support or collaborate with it, thus they initiated the strategic stakeholder management.

Furthermore, Clarkson (1995) argued that success and survival depends on an organisation’s ability to provide wealth, value, or satisfaction for all its primary stakeholders. As progress studies, Thompson (2001) says that one element of success is for an organisation to meet the needs and expectations of its stakeholders. Therefore an event manager needs an understanding of what those needs are and a mixture of common sense and competency in order to satisfy these needs. Also, Wright (2001) believes that knowing who the stakeholders are and how their concerns might affect the operation of an organisation, is becoming more and more critical. He defines a stakeholder as anyone who has an interest in what an organisation does. Researchers begin emphasizing that organisations should pay attention stakeholder management for their success and sustainability.

On the other hand, Stakeholder theorists have also considered the evolutionary perspective. Stakeholder theory stresses the interactions of power, legitimacy, and urgency in creating overall salience. Power is “The ability of a party that it has or can gain access to impose its will in the relationship.” Legitimacy is “A generalized perception or assumption that the actions of an entity are desirable, proper, or appropriate within some socially constructed system of norms, values, beliefs, and definitions”. Urgency is “the degree to which stakeholder claims call for immediate attention”. Overall stakeholder “salience”, according to these authors, it is a function of possessing these three stakeholder attributes, or in practice is “the degree to which managers give priority to competing stakeholder claims” (Mitchell et al. 1997).

Regarding the theoretical approaches, researchers took more practical studies to examine the work of stakeholders in several phases. Larson (2002) and Larson and Wikstrom (2001) developed a metaphor for the network of stakeholders involved in producing and marketing events. The “political market square” represents a shift away from the notion that festival organisations stand alone, and sees them as players within a political environment in which goals and resources for the event are negotiated by multiple parties. This conceptualization builds on the traditional systems’ view of the event organisation by rejecting the notion of the organisation as an independent actor that can produce events, and by depicting it as a dependent co-producer of a festival within a network of organisations and other stakeholder groups. Meanwhile Reid and Arcodia (2005) believe that implementing a framework to assess stakeholder satisfaction, and incorporating stakeholders throughout the planning process, will lead to increased community satisfaction and support, thereby helping to prevent failure.

Finally, Getz (2007) implement the stakeholder concept to the festival study. Festival Stakeholder roles: Concepts and case studies, it is exploratory research that uses multiple case studies of various types of festivals in Canada and Sweden to reveal how festival managers work with stakeholders and who they are. This article aims to explore, and increase understanding of the ways in which festival managers identify, evaluate, and manage vital stakeholder relationships in terms of achieving the necessary resources to survive.

The categories of external stakeholders were: a “facilitator” who provides resources and support; a “regulator” who is usually a government agency; a “co-producer” who comes from other organisations and people who participate in the event; “allies and collaborators” such as professional associations and tourism agencies; and those “impacted” —mainly the audience and the community.

A number of stakeholder management strategies were also identified in the comparative case studies, including: internalizing powerful regulators (e.g., getting local authority councillors onto the board of directors); getting suppliers to become sponsors (thereby making them partners); developing longer term sponsorships, and working closely with independent organisations who become co-producers.

The researchers found very little cooperation existed among festivals in Calgary, and they tended to compete for audiences and resources (Getz et al. 2007). According to this article, long-term development, co-producing and cooperation, are issues which raise further questions about developing relationships between stakeholders and festivals.

**Network of Stakeholders**

Stakeholder theory stresses the relationships between the organisation and its stakeholders, thus placing the festival organisation in the centre of the analysis. However, festival organisations are also affected by how the stakeholders interact with one another. Rowley (997) used network theory for explaining how important networking is, in festivals organisation in order to manage stakeholder. He said that ‘Network theory focuses not only on the relationships between the festival organisation and its stakeholders, but also on the relationships between the different stakeholders’. Thus, network theory contributes to understanding the multiple relationships between actors contributing to organising a festival. The network concept is also used in studies of relationships between individuals, rather than organisations.

In other festival networking research, Larson (2003) found that actors in a festival network are likely to have a diversity of group interests and asymmetrical power positions. The power structure is dynamic, positions may change over time, and hierarchies break down. However, in a festival network that has existed for many years, long-term relationships bring commitment. Lawler and Yoon (1996) argue that frequent exchanges between two actors in a network tend to make their relation valuable in its own right, because positive emotions are produced by successful exchanges.

These researchers asserted that strong networking between stakeholders is the one of the main keywords for the successful festival. This idea supports this study’s concept.
that a positive relationship development between two stakeholders; participating artists (co-producer) and cultural agency (regulator), is a valuable research topic for a successful festivals.

**Relationship Marketing**

In order to give some background of relationship development studies in festivals field, the relationship marketing is examined. According to traditional marketing based on transactional philosophy, marketing segmentation is a way to indicate the relationship with customers. However, marketing philosophy has been changing that relationship marketing is now replacing transactional marketing (Rentschler 2002).

Marketing is to link the organisation with its market (Colbert 2001). Colbert (2003) illustrated marketing, as a connection tool and communication medium, it creates a bridge from organisations to their customers, creates dialogues between the two par ties, and helps them exchange value to satisfy both of them. Through the notion of marketing, arts industrial researchers try to find and understand the relationship by developing methods. Gradually more relationship marketing studies have appeared which are relevant in the arts administration field.

“The relationship between an arts organisation and an audience member begins when the prospective audience member or patron is identified in a new segment to be targeted as part of the marketing mix strategy” (Rentschler et al. 2002). Little attention has been paid to building enduring relationships with existing audiences as a way of getting arts organisations’ long-term viability. This paper explores this theme through examining the implications of retaining existing audiences. The paper identifies the changing cultural environment which has led to the importance of marketing.

Moreover, Swanson and Davis (2006) stressed that relationship marketing emphasise that organisations should build and maintain a sustainable relationship with stakeholders based on communication, cooperation, commitment, respect, and trust. Also, Bussell and Forbes (2007) illustrate that there are many constituencies around an organisation and relationship marketing should consider more than simple customer relations, expanding into the field of marketing. Relationship marketing emphasises a long-term sustainable, and continuous relationship with constituencies, which implies that the healthier the relationship, the more sustainable the organisation. In addition, relationship marketing highlights people’s interactions through the idea of networking on which organisations can capitalize. However, while creating relationships is beneficial, only a well-maintained relationship can create value in networking.

From these supporting ideas, this study will explain how the festival and their stakeholders are developing a positive relationship, through the analysis of Korean Cultural Centre in the UK.

**2) Korean Cultural Studies**

**Korean Cultural Centre**

The Ministry of Culture, Sports and Tourism (MCST) and the Ministry of Foreign Affairs and Trade of the Republic of Korea have established fourteen Korean Cultural Centres all over the world since the late 1970s. To enhance friendship, amity and understanding between Korea and other countries through cultural and educational actives, the Korean Cultural Centres have tried to develop many projects and events.

By developing established cultural projects, it introduces new opportunities to expand Korean events programmes in the partner country. Also, the centre encourages cultural exchanges through building trust and international engagements. The Cultural Service sponsors and hosts many different types of activities, including art exhibitions, film screenings, traditional Korean music and dance events, sports events, theatre, library and lectures about Korean cultural inheritances such as Korean food and clothes(Korean Cultural Centre 2010).

In this research, to show how the Korean Cultural Centre is helping festivals and participating artists’ relationship development, the UK Korean Cultural Centre is selected as a research target. Moreover, NY and LA Korean Cultural Centres are also considered as major organisations for the promotion of performing arts. Because these places are very important in the performing arts market, Korean performing artists and companies’ producers contact these core centres in the United States and Commonwealth of Nations.

**Korean Cultural Policy**

The Ministry of Culture, Sports and Tourism (MCST) aims to develop and implement a wide range of policies to promote culture, arts, sports, tourism, religion and the media as well as government information, so as to provide cultural opportunities to the public. It also exists for the ‘Culture for Communication, Culture for Happiness, and Culture for the Enhancement of the Quality Life’.

Especially, to enhance culture standing abroad, it suggested four different goals of Korean cultural policy. First, solidify cultural identity and enhance civic responsibility; second, improve global competitiveness of national sports, and make best use of the G20 summit for cultural exchanges; and, last but not least, prepare for societal changes (MCST 2010). This last objective leads to the need of cultural diplomacy.

**Cultural Diplomacy**

Diplomacy is communication applied to the relations among nation-states. Traditional studies of diplomatic communication have focused on direct, government-to-government contacts, but scholarly attention has begun to turn to less direct forms of “public diplomacy,” in which the government of one nation seeks to employ the media and public opinion of a second to bring constituency or other political pressure on the second nation’s government to act in its favour (Manheim 1990). As one facet of international relations, the notion of cultural diplomacy is one of the ‘soft’ aspects of living together on the planet, rather than the ‘hard’ stuff of laws and treaties, multilateral organ-
isations and military capability.

Cultural diplomacy argues that today, more than ever before, culture has a vital role to play in international relations. This stems from the wider, connective and human values that culture has: culture is both the means by which we come to understand others, and an aspect of life with innate worth that we enjoy and seek out. Cultural exchange gives us the chance to appreciate points of commonality and where there are differences, to understand the motivations and humanity that underlie those (Bound et al. 2007).

Korean government has been boosting international cultural exchange through the Korean Centre’s presence around the globe, and also via the global networks of national cultural institutions and diaspora communities. Not only the Korean government, but also major organisations in the UK have emphasized the importance of cultural diplomacy. For example, the UK Trade and Investment (UKTI 2009) published a strategy for performing arts, including the formation of the Performing Arts International Development group, while Arts Council England (ACE 2009) pledged to “promote our artists internationally, encourage international exchange and co-production, and do all we can to ensure that audiences and artists in this country benefit from the best of the arts from outside the UK” (Bound 2007).

Methodology

Philosophical Approach
The main idea of this study is that ‘the Cultural Centre is helpful in building a more positive relationship between festivals and participating artists’. In order to support this idea, the researcher used two types of research methods. First of all, this research will use a case study as a strategy of inquiry, taking the case of the Korean Cultural Centre in UK to represent the Cultural Centres in general. Later, with the quantitative research method, the focal ideas of the case study are validated as reliable findings. This research is based on social constructivism because it uses a case study. According to Creswell (2009), social constructivists hold the view that individuals seek understanding of the world in which they live and work. However, practically the methodology of the research applies two different methods; the philosophical approach of this study is pragmatism.

Pragmatism is not committed to any one system of philosophy and reality. This applies to mixed methods of research in that inquirers draw liberally from both quantitative and qualitative assumptions when they engage in their research. Thus, for the mixed methods researcher, pragmatism opens the door to multiple methods, different ontology, and different assumptions, as well as different forms of data collection and analysis (Creswell 2009). Instead of focusing on methods, Pragmatic researchers emphasis the research problem and use all approaches available to understand the problem (Rossman et al. 1985). As a philosophical underpinning for mixed methods studies, Tashakkori and Teddlie (1998), Morgan (2007), and Patton (1990) convey its importance for focusing attention on the research problem in social science research and then using pluralistic approaches to derive knowledge about the problem.

Methodological Approach
This research set out to examine the work of the Korean Cultural Centre in UK, how it is helping relationship development between the festivals in the UK and participating artists from Korea. Therefore, as a qualitative method, a case study methodology was chosen as one of the research approaches appropriated for the systematic study of a phenomenon, or social unit (Merriam 1988). Case studies are a qualitative strategy approach, in which the researcher explores in-depth a program, event, activity, process, or one or more individuals, the cases are selected by time and activity, and researchers collect detailed information using a variety of data collection procedures over a sustained period of time.

The end goal is to improve the capability of relationship development of Cultural Centres. Hence case study is the right methodological approach because researcher can utilise case studies to generated improvements for the environments which are investigated under studies (Duke 2004). Moreover, case studies help researchers connect the micro level to macro level structure (Neuman 2006).

Case studies were the major strategy of inquiry for the question, which is focused on ‘relationship development’, whereas, the sub-quantitative research will be employed for research into participating artists’ attitudes. To sum these approaches, a mixed method research approach is a critical choice for the whole research. According to Creswell and Plano Clark (2007), mixed methods research is an approach to inquiry that combines or associates both qualitative and quantitative forms. It involves the use of qualitative and quantitative approaches, and the mixing of both approaches in a study. Thus, it is more than simply collecting and analyzing both kinds of data; it also involves the use of both approaches in tandem so that the overall strength of a study is greater than either qualitative or quantitative research (Creswell et al. 2007)

Mixed Method Research
Strategies of inquiry are types of qualitative, quantitative, and mixed methods designs that provide specific direction for procedures in a research design (Creswell 2009). To broaden understanding by incorporating both qualitative and quantitative research, many researchers employ a mixed methods design. Morse (1991), Tashakkori and Teddli (1998), and Creswell and Plano Clark (2007) have developed the mixed methods notation in the mixed method field. With four factors-timing, weight, mixing, and theorising, they suggested the procedures of a mixed methods study. It provides shorthand labels and symbols that convey important aspects of mixed methods research.

A sequential exploratory strategy is adopted in this research strategy. The sequential exploratory strategy in-
Involves a first phase of qualitative data collection and analysis, followed by a second phase of quantitative data analysis. Weight is generally placed on the first phase, and the data are mixed through being connected between the qualitative data analysis and the quantitative data collection. The purpose of this strategy is to use quantitative data and results to assist in the interpretation of qualitative findings (Creswell 2009).

The purpose of this two-phase, sequential mixed methods study is to verify the needs of Cultural agencies for developing a positive relationship between festivals and artists. The first phase will be a qualitative exploration of the work of the Korean Cultural Centres by interviewing managing staffs of Korean Cultural Centres’ performing arts and festival experts. Findings from this qualitative phase will then be used to examine the trends of Korean artists who need to build a strong relationship in the Korean Cultural Centre.

Furthermore, the rationale for combining both qualitative and quantitative data is to better understand a research problem by converging the detail of qualitative research and numeric trends from quantitative research. Deriving from the research aims, a qualitative case study and mixed method were selected as the best methods to investigate the relationships between festivals in the UK and participating artists from Korea, and the work of cultural agencies.

Data Gathering
Data gathering includes literature review, website-based information collection, document collection, semi-structured interviews, and closed-end survey. In order to construct a framework for discovering insights into the Korean cultural Centres, there are two different types of methods engaged for the most appropriate data collection.

Qualitative method. Interviews are an essential source for a case study since most case studies are about human affairs (Yin 1994). As a qualitative method, interviews mean that the researcher conducts face-to-face interviews with participants, or interviews participants by telephone and e-mail. These interviews involve unstructured and generally open-ended questions that are few in number and intended to elicit views and opinions from the participants. For determining the perspectives, perceptions and feelings of the informants, the researcher used the qualitative in-depth interviews are attached as Appendix B.

Target participants were major administrative staff members of Korean Cultural Centres and festivals organisations, who have experience in dealing with international relationship issues around the performing arts fields. These individuals’ professional titles were arts and culture director, performing arts manager, cultural relationship development manager, Festivals liaison promoter, and public relations coordinator. The primary method of choosing these participants was based on their positions and duties. These interviews were conducted in November and December 2009 and the collected data were analysed in January and February 2010. These participants were recruited by a recruitment letter.

Data analysis is the most difficult aspect of qualitative research in general and of doing case studies in particular (Yin 1994). Analysing data plays a very important role in the research process that transforms raw data into meaningful data. To identify themes, develop concepts and propositions, conduct other interviews and revise the propositions, the data analysis should be a continuous and iterative enterprise (Silverman 2000). Data analysis comprises three linked sub-processes: data reduction, data display and conclusion drawing/verification (Miles 1994).

After transcription of interviews, researchers understand and discover more through immersion in the data and this will help when deciding upon a coding system. A coding system is devised to identify and develop concepts and categories based upon research questions and theoretical frameworks (Arksey 1999). After the coding process, certain themes are revealed, and propositions were then developed which link issues together (Creswell 1998).

Quantitative method. Quantitative research was conducted to verify the reliability of the in-depth interviews in the qualitative approach. As the most efficient quantitative research method, a self-administered survey was taken to the related staff as well as the Korean artists who are preparing overseas art performances or have experienced these before. A quantitative approach was taken by the survey method to gather a quantitative or numeric description of trends, attitudes, or opinions of a population by studying a sample of that population.

The target group was Korean performing artists and company members who have experience of performing, or a desire to perform, their artworks in foreign countries’ arts festivals and theatres. These artists include all kinds of performing arts such as; musicals, plays, modern dance, traditional opera, martial-arts, b-boy teams and non-verbal performance. The survey was conducted on early April 2010, when the cultural exchanges business seminar from the Korean Arts Management Service (KAMS) was held. These survey participants were recruited by the researcher in person.

Quantitatively collected data by the survey was coded into a data set, which is processed by descriptive analysis. The SPSS program is used for data analysis. The results were used to figure out the participating artists’ characteristics and it was also expected to enhance the quality of research by the scientific analysis from the quantitative data.

Reliability and Validity
To increase both validity and reliability of case study approaches, three principles of the data collection from Yin’s theory (Yin 1994) were pursued: use multiple sources of evidence; creation of a case study database that organises documentation collected for case studies; and the maintenance a chain of evidence. Therefore, it was prepared from the literature search, and from investigating the case before beginning the data collection. Furthermore, in order to add more credibility of the case study, sub-quantitative research
with the issues from case study was implied. Collecting the data was performed in several ways, including interviews, survey, documents, existing literature and website based information.

**Analysis of Qualitative Research**

To understand how cultural agencies build better relationships between festivals and international artists, the Korean Cultural Centre in the UK was chosen as the case study site. There are three sections of collecting data for the case study; the first is referred to as ‘Festivals’, the second one is the cultural agency data from the Korean Cultural Centre staff and cultural organisation staff, and the last data was composed by the Korean performing artists or company members who have experience of or the desire to perform their artworks in foreign country’s arts festivals and theatres.

A total of ten interviews were conducted with four festivals’ specialists and two performing arts directors from the Edinburgh Fringe festival, and four staff from the Korean Cultural Centres and cultural organisations. Furthermore, in order to gather sufficient data from Korean artists, a survey in the form of a questionnaire was distributed. Forty of the seventy surveys were collected from Korean artists and artistic members and the thirty-six final samples were selected without dismissal due to five percent of bias.

**The importance of relationships development**

Over the past twenty years, a number of countries pay attention to the word, ‘Globalisation’ under the situations of different countries, different regions and cultural differences. Globalisation, world peace, cooperation: these words lead the issue how important subject is a building positive relationship in human society. Particularly, in the international stage of festivals or Events, the relationships development is the most important hot issue for holding a successful standard of events.

The special events and festivals specialist, Dr. Joe Goldblatt said that “According to social symbolic interaction theory, the importance of relationships developments between festivals and participants is extremely important. Festivals represent kaleidoscopic opportunities of thousands of individual social symbols such as community, kinship, reunion, escapism and the organizer of these planned events is instrument in orchestrating these interactions.” It has been shown that the relationship development how essential subject matter is.

As the environmental psychology of the event, when the festivals had a strong relationship with participants, it will affect the quality of festivals. Dr. Joe Goldblatt also mentioned, “the organiser of the planned event must design and deliver and environment where healthy outcomes may emerge.” He comments that the relationships development is extremely important item for a good quality of events.

Similarly, the Edinburgh festival Fringe Promoter Liaison officer, Dani Rae also said that the relationships development is the priority issue in the festivals management and the Assembly hall past-venue manager, in the Edinburgh festival Fringe, Louise MaNaught commented that the relationship between the participants and the festival organisers is vital on many levels, as well as a strong relationship with the venue management is essential if the participants is to have a positive experience of the festival. A healthy relationship between festival organisers and participants will inevitably lead to positive development of the programme.

Furthermore, many countries such as Australia, Singapore, Japan and Korea have created and offered the opportunity of relationship development to their artists through the international arts markets. Those arts markets were launched by the cultural referring government’ agencies. Moreover, the governments which have recognised that giving a chance to build the relationships with overseas participants is the most valuable investing method to boost their countries’ arts and cultural field. For example, the Australian government and Australian council have held the performing arts market which is the APAM (Australian Performing Arts Market), at the same time, the market has associated itself with the Adelaide festivals and the Adelaide Fringe hosted and supported by the Adelaide festivals centre.

From the different points of view, the Edinburgh festival Fringe participating artistic director Matthew Parker said the priority reason why they were participating in the Fringe festival is building networking with exposure of their show to a variety of producers and journalists. Artists also stress the importance of relationship development within festivals. Meanwhile, the Edinburgh performing arts festivals such as the Fringe have been the pioneer group which has initiated and revealed the importance of the relationship development between festivals and participants in the UK.

**The work of Korean Cultural Centres**

Between festivals and participating artists, cultural agencies help their relationship development. Through the case of the Korean Cultural Centre, the researcher explored their works of relationships-developing with Korean Cultural Centres’ staffs and their stakeholders. The Korean Cultural Centre is not only an artist supporting agency but also stands for cultural diplomacy with other countries. Therefore, the researcher has focused the relationship development between local festivals and Korean artists through the centre’s artistic directors and performing arts or festivals related staff through in-depth interviews. The relationship development categorized to four sections: Marketing, Networking, Communication & Information, and Funding; the in-depth interviews are subdivided into these sections.

All the interviewees commented that the Korean Cultural Centres are placed in foreign countries and they have limited budget for supporting performing artists and projects. Because of this restricted location and financial limitations, they could not go out to find artists to support. All support is asked for by Artists or other arts supporting agencies which are resident in Korea. The UK Korean Cul-
tural Centre’s artistic manager H.J Jeon said that “We would love to support all of the artists who asked for funding or administrative works but it was really difficult with their limited human and financial resources”. Thus, they mostly support artists indirectly who are recommended by Korean cultural departments or other cultural organisations.

Marketing. All interviewees replied that ‘marketing’ is the first step as a supporting tool. The artists who were supported by the centres, had mainly two different objectives in marketing subjects. One is the standard quality of advertising promotion tools with modified local languages, and the other is meeting target groups for the advertisements in local countries. H.J Jeon mentioned, “For introducing the Korean performing arts to the local producers or promoters, we often offer the artists DVDs or promotion packages. However, we found, it is not efficient way to expose to them. When producers and promoters take a parts in the real performances, it is produced more positive results such as contracts or invitations. Thus, we are supporting ‘Korean Showcase’ which can give lots of opportunities to the Korean performing artists.”

Furthermore, the Korean Cultural Centre in Los Angeles performing arts manager, Tommy Chung also responded that “To give more chances to the Korean artists, LA Korean Cultural Centre are offering the 150 capacities of stage and inviting local producers and stakeholders within audiences” For instance, one of the Korean dance teams which performed in the LA Korean Cultural Centre performing hall and one of audiences had got the good impression from the dance team and asked to the centre’s manager about the dance team. At the end, they are now touring all over the world with Shakira, the famous pop artist. Whereas many managers have tried to introduce their artists within purpose, they have been using the ‘matching tool’. H.J Jeon said “We are studying the characters and streams of festivals in the UK, and trying to match with proper performing artists or teams in order to increase the chances of inviting from the local festivals and to reduce loss of incompatible investments”. Consequently, the Korean Cultural Centres are working using marketing supports such as matching and showcases.

Networking. Matthew Parker mentioned, ‘networking’ as the most popular reason why artists participated in international festivals around the world. Thus, Korean Cultural Centres also emphasise the work of networking in order to offer the connections both to festivals’ stakeholders and Korean performing artists. The case of the UK Korean Cultural Centre is focusing the arts and cultural academic circles and organisations for the long-lasting networking within local arts sectors. H.J Jeon stressed the positive prospects of relationship development through precise networking which has sufficient understanding of the local markets and builds trustable credits with them. Furthermore, these networks should be maintained by continuous data delivery such as information on Korean artists and productions.

Other aspects of networking not only offer networkings opportunities but also it presents opportunities to co-productions and partnerships with local festivals organisations or theatres. NY Korean Cultural Services’ Jeong-Yeon Yang emphasized the importance of partnerships such as co-producing with local theatre programmes or exchanges of artistic ideas and people. She stressed, “The aim of networking is further advanced relationships which could produce a prolific cooperation in reality”. Thus the NY service centre has rearranged and offered the opportunity of performing in Metropolitan theatre programme to Korean modern dance teams.

Moreover, the LA Korean Cultural Centre has many resident local Korean arts team because Los Angeles has the largest Korean overseas community. The performing arts manager, Tammy Chung commented, “If the current actively working artists from Korea were assembled and associated with resident artists in LA, it will be marvellous collaboration for improving and developing the quality of Korean performing arts showcases in mid-west of States”. She highlighted a different phase of networking, which is a relationship development between artists and ‘networking. According to her suggestion, the inside networking is also the main concern in boosting the arts and cultural market and Korean performing arts in the states.

Communication and Information. Communication is the basic requirement of the entire relationships development process. In different languages, peoples, regions, there are many difficulties in being friends and partners without communicators. Nowadays, many young talented interpreters exist, however they could not cover all kinds of languages as well as all artists and companies’ supporting overseas’ performances. Therefore, communication support could also be a duty of resident Korean Cultural Centres.

The LA Korean Cultural Centre’s performing arts manager Tammy Chung said, “We are bridging to communicate with local producers and the third country’s arts and cultural organisations as well”. According to Dani Rae who was the Edinburgh festival Fringe promoter liaison manager, Korean Cultural Centres are definitely helping the Korean artists by encouraging participants. Specifically, they are providing dialogue transcripts and further information such as local area weather, temperatures, converting money, and visa regulations.

In another opinion on cultural councils and agencies’ relationship development works, Dr. Joe Goldblatt comments that they serve as intermediaries facilitating festival development through the artists well being. This may include help with obtaining visas as well as providing proper accommodation or hosting for the artists. For the smooth communication between festivals and Korean artists, the Korean Cultural Centres have provided various pieces of information; introducing Korean performing arts and Korean cultural contexts to festivals; sustaining local community guidance to participating Korean artists.

According to J.Y Yang, performing arts manager in the NY Korean Cultural Service, the established Korean Arts Management Service (KAMS) in Seoul, should invite...
and collect talented performing artists or teams in order to introduce them to New York artistic producers. However, KAMS has collected that information from the Performing Arts Market in Seoul (PAMS) and shared it with the Korean centres, which is really practical and efficient cooperation. More to the point, H.J Jeon stressed that Korean Cultural Centres have offered not only physical assistance, but also circuitous supports such as intellectual information about Korean arts and cultural contents.

**Funding.** In order to support Korean performing artists with financial means, the Korean Cultural Centre is not only organisation stand for a subsidy aid agency. Representative artists funding agencies in Korea are the Arts council Korea (ARKO) and the Korea Foundation, as well the Korea Arts Management Service (KAMS) grant funds to performing arts teams which are selected by competition at the Performing Arts Market in Seoul (PAMS). Most Korean Cultural Centres do not grant money to artists directly; however the LA Korean Cultural Centre has occasionally paid the fares of local resident performing arts teams which are employed to promote Korean culture by the centre. Tammy Chung states “If we had enough budgets for the business, we would love to grant proper amounts of money to the artists. But the current financial support to artists is just covering small expenditure such as table expenses”.

**The obstacles of Korean Cultural Centres**
The Korean Cultural Centres have several difficulties in developing a positive relationship between local festivals and the Korean performing artists. First of all, the centres are controlled by the Korean government as an engine of cultural diplomacy. Because of the political position of the centres, they should be fair to every candidate who wants to be supported by them. The keeping neutral problem appears when the centre choose the artists and products and gives them chance. H.J Jeon said “We really want to give opportunity to everyone who wishes to perform in the UK, but the cultural centre is operated within prepared business plan and limited budget. It is too difficult to reject applicants’ propose nicely”. When candidates are asked about subsidies from grant, the answer is always that there are ‘not enough’.

Consequently, money could be a second obstacle in the Korean Cultural Centres, not only the quantity of the budget but also the timing of execution. This barrier is also due to the centres’ character as a government office. The Korea government offices have a one year budgeting procedure which is done by submitting a business plan and accepting it before, allocating money. This annual budgeting process makes limitations on long-term support planned for a period of more than one year. J.H Yang insists that the Korean Cultural Centres should take a longer budgeting route in order to build a more progressive relationship with local festivals and theatre programmers. A long-term budgeting system is needed because most festivals and local theatres have been programming events two to three years before performing. Co-production and partnerships are the best way to participate in the New York performing arts market, but there is a restriction on supporting Korean performing artists who need long-term funds.

In addition, the officers of the Korean Cultural Centres are public service personnel so they are not professional supervisors in the performing arts field. If the workers fully understand the performing arts market between Korea and local country and are not rotating between different departments, the work of relationship development will be achieved more proficiently. H.J Jeon also comments on the difficulty of having more work to do but few staff to do it. On the other hand, Tammy Chung indicates some different obstacles to work such as the obscurity of networking and communication between the Korean Cultural Centres, and also with Korean supporting organisations which are spread and cross over, in addition as public relations marketing the no-awareness of Korean Cultural Centre’s existence.

**The roles of Korean Cultural Centre**
Most interviewees shared the opinion that the Korean Cultural Centres should take on the role as a hub which is intercommunicating between Korean performing artists and local festivals in cultural sector. H.J Jeon stressed that the centre should be seen as a representative trustable hub. In the UK, festivals and theatre’ producers and programmers can make proposals to Korean artists who are introduced by the Korean Cultural Centre. Tammy Chung also commented that the role of the centre was to build powerful connections in order to bridge the gap between the Korean artists and local resident artists as well as resident Korean performing arts teams.

In order to provide greater opportunities to Korean artists, the Korean Cultural Centres should align and create performing stages such as touring showcase networking theatres and performing arts workshops. Furthermore, Yeon Woo, Director of the international exchange department, in Korean Arts Management Service (KAMS), suggests a system of branch offices which would be representatives of the Korean cultural department and would facilitate links between the resident Korean Cultural Centres and be aligned with other Korean Cultural Centres overseas.

**SWOT analysis of Korean Cultural Centres**
Through the analysis of interviewees’ answers, the researcher investigated how the Korean Cultural Centre is working for relationships development, and the difficulties and responsibilities it has. To assess the Korean Cultural Centres’ external and internal environments, a Strength-Weakness-Opportunity-Threaten (SWOT) analysis provides a systematic way to understand both the internal and the external environment around them.

To consider the external environment it is useful to adopt the acronym PESTEL (Political, Economic, Social-Cultural, Technological, Environmental and Legal) as a means of systematically addressing major ideas within crossover SWOT analysis (Watt 1998).


## TABLE 1

**SWOT Analysis of Korean Cultural Centres**

<table>
<thead>
<tr>
<th>Strength</th>
<th>Weakness</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>People</strong></td>
<td>Current Korean Cultural Centres’ staffs are very passionate and responsive about their works.</td>
</tr>
<tr>
<td></td>
<td>There are lots of works to do within few number of workers and most staffs are public officers rather than specialized ones.</td>
</tr>
<tr>
<td><strong>Economic</strong></td>
<td>Korean Cultural government, MCST has driven financial plans in order to raise the Korean Cultural Centre on major cities around the world (2007, 9 centres → 2010, 14 centres)</td>
</tr>
<tr>
<td></td>
<td>Under the government financial system, the Korean Cultural Centre takes and follows an annual budgeting system which is generating a limitation in long-term project supports to the talented artists and companies.</td>
</tr>
<tr>
<td><strong>Social</strong></td>
<td>The Korean Cultural Centre creates and develops variety programs such as arts events, showcases and lecturers for artistic workshops. Flourishing actions are the major strength in the centre.</td>
</tr>
<tr>
<td></td>
<td>The Korean Cultural Centre has a character likely to be independent organisation because the centre should focus in local community and country which it is resident. Individually, isolated organisation needs to network with agencies in other countries</td>
</tr>
<tr>
<td><strong>Technological</strong></td>
<td>Well-made website is strong tool for promoting and informing works of the Korean Cultural Centre. Clearly distributed sections and online library system are representative of flourisher</td>
</tr>
<tr>
<td></td>
<td>The style of websites is not uniformity and there is no consistency in their structures.</td>
</tr>
<tr>
<td><strong>Environmental</strong></td>
<td>Integration Korean Cultural Centre; Korean information service, Korean tourism agency and Korean Embassy, those agencies are integrated their functions into ‘KOREA CENTRE’ by the strategic plan. It will produce convergence of Korean cultural diplomacy agencies in overseas.</td>
</tr>
<tr>
<td></td>
<td>The employees of the centre are rotating their stations under job rotation system by Korean government administration method.</td>
</tr>
<tr>
<td><strong>Local</strong></td>
<td>The locations of the Korean Cultural Centre are very easy to access and find in major cities. For example, UK Korean Centre is located in middle of London, Trafalgar square and NY centre is in 5 th Avenue near Broadway in New York city.</td>
</tr>
<tr>
<td></td>
<td>However, the Korean Cultural Centres are more concentrated in advertising Korea to foreign citizens rather than residence Korean. The centres need to lower the threshold for them.</td>
</tr>
</tbody>
</table>

### Opportunity

| Political | Government has strong interest with cultural exchange and international arts market as potential value-added business. Performing arts market in Seoul (PMAS) and international level of festivals are established and supported by activist governing |
| Economic | With boosting opportunities of funding by government and private sectors, a number of performing artistic companies and artists have participated in overseas festivals and performances. |
| Cultural | In global arts and cultural market, Asia, especially Korea is spotlighted as talented potential market. Not only traditional arts but also contemporary arts are remarkable. |
| Technological | Korea has been leading very strong IT markets. Korean Cultural Centres are adopted web-based communication systems for broader users from all over the world such as IT –Lounge and online catalogs and database system’ sites. |
| Environmental | Cultural diplomacy and exchanges are the general tendency of the world. Also Korean citizen has recognized the importance of keeping cultural heritages not only tangible but intangible traditions such as Korean traditional music and dance. |
| Legal | Korean government has established many laws for supporting artists and staffs who are difficult to get regular working position as general workers such as health insurance supporting and an income tax exemption. |

### Threaten

| Political | Because of two different head organisations; Ministry of Culture, sports and tourism and the Embassy of Korea, the centre could not concentrate the assistants of Korean artists without hesitation. Moreover, administrative cultural policy could not be decided and conducted. |
| Economic | The current economic crisis might affect the scale of funds and give limited budget. General lack of funding is caused the drawback of opportunities which is supporting artists. |
| Cultural | One of the missions of the Korean Cultural Centre is giving chances to explore the traditions of Korean culture and it is likely the Korean performing artists to distort their creativity in traditional heritages rather than new territories. |
| Technological | The Korean Cultural Centres have tried to develop networks with other international standard cultural organizations. In order to make harmonious cultural exchanges the networking should be more strong and sustainable in trust. |
| Legal | Acknowledgements of the Korean Cultural Centre are positioned in lower level in short periods organisations’ history, despite of five thousands of Korean history. |
| Environmental | There are no selecting rules or standard frames that are referred artists or productions’ funds. |
Analysis of Quantitative Research

**Korean participating artists’ trend**

Since 2006, the Performing Arts Management Service (PAMS) has been conducting statistical research and cultural exchanges with Korean performing artists who have performed overseas. According to this research, in 2006 over 300 groups which had the chance to perform overseas, but dance groups suddenly declined in numbers in later periods. In 2008, a total of 201 artistic groups carried out 413 performances around the world. The types of performance can be divided into five different genres: plays, dance, music, traditional arts and mixed genre. Meanwhile, the foremost type of cultural exchanges from Korea was traditional arts form which accounted for about 40%, (94 and 74 groups in total). After this, plays, dance, music and mixed genre are placed in order. Sorting by Continents which performing arts groups performed in which country, 39% (28countries, 96 groups performing 161 shows) of participants had visited Asia next, came Europe as the second most popular continent where Korean performing artists go. 31.7% (23 countries, 79 groups performing 131 shows) performed their shows in Europe. The third most-liked place was North America which accounted for 19.4% (7countries, 46 groups performing 80shows).

Excluding the Asian market which is located near Korea, a total of over 50% of performing groups have traded within the European and North American arts markets. This point is supporting relativity that the case study’s data collection from the UK and US Korean Cultural Centre and related fields, which has noteworthy meaning as major countries. Especially, the 27 performing arts teams in the EU arts

<table>
<thead>
<tr>
<th>Genre</th>
<th>2006</th>
<th>2007</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Plays</td>
<td>35</td>
<td>41</td>
<td>43</td>
</tr>
<tr>
<td>Dance</td>
<td>125</td>
<td>36</td>
<td>40</td>
</tr>
<tr>
<td>Music</td>
<td>69</td>
<td>40</td>
<td>35</td>
</tr>
<tr>
<td>Traditional arts</td>
<td>92</td>
<td>94</td>
<td>74</td>
</tr>
<tr>
<td>Mixed</td>
<td>14</td>
<td>14</td>
<td>9</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>335</td>
<td>225</td>
<td>201</td>
</tr>
</tbody>
</table>

*Source: KAMS Reports 2009*

<table>
<thead>
<tr>
<th>2008</th>
<th>teams</th>
<th>percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Asia</td>
<td>96</td>
<td>39.0%</td>
</tr>
<tr>
<td>EU</td>
<td>79</td>
<td>31.7%</td>
</tr>
<tr>
<td>North America</td>
<td>46</td>
<td>19.4%</td>
</tr>
<tr>
<td>South America</td>
<td>9</td>
<td>3.6%</td>
</tr>
<tr>
<td>Africa</td>
<td>8</td>
<td>3.9%</td>
</tr>
<tr>
<td>Oceania</td>
<td>8</td>
<td>2.4%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>246</td>
<td>100.0%</td>
</tr>
</tbody>
</table>

*Source: KAMS Reports 2009*
market have presented their works in the UK, and this is over 30%, making it a remarkable market for Korean performing artists. According to the ranking sorted by countries, in 1st place is the United States which has 59 groups, 2nd is China and 3rd is Japan. Outstanding in the Europe market, the United Kingdom was ranked 4th. Seventy questionnaires were distributed to the qualified participants, and forty interviews were conducted. Four interviews were excluded for lack of detail, so thirty-six samples were selected for the actual analysis. Statistically, a sample size over thirty is assumed to follow the normal distribution, to have a valid outcome. Data analysis was mainly done by descriptive analysis.

According to question 1, ‘Have you ever participated on overseas festivals or performances?’, 75 percents of total participants’ responses that they have ever participated in overseas festivals before and the other 25 percents of them also have an interesting to take part in overseas performing arts festivals. Hence, proper samples are collected by qualified respondents and this validate survey results will raise a reliability in this research.

**Popularity of Cultural Agency**
When the Korean performing artists had a plan to engage in overseas festivals or performances, they needed to find information and agencies to help them with advance procedures. A total of 55% of respondents selected the festivals and performance organisations themselves. In order to get proper information, most Korean performing artists prefer the original organisation to get support. Some 44.5% of total the next most popular cultural agency for seeking help is the Performing Arts Management Service (PAMS) which was established by the Ministry of Cultural, Sports and Tourism for supporting just for Korean performing artists with indirect support such as consultants and international exchanges.

Approximately one fifth of respondents (19.4%) chose other agencies such as the Arts council Korea (ARKO) and Korea Foundation. Interestingly, just 13.9% of people mentioned the Korean Cultural Centre. This result reflects the absence of the Korean Cultural Centre’s recognition.

**Supporting Approach**
In the third question, when the participants made contact with the above selected agencies, what they were looking for was investigated. Incredibly, most respondents (75%) were looking for financial supports and after this, they wished to get supplementary information such as transfer and lodgings in the local area. With few differences, lists of local producers and promoters for the advertising and marketing are key pieces of sought after information. Whereas legal and daily information are not interesting subjects and just 13.8% people replied that they need communication and local guide support.

If artists or artist group have had actual plans to go abroad, they already collected basic information which is daily and legal information, in addition, communication is also the priority provision for overseas performances. Thus, they expect more specific and practical support such as funds and human resources which are very difficult to find by themselves.

**Value of Relationship Development**
These questions are asking the value of relationships development and how important is it for artists to take part in international exchange activities. The factor of relationships development is separated into four main key areas: communications and information exchanges support, partnership support, marketing and feedback support and keeping networks. So these data are underestimated by frequency analysis method.

Communications and information exchanges are extremely important factors, as 80% of participants replied that they are essential in order to develop a positive relationship. Less people selected the second keyword, partnership: ‘it is very important’, was supported by just 34% of respondents: however, more people chose ‘important’ which a kind of positive answer is.

The influence of marketing and feedback for developing relationships was rated at very important by 70% of people, which is just close to communications levels. Last but least, networking has got an over 98% positive response and is in the top 2 answers from Korean performing artists. Over 98% see it as a positive point at the same level as communications.

Consequently, evaluating the degree of the influence, from 1 point never important up to 5 points very important, generally they replied that all of items are very important, with an average of over 4 points. Undoubtedly, all these items are very vital keywords in relationship development. Nevertheless, if the predominance of these main ideas is arranged, communication and information exchanges are the highest ranked in terms of importance with a mean of 4.72. After this come, marketing and networking at in 4.64 and 4.58 respectively. Lastly, comes partnership, also a very important factor but ranked lowest with a mean of 4.06.

**Awareness of Korean Cultural Centre**
According to the interviewee Tammy Chung, the Korean Cultural Centre is unaware of the Korean artists as well as overseas markets. The researcher was willing to verify this idea by questioning the Korean performing artists that do they know about the Korean Cultural Centre’s existence. The result is precisely revealed that over half of all respondents have no idea about the Korean Cultural Centres. This result means the interviewees opinion strongly agrees with this and it suggests that the centre should try to advertise and announce their continuation.

Finally, the result of the last question, in order to design the conceptual relationships among Korean artists supporting agencies reside in Korea and in overseas, was that 75% of respondents have the same opinion which is that the Korean Arts Management Service (KAMS) and the Korean Cultural Centres should support artists together through collaborations. While some of them insist that KAMS has to support Korean artists alone. Consequently, the Korean
Cultural Centre should take a position where they can support Korean artist.

**Findings**

The result of case study was that most respondents asserted that the Korean Cultural Centres should take a position as the hub which is as an intercommunicating and representative, trustable body for the Korean artists, and also for the international festivals and their stakeholders. Moreover, some of them have used the term of bridge and branch office which is intended to link with the third countries.

However, as government offices in overseas cities, the Korean Cultural Centres have limitations in their supporting work. Because of their political position, they should remain neutral to all artists and candidates, in addition to the system of their financial plans and annual budgeting process. This would help with long-term support which is a trend of international festivals programming and cultural fields. Furthermore, as public officers, the staff of the centres find it very difficult to act with artistic professionalism. Other problems are the obscurity of the networking between the centres, and also the agencies, as well as the absence of a reputation for being a supporting agency to Korean artists.

**Findings**

The Korean Cultural Centres have worked to help the Korean performing artists to build a positive relationship with the international stages in their countries of residence. The key subjects of work are segregated as ‘Marketing’, ‘Networking’, ‘Communication’ and ‘Funding’.

First, the centres have introduced the artists by showcases and promotions and matching the proper co-producer within studying characteristic preferences. For build positive relations in both festivals and their participants, the Korean Cultural Centre works with passionate marketing supports.

Second, according to the participating artists opinion, networking is the major reason to join the festivals not only producers and promoters but also new talented artists to share creative idea and new techniques. The Korean Cultural Centres are supporting the Korean artists and local festivals and cultural organizations through the networking such as partnerships and co-productions’ suggestions.

Third, it is the fundamental requirement of relationships development. The Korean Cultural Centres have provided a range of information for cultural exchanges between overseas festivals and the Korean performing artists, smoothly.

Forth, generally, the Korean Cultural Centres have difficulty of financial grants, yet they have worked and supported the artists as much as they can.

Festivals have admitted the importance of the relationships development with their participating artists. At the international levels of festivals, the foreign cultural agencies are very important intermediaries to meet and communicate with their foreign participants.

The Korean Cultural Centres have worked as very important agencies for developing relationships between the Korean performing artists and the local festivals and cultural organisations with networking, marketing, communicating and funding. Festivals, Korean artists and the Korean Cultural Centres, all of them are of the opinion that the role of the Korean Cultural Centres is bridging and being an inter-communicating body, acting like a Hub.

Communications and information exchanges are the most important factor for the relationship development, according to the Korean performing artists’ research. However, the obstacles such as annual budgeting system and the absence of specialized staff from the Korean Cultural Centres are blocking the efficient and effective relationship development.

For the progressive relationships development, the system of the Korean Cultural Centres needs to be modified and new policies drawn to change the annual budgeting system to a longer-term one, and to employ referring specialists at the centres. The new model of the Korean Cultural Centres’ supporting system and referring cultural organisations’ structures are needed in order to work efficiently and effectively.

**Unexpected Findings**

While studying the works of the Korean Cultural Centres and the relationships among them, festivals and their participating artists, some unexpected issues arose. These are as follows:

The history of the Korean Cultural Centres is quite short in comparison with the UK cultural diplomacy, so the centres are progressing modes rather than complete modes. This means that they have lots of potential to generate into a superior agency; however, the present Korean Cultural Centres have a weak organisation as the hub all over the world.

For the efficient and effective cultural diplomacy, the Korean Cultural Centres and other organisations such as Korean information service and Korean tourism agency have been intergrated into the ‘Korean Centre’, so this body will be expected to undertake the role of the hub of Korean Cultural diplomacy overseas.

In 2005, the Korean government recognized the importance of the performing arts as a major prospective sector in the cultural market, and established the Korean Arts Management Service (KAMS). The KAMS has supported the Korean performing artists and developed the international networking and cultural exchanges. These agencies have developed lots of work for the relationship development between the Korean performing artists and international arts markets, so cooperating with local resident Korean centres could achieve better results in cultural diplomacy and also create a positive relationship with overseas festivals.
Conclusion

What is a successful festival? The researcher assumed that good quality programmes ensure the success of festivals, therefore to make better programmes in international festivals; these festivals should build a positive relationship with their participating artists. Thus, the researcher aimed to explore and analyse the relationships among festivals, participating artists and cultural agencies. Through the case study of the Korean Cultural Centres, the importance of relationship development was revealed as the key solution in achieving healthier festival programming. Cultural agencies are necessary connections and act like bridges, especially, between international arts festivals and the foreign participating artists. Therefore, the proposition that the cultural Centres are needed in order to build a positive relationship between festivals and international participants, has confirmed by the results of this research.

At this point, the question of whether the success of festivals matters or not may be raised. If the festivals were only expected to return profits through their economic impacts, not many scholars would have studied the success of festivals. The successful festivals offer numerous opportunities for artists to create their works and a place to communicate with other artists to share their creativity and cooperate with each other. Ultimately, it means the current reason for festivals existing is for the arts. The reason of the cultural agencies’ hard work: communication, networking, and marketing, is also supporting artists’ creativity and their arts within liberal conditions.

In September 2009 the British Council Director of Arts Rebecca Walton told ‘Monocle’ magazine: We’ve really been striving to put the arts back alongside the main purpose of the British Council which is cultural relations. The arts are the most powerful tool you have to build a dialogue discussion across boundaries (Walton 2009).

This shows that arts are now as important as sanctions in the toolkit of the Foreign Office. Not only arts councils but cultural diplomacy agencies also pay attention to the arts as the key of linking cultural diversity and different peoples.

Eventually, all of these issues are focusing the value of arts. The successful festivals exist for the arts vice versa the creative arts are also the reason behind flourishing festivals. Therefore, the role of the cultural agencies which link them is obviously vital. So the cultural centres should take a strong position in order to build a positive relationship between festivals and artists. After all, this three part ensemble could be building a reconciliation of the world with the arts.

Recommendations

Through exploring the Korean Cultural Centres’ case, the research project gained a better understanding of the relationship development between overseas performing arts festivals and the participating Korean artists. The Korean Cultural Centres’ case raises several issues which might be capitalised on other cultural agencies and it highlights potential obstacles which might also exist in other cases.

Consequently, the Korean Cultural Centres are vital organisations for building a positive relationship with overseas festivals; however, their work is spread over various sections such as traditional history, languages, and costume. As a public office for cultural diplomacy, these centres cannot concentrate on just the performing arts sector. Thus the researcher recommends the following new model of relationship support system which is based on two different locations inside and outside Korea. If there is headquarters as a base-camp of Korean performing arts sector for cultural exchanges and combining their works with outside subdivision such as Korean Cultural Centres, it will helpful in promoting collaboration in international exchanges and cultural diplomacy efficiently and effectively. Their roles

FIGURE 2
New Model of Supporting System
should not be overlap with this new model which is presented in figure 2 following as:

In order to improve the Korean Cultural Centres’ ability to support cultural exchanges, it also needs to develop its own networking between centres and to modify the annual Budgeting system, and also staff professionalism is very important factor, and working for the Korean Cultural Centre should have different characteristics to working in government office.

According last questionnaire of Korean performing artists’ survey, over 75% of respondents shared the opinion that the Korean Arts Management Service (KAMS) and the Korean Cultural Centres should support artists together through collaborations. This result is supports the idea that this new structure is appropriate for the reality of Korean arts and cultural sectors. Furthermore, this model is not only confined to performing arts sectors, but also can be extended to all kinds of cultural arts sectors such as visual arts and films.

Limitations
The scale of study has been limited by several sectors. Firstly, the kind of festivals included could be limited to performing arts festivals in the UK because the researcher has focused and interviewed people in the performing arts field. Therefore, it is difficult to generalize this to all kinds of festivals. Secondly, there are many kinds of cultural agencies which help and develop the relationship between festivals and their artists. However, this study has limitation of case selection as the Korean Cultural Centre in the UK. Consequently, findings could not be simplified to all kinds of festivals and the final recommendation might not be applicable to all cultural agencies.

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