



Korea National University of Arts



1	Deeper & Wider
4	Introduction
8	President's Message
10	Timeline
15	School of Music
24	School of Drama
34	School of Film, TV & Multimedia
43	School of Dance
50	School of Visual Arts
58	School of Korean Traditional Arts
67	Faculty of Arts and Liberal Studies
82	Organization
83	Academics
84	Admissions
86	Student Financial Aid
88	Facilities
92	Subsidiary Institutions
94	Foundations
95	International Exchange
112	Campus Map

## Deeper & Wider

**Thinking that goes deeper: our artists seek to understand the world around us, and reflect society's joys and sorrows in the works they craft.**

**Imagination that grows wider: our artists explore the infinite possibilities of art, and express their discoveries with the full spectrum of their creativity.**

**We at K-Arts believe in the power of art education. We believe the deeper art education grows, the wider it becomes; and the wider it grows, the deeper it becomes.**

**Our young artists are raised to engage with contemporary issues and create the classics of the future. K-Arts serves as a cradle for these students, fostering thinking that goes deeper, and imagination that grows ever wider.**







## The Korea National University of Arts, a Wellspring of Soft Power

**The First:** Our soft power stems from pride. Pride brims in the hearts of our students and faculty alike, rooted in the knowledge that they are part of the Korea National University of Arts, Korea's foremost postsecondary institution for the arts.

**The Second:** We bring together every field of art in one institution. The School of Music, School of Drama, School of Film, TV & Multimedia, School of Dance, School of Visual Arts, and School of Korean Traditional Arts encompass 27 different majors, each accepting only the most exclusively gifted applicants from each genre of art. K-Arts serves as a crossroads where students from a variety of genres driven by incredible talents and passions work together and learn from one another, kickstarting a chain reaction of one new creative breakthrough after another.



**The Third: We select and nurture our students with the utmost care. Our faculty members understand the need to provide pupils with the highest quality of education, but more importantly, they understand the importance of choosing the right students for their programs. The K-Arts application and acceptance system focuses not on established abilities, but applicants' potential for growth.**

**The Fourth: Our faculty members act as personal mentors. As accomplished masters of their crafts, our faculty are beacons that draw exemplary students to K-Arts. Their encouragement and guidance challenge students to reach new heights and discover their own voices in their budding artistic careers.**

**The Fifth: We open countless doors of opportunity for our students. Our curricula encourage students to build up first-hand experience in their chosen fields. We provide the facilities and tools students need to quench their thirst for growth, and offer a wide range of exhibition and performance opportunities where they may shine.**







## **A New Leap Forward: Arts Education and Administrative System Responding to the Challenges of the 21st Century**

Allow me to declare, with pride, that we have successfully made remarkable achievement in establishing the solid academic position of the Korea National University of Arts (K-Arts) both domestically and internationally, thereby reaching the apex of success over the years. Our success, without doubt, is the outcome of the concerted efforts of administrative staff, faculty, and students, not to mention those who have faithfully managed everyday life of the campus.

Facing the imminent challenges from rapidly changing environment of arts education in the 21st century, and unprecedented shift in political, economic and sociocultural landscapes of the new millennium, I assert with confidence that now is the right moment of the second leap.

The second leap would allow us to respond effectively to the unexperienced challenges by revising the conventional curricula as well as the admission and administrative systems. Above all, the renewed academic and administrative endeavor must put special emphasis on the importance of the invisible curricula, which was repeatedly proposed by our late President Lee Kang Sook. In this context, every member of the K-Arts is expected to cooperate with each other closely, on the basis of free and creative communication, for the purpose of establishing the new system of education and administration.

My role as President requires rapid responses to the demands of the time. I believe I am here to serve as a pivot of communication and mutual understanding. During the entire period of my term in office, I will do my utmost to induce balance and harmony in all aspects of education and administration, based on the solid trust between students and teachers, as well as among the school personnel. My goal is to encourage our highly talented students to realize their full artistic potential. K-Arts, in short, will become ‘an arts school in its truest sense.’

**President Kim Daejin**





## Timeline of the Korea National University of Arts

<p><b>1990.06.25</b> Plans for Establishment of a national art university announced as part of the Ministry of Culture's 10-Year Culture Development Plan</p>	<p><b>1998.03.09</b> Opening of School of Korean Traditional Arts, completing the six-school structure of the Korea National University of Arts and cementing its status as a full-fledged university</p>	<p><b>2007.04.20</b> Korea National University of Arts officially proclaims Institution Vision. New Seokgwan-dong Campus completed, hosts art festival</p>
<p><b>1991.12.30</b> Korea National University of Arts Charter signed into law (Presidential Decree no.13528)</p>	<p><b>1998.09.25</b> Institution regulations amended; length of time for graduate studies extended to two years.</p>	<p><b>2008.08.01</b> Korea National Institute for the Gifted in Arts established in accordance with the Law for Education of Gifted Youth; Korea's first government-sponsored institution for the education of prodigies in the arts</p>
<p><b>1992.09.17</b> Institution regulations established</p>	<p><b>1998.09.28</b> Institution regulations amended; Professor Lee Kang-sook reappointed as President (serving as the first through third Presidents)</p>	<p><b>2008.09.27</b> Entrance ceremony held for the first batch of students at the Korea National Institute for the Gifted in Arts</p>
<p><b>1992.10.30</b> Institution structure established (Founding Anniversary)</p>	<p><b>1999.02.11</b> Institution regulations amended to allow Korea National University of Arts to grant bachelor's degrees in fine arts</p>	<p><b>2009.08.13</b> Professor Park Jongwon inaugurated as the sixth President</p>
<p><b>1992.11.16</b> Professor Lee Kang-sook inaugurated as first President</p>	<p><b>1999.03.02</b> Three-year graduate programs established at the Schools of Music and Drama; two-year and three-year graduate programs established at the School of Film, TV &amp; Multimedia; two-year graduate programs established at the School of Korean Traditional Arts</p>	<p><b>2010.10.30</b> Korea National University of Arts celebrates 20th anniversary; proclaims Institution Vision</p>
<p><b>1993.03.08</b> Korea National University of Arts officially opens, offering quality infrastructure and world-class faculty equipped with advanced educational methodologies</p>	<p><b>1999.09.21</b> Schools of Music and Dance move into the newly-built Seocho-dong Campus</p>	<p><b>2013.08.26</b> Professor Kim Bongryol inaugurated as the seventh President</p>
<p><b>1993.03.08</b> Opening of School of Music, Korea's first national conservatory-style institution of higher education for music</p>	<p><b>2000.03.02</b> Three-year master's program established at the Schools of Dance and Visual Arts; certificate program established at the School of Korean Traditional Arts</p>	<p><b>2015.04.04</b> Opening of the Daehak-ro Campus</p>
<p><b>1994.03.03</b> Opening of School of Drama, Korea's only national institution of higher education for drama. Master's program established at the School of Music, laying the foundations for the institution's transition into a university</p>	<p><b>2002.03.01</b> Professor Lee Geon-yong inaugurated as the fourth President</p>	<p><b>2016.03.22</b> Korea National University of Arts named 46th globally in the field of performing arts by QS World University Rankings</p>
<p><b>1994.03.08</b> Opening of School of Film, TV &amp; Multimedia, Korea's first national institution of higher education for media arts</p>	<p><b>2002.03.01</b> Professor Lee Geon-yong inaugurated as the fourth President</p>	<p><b>2017.08.26</b> Professor Kim Bongryol reappointed as the eighth President</p>
<p><b>1996.02.28</b> Korea National University of Arts relocates to the Seokgwan-dong Campus in Seoul</p>	<p><b>2002.10.28</b> Institution regulations amended; length of time for undergraduate studies confirmed to four or five years. Special admission procedures established</p>	<p><b>2017.11.10</b> Korea National University of Arts celebrates 25th anniversary; holds "25 Artists at K-Arts" event</p>
<p><b>1996.03.04</b> Opening of School of Dance, Korea's first national institution of higher education for dance</p>	<p><b>2005.09.01</b> Korea National Research Institute for the Gifted in Arts established as a hub for discovering and nurturing prodigies in the arts</p>	<p><b>2017.11.27</b> Remodeling and expansion work completed on the Seocho-dong Campus</p>
<p><b>1997.03.03</b> Opening of School of Visual Arts, an institute of higher learning for training visual artists for a new age. Master's program established at the School of Drama</p>	<p><b>2006.03.01</b> Professor Hwang Ji-woo inaugurated as the fifth President</p>	<p><b>2018.12.5</b> Opening of Human Rights Center</p>
	<p><b>2006.10.09</b> Construction begins on a new building on the Seokgwan-dong Campus</p>	<p><b>2019.2.27</b> Korea National University of Arts named 37th in the field of performing arts by QS World University Rankings</p>
		<p><b>2020.3.4</b> Korea National University of Arts named 38th in the field of performing arts by QS World University Rankings</p>





K ARTS 한국문화재단  
Korea Cultural Foundation



**School of Music**

Vocal Music  
Instrumental Music  
Composition  
Conducting  
Musicology

**School of Drama**

Acting  
Directing  
Playwriting  
Stage Design  
Theatre Studies

**School of Film, TV & Multimedia**

Filmmaking  
Broadcasting  
Multimedia  
Animation  
Cinema Studies

**School of Dance**

Dance Performance  
Choreography  
Dance Theory

**School of Visual Arts**

Fine Arts  
Design  
Architecture  
Art Theory

**School of Korean Traditional Arts**

Korean Traditional Arts Theory  
Korean Traditional Music  
Korean Traditional Dance  
Korean Traditional Dramatic Performing Arts  
Korean Traditional Music Composition

**The Faculty of Art and Liberal Studies**

# 음악원

**Dept. of Vocal Music**  
**Dept. of Instrumental Music**  
**Dept. of Composition**  
**Dept. of Conducting**  
**Dept. of Musicology**

# School of Music



Part of K-Arts since the beginning of the institution's history, the School of Music boasts a rich and innovative program that produces world-class musicians, selected from a talented pool of applicants through a rigorous admissions process. Students are familiarized with professors at the beginning of their academic careers and encouraged to discover their individual styles, learning to go beyond technical competence and attain artistry through the in-house one-on-one tutorial system. Students have access to over 100 rooms for personal practice, and have the chance to take part in over 140 performances throughout the year at the School's concert venues, including its ensemble room, percussion room, opera studio, orchestra studio, and the Lee Kang Sook Hall, which is equipped with a baroque organ. The end of each term is punctuated with student orchestra, string ensemble, wind orchestra, chorus, and opera performances at stages on- and off-campus, granting students the opportunity to take the professional stage. Composition students' works are realized through performances, allowing students to experience the full process of music creation. The state-of-the-art Computer Music Technology Lab is another integral part of the School of Music and hosts a variety of aural experimentation and musical exploration.

#### Curriculum

In the School of Music, students begin specialized studies in their first year, with all fundamental theory classes compiled into the Harmony and Analysis course. Emphasis is placed largely on studio performance for students' chosen majors, reflected in the number of credits given by studio classes (4, double the number granted by other schools—for a total of 1/4 of credits needed for graduation). Students are also assigned major-specific workshop hours for open lessons. Workshop hours are an open studio class where multiple students and professors share their views and opinions on performances. As ensemble performance is another pillar of the curriculum, chamber music, chorus, and ensemble classes have been designated as compulsory courses. Credit for courses such as Ear-Training and Sight-Singing, and Harmony and Analysis, are granted on a merit basis and students may receive credits if they demonstrate sufficient aptitude without having registered for the courses.

1993.01 Professor Lee Kyung-Sook named first dean of the School of Music  
 1993.03 School of Music opens its doors  
 1994.03 School of Music graduate program established  
 1997.03 Professor Lee Young Jo named second dean of the School of Music  
 1999.03 3-year graduate program established  
 1999.09 School of Music moves to newly-built Seocho Campus  
 2001.03 Professor Lee Geon-yong named third dean of the School of Music  
 2002.03 Professor Kim Nam Yun named fourth dean of the School of Music  
 2003.07 School regulations revised; Musical Technology program extended from 2 to 3 years

2007.12 School of Music awarded Daewon Music Award.  
 2009.09 Professor Oh Kwang-Ho named fifth dean of the School of Music  
 2011.09 Professor Park Kwang-seo named sixth dean of the School of Music  
 2013.09 Professor Hwang Sung Ho named seventh dean of the School of Music  
 2016.03 Professor Chung Chi-Yong named eighth dean of the School of Music  
 2018.03 Professor Kim Dae-jin named ninth dean of the School of Music  
 2020.03 Professor Kim Dae-jin reappointed as the tenth dean of the School of Music

## Vocal Music

Choi Sang-ho	Tenor
Yang Hee-jun	Bass
Hong Hae-ran	Soprano
Seo Sun-young	Soprano

The Department of Vocal Music offers structured and professional studio education for vocal specialists. Its curricula include one-on-one practical instruction and specialized courses in diction, opera, and chorus beginning in the first year of studies, equipping students with the vocal performance expertise required in the field. Students are also required to take Class Piano and Literature courses to bolster their understanding of music as a whole. Elective courses include Basic Lied

Repertory, Vocal Ensemble, and Foundation in Choral Conducting, which also enhance student expertise in their fields of interest. The department holds an annual opera performance that allows students to experience each step of the production process. Students are also granted practical performance opportunities in Art Song and Aria recitals, as well as chorus performances, to maximize their capacity for performance in the field.





## Instrumental Music

Kim Dae-jin	Piano
Lee Kang-ho	Cello
Lee Ye-rin	Flute
Lee Young-hee	Accompaniment
Lee Seok-jun	Horn
Oh Soon-wha	Viola
Oh Ja-kyung	Organ
Park Sang-min	Chamber Music
Kim Hyun-mi	Violin
Sohn Min-soo	Piano
Lee Jin-sang	Piano
Chae Jae-il	Clarinet
Kim Eun-hye	Percussion

The Department of Instrumental Music equips performers with the techniques, sensitivity, exhaustive musical knowledge, and analytical ability they need to succeed. Offering a total of 21 majors including keyboard, string, wind, and percussion instruments, the department's programs maximize the potential of students as they practice their chosen instruments. Courses are divided into three categories: 1— Performance-based classes including practical lessons, instrument-specific workshops, chamber music and ensemble performances, most of which are mandatory subjects. 2— Classes for developing fundamental music skills, building musical

knowledge, and improving analytical skills, including Ear-Training and Sight-Singing, Harmony and Analysis, History of Western Music Survey, Keyboard Harmony, major-specific Literature, Score Reading, and Figured Bass. 3— Elective courses that branch out into other musical, artistic, or humanities-related fields that help students develop artistry and knowledge, including various branches of Music History, Minor Instruments, Chorus, History of Arts, a variety of foreign languages, Culture Appreciation, and Special Topics lectures. Students are given chances to demonstrate the skills they learned, in solo, chamber, and ensemble performances.

## Composition

Lee Byung-moo	Composition
Bae Dong-jin	Composition

The Department of Composition provides education in the many grammars of both Korean and Western music while helping composers develop the creative thinking and technical competence required in the field. Students are trained in multiple composition-relevant disciplines such as computer music, and are required to achieve a certain

level of mastery in one or more Western or Korean instruments. For three out of the four years of their studies, each school term concludes with a presentation of students' compositions. Students also have the chance to gain practical experience through recitals, composition publication, and other performances outside of school.





## Conducting

Chung Chi-yong Orchestra Conducting  
Kim Hong-soo Choral Conducting

The Department of Conducting helps students develop their ability to creatively interpret and render works of music and prepare them for work in the industry. Compulsory courses include studio classes in conducting and piano, Score Reading, Opera Coaching Techniques, and Keyboard

**Harmony.** Students acquire an extensive understanding of music and the arts, learn to play multiple musical instruments, and receive opportunities to apply their knowledge in authentic settings through practical conducting opportunities.



## Musicology

Min Kyung-chan Musicology  
Joo Sung-hye Musicology  
Hur Young-han Musicology

The Department of Musicology nurtures musicologists, music theorists, and critics versed in both theory and practice. Students are required to develop their capacity for creative thought, critical analysis, and logical communication by learning research topic and methodology selection techniques, data collection, and writing skills. The program also equips students with practical skill and

knowledge in Western and contemporary Korean music as well as non-Western music. Updated to cover the most recent developments in the field, its curriculum helps students understand the structure of Korean music and apply textbook knowledge in practical contexts, and understand the current state of the field.



## Faculty

### Vocal Music

**Choi Sang-ho Tenor**

B.M.,Yonsei University
Completed studies at the Hochschule fuer Musik in Karlsruhe (oratorio and opera [KAI])
10+ years as Exclusive Soloist in Kassel, Leipzig, Frankfurt
Performed in Sommerfestspiel Moerbisch in Austria 2001 (broadcast on ORF and NHKTV), and various oratorios and opera

**Yang Hee-jun Bass**

B.M., Seoul National University
Diploma, Hochschule Für Musik Köln
Recipient, Dr.Wilhelm “Oberdorfer” Prize, Hamburg
Soloist, theatres at Karlsruhe, Hamburg, Stuttgart, and Essen in Germany

**Hong Hae-ran Soprano**

B.M., Korea National University of Arts
M.M., Artist Diploma, The Juilliard School
Winner, International Queen Elizabeth Competition
Main roles in Metropolitan Opera, Florida Grand Opera, Croatia National Theatre

**Seo Sun-young Soprano**

B.A., Vocal Music, Korea National University of Arts
A.D., Lied&Oratorio, Korea National University of Arts
Konzertexamen in Robert Schumann Hochschule Duesseldorf
DAAD (Deutscher Akademischer Austauschdienst) scholarship student
Selected the best Soprano 2011 of Land NordrheinWestfalen selected Soloist in Theater Basel, Switzerland
Winner, Tchaikovsky International Competition, Viñas International Competition of Song, Maria Callas International Competition Grand Prix
Guest Professor, Korea National University of Arts

### Instrumental Music

**Kim Dae-jin Piano**

B.M., M.M., D.M.A., The Juilliard School
Associate faculty, Manhattan School of Music
Faculty, Manhattan School of Music Precollege
Solo performances, Merkin Hall, Lincoln Center, Salle Gaveau for Schubert's 200th birthday
Performances, complete cycle of Chopin Piano Concertos for 150th anniversary of Chopin's death, complete cycle of Mozart Piano Concertos
Conductor, Changwon Philharmonic Orchestra

**Lee Kang-ho Cello**

D.M.A., New England Conservatory
Professor, Southern Illinois University and University of Connecticut
Member, Tonus Trio, Antonin Ensemble
Recipient, Byuksan Music Award

**LeeYerin Flute**

Valedictorian, C.N.S.M. de Lyon
A.D., Hochschule für Musik München
Winner, Leopold-Bellan, Concours en Picardie, Gaston-Crunelle
Principal Flute, Suwon Philharmonic Orchestra
Assistant Principal Flute, Chungnam Philharmonic Orchestra

**LeeYoung-hee Accompaniment**

B.M., Piano Performance, Seoul National University
M.M., Ensemble Arts Major
Peabody Conservatory of Music, USA
D.M.A., Keyboard Collaborative Arts, University of Southern California, USA
Accompanist, International Violin Competitions including Yehudi Menuhin, Yfrah Neaman, Henry Wieniawsky, and Sarasate
Official Accompanist, Casalmaggiore Summer Music Festival, Italy

**Lee Seok-jun Horn**

B.M., Seoul National University
Diplom and Das Konzertexamen, Folkwang Hochschule, Germany
First Prize, Dong Ah Competition, 1994
Main competition in ARD Music Competition

**Oh Soon-wha Viola**

B.M., M.M., The Juilliard School
Winner, AMTL, Great Neck Young Artist, Juilliard Bach, Berlioz competition, USA
Soloist, Juilliard Symphony, Stuttgart Chamber Orchestra, KBS, etc.
Leader, Ola Viola Sound
Member, Korean soloists

**Oh Ja-kyung Organ**

B.M., Hanyang University
D.M.A., University of Michigan, USA
Visiting Professor, Yale University (Fulbright scholar)
Head, K-Arts Early Music Institute

**Park Sang-min Chamber Music**

B.A., The Juilliard School
M.M., The Mannes College of Music
Life member, the Philadelphia Orchestra
Visiting Professor, Rowan University

**Kim Hyun-mi Violin**

B.M., M.M., Mannes College of Music in NewYork
Concertmistress, Bucheon Philharmonic Orchestra
Professor, Gachon University
Recipient, Presidential Prize of the 39th Korea Culture and Art Prize, 3rd Daewon Music Award

**Sohn Min-soo Piano**

G.D., A.D., New England Conservatory of Music
Professor, Michigan State University
Performed with prominent international orchestras incl. Boston Symphony Orchestra, Israel Philharmonic Orchestra, National Orchestra of Belgium
First Prize and Honens Prize, Honens International Piano Competition
First Prize, Hilton Head International Piano Competition
Third place, Busoni International Piano Competition

**Lee Jin-sang Piano**

B.A., Korea National University of Arts
Konzertexamen Hochschule Für Musik undTanz Köln, Postgraduate Internationale Stiftung Mozarteum
Performed with orchestras including Bamberg Symphony Orchestra, Tonhalle Orchestra Zurich, and WDR Radio Orchestra Cologne
First Prize, Busan Music Competition, Joongang Music Concours, KBS KEPCO Music Competition, Cologne International Piano Competition, Hong Kong International Piano Competition, Concours Géza Anda

**Chae Jae-il Clarinet**

B.M.,The Juilliard School
First prize, 15th International Clarinet Competition Ciudad de Dos Hermanas, Spain
Principal Clarinet, Seoul Philharmonic Orchestra
Honorary Principal Clarinet, Philadelphia Orchestra
Honorary Member, Metropolitan Opera
Member, Milwaukee Symphony Orchestra
Professor, Yeungnam University College of Music

**Kim Eun-hye Percussion**

B.M., Korea National University of Arts
D.E.M.S., CNR de Paris with the best performing arts course
Member of group ‘Moatier’, ‘Ensemble TIMF’, ‘Seoul Percussion Ensemble’, ‘Project21AND’
Assistant Professor, Korea National University of Arts

### Composition

**Lee Byung-Moo Composition**

B.M., Seoul National University
Diploma, Folkwang University in Essen, Germany
Composer, *Ga-on Aa*
Second Prize, 4thTokyo International Chamber Music Composition Competition

**Bae Dong-jin Composition**

B.M., Korea National University of Arts
Diplom, Frankfurt University of Music and Performing Arts, Germany
Receipient, Artist in Residence, Ministry of Culture of Austria
Exclusive Compoeer, Hwaeum Chamber Orchestra, Seoul Chamber Orchestra

### Conducting

**Chung Chi-yong**

**Orchestra Conducting**
B.M., Seoul National University
Diplom, Mozarteum School of Salzburg, Austria
First Prize, Austrian Broadcasting Corporation International Conducting Competition
Recipient, Arts and Culture Award, Austria Ministry of Education
Musical Director, Wonju Philharmonic Orchestra
Conductor, Changwon Philharmonic Orchestra
Artistic Director and Conductor, Korean Symphony Orchestra

**Kim Hong-soo Choral Conducting**

B.M., Hanyang University of Arts
M.M., Choral Conducting, Korean National University of Arts
D.M.A., Choral Conducting, University of NorthTexas
Assistant Conductor, Korean National Choir
Artistic Director, Seoul Choral Musicians

### Musicology

**Min Kyung-chan Musicology**

B.M., Seoul National University
M.M., Musicology, Tokyo National University of Fine Arts and Music
Grand Prize and Special Prize, Japan Broadcasting Development Fund Award
Author, *Korea’s Music History for Teenagers, Acceptance of Western Music in East Asia*

**Joo Sung-hye Musicology**

B.A., M.A., MusicTheory/ Musicology, Seoul National University
Completion of Ph.D. course, Ethnomusicology, University of Maryland, College Park, USA
Author, *Yosong Kukjuk as a Korean Traditional Art Form: Reflection on the Dominant Aesthetics through a Marginalized Genre*, etc.
First Prize Winner, Department of Music Criticism of the Spring Literary Contest 1986 (Donga Ilbosa)

**Hur Yong-han Musicology**

B.M., Seoul National University
Ph.D.,The Graduate Center of the City University of NewYork, USA
Author, *An Enchanted Castle: Stories of Opera, Species Counterpoint and Tonal Music*
Co-author, *A History ofWestern Music, Introduction to Musicology, Understanding Classical Music*, etc.

### Facilities

Completed in 1999, the K-Arts School of Music building houses rooms for practice, lessons, chamber music, ensembles, computer music, organs, percussion, piano labs, and faculty offices, with spaces allocated for each major for efficient division of resources.The Lee Kang Sook Hall boasts 368 seats and is available for student use, giving them convenient access to an authentic performance venue.The School of Music has invested into classroom infrastructure to provide the highest-quality education and boasts internationally competitive facilities.The school is in possession of 70 grand pianos (including 50 Steinways, 4Yamahas, and 11 Kawais), 78 upright pianos (including 50Yamahas and 28 Kawais), 12 digital pianos, 1 celesta, 4 harpsichords, 3 electronic organs, 2 pipe organs (including the performance-use organ in Lee Kang Sook Hall). Other instruments include an assortment of string, woodwind, brass, and percussion instruments, as well as traditional Korean instruments like the gayageum and janggo, for a total of 331 instruments.

**Studio Rooms**

Organ Studio: Equipped with Wilhelm, 11 stop pipe organs.
Harpisichord Studio: Equipped with 3 harpsichords.
Percussion Studio: Equipped with 78 instruments of 22 kinds, including the marimba, timpani, drum set, glockenspiel, and snare drum.
Piano Lab: Equipped with 19 digital pianos and projection screens.

**Lesson and Chamber Music Rooms**

The 14 Lesson Rooms are equipped with Steinway,Yamaha, and Kawai grand pianos, and the large Chamber Music Room is equipped with upright pianos for ensemble lessons.

### Practice Rooms

120 rooms for individual practice, equipped with upright pianos and Yamaha and Kawai grand pianos.

**Rehearsal Room**

A practice room for orchestra- and large-scale rehearsals, equipped with a Steinway grand piano, celesta, and 15 contrabasses.The room is also furnished with audiovisual equipment for classroom use.

**Computer Music Studio**

A studio equipped with synthesizers, iMac computers, video projectors, mixing consoles, and audio equipment for education, production, performance, and research purposes. The room is mainly used as a lecture hall for the MusicTechnology program.

**Lee Kang Sook Hall**

A 368-seat concert hall equipped with Korea’s only Schnitger-style Baroque organ.The hall is used on a regular basis for student performances and presentations.

### Affiliated Organization

### Early Music Institute

Established in September of 2005, the Early Music Institute was founded to research Early Music (defined as Baroque and pre-Baroque music) and is led by Institute Head Oh Ja-kyoung. Senior Researchers Chung Kyeong-yeong and Lee Seong-yul were selected by the National Research Institute of Korea as Academic Research Professors to each undertake three years of Early Music research.The institute has taken part in academic events, hosting a series of special lectures titled “Rediscovering Early Music” to enhance the public’s understanding of the field, and invited international Early Music performers and scholars including R. Stewart for lectures at the institute.The institute also hosted workshops by Japanese Baroque dance experts Honami Koga and Kiyotaka Yayoshi in 2008, and academic forums titled “Music Patronage in 18th Century Germany” and “18th Century Philosophy, Theology, and Bach” in 2011 and 2012 respectively. Starting in 2009, the institute has been hosting the annual K-Arts Bach Week, inviting German performers and conductors of Bach like C. Bossert and R. Boerger to share their understanding of the many faces of the prolific composer.

### Computer Music Center

The Computer Music Center hosts research and applied projects involving computer-assisted music and audio, and encourages the creation of computer music. The center’s major industry cooperation projects include music and audiovisual work for the 2000 Gyeongju Cultural Expo (in collaboration with KIST), sound effect and music production for Seoul National University venture business OrAndlf’s logic game Pendulum of Hades, and ringtone production for LG Electronics. The center has also undertaken educational initiatives such as technical workshops for Radio PDs and audio technicians from the broadcasting sector.The center maintains a close relationship with the Korea Electro-Acoustic Music Society, contributing to the development of computer music performances such as the ACC 2008 (Osaka Geidai) invitation concert and the NextWave Concert 2008 (K-Arts).

**Korean Composer Research Center**

The Korean Composer Research Center was founded to collect, research, and internationally distribute Korean-composed music, and prevent the loss of countless culturally valuable works. The institute helps students from the School of Music expand their horizons and reach out to the world of global music, and assists them in developing the insight necessary to lead such efforts.

The center’s primary mission is to propose new models of music production, performance, and research for Korean composers. Other aims include the collection of information on Korean composers, the facilitation of Korean composers’ music research, the establishment of Korean music theories and future direction, and international exchanges and international distribution of Korean music.



# 연극원

- Dept. of Acting
- Dept. of Directing
- Dept. of Playwriting
- Dept. of Stage Design
- Dept. of Theatre Studies

Drama is by nature a comprehensive art, which necessitates that students be open to cooperation with other fields in a variety of settings. The K-Arts School of Drama's curricula integrate over 20 productions of varying scales over each term where students give performances that demonstrate the fruits of their efforts. Students are encouraged to constantly expand their horizons and challenge new heights as drama creators through the school's performance-based curricula. The School of Drama aims to nurture creators who discover their own voices, explore unfamiliar styles, and discover new content. Each of the school's five departments—Acting, Directing, Playwriting, Stage Design, and Theatre Studies—are led by artists and scholars with a wealth of academic and industry experience to their names. Facilities include a state-of-the-art 500-seat performance hall, 2 box stages and the Experimental Stage, as well as 11 rehearsal rooms, 1 sound studio, 2 lighting labs, 3 costume design labs, 1 multimedia lab, 1 computer design lab, and 2 stage design labs.

## Curriculum

The School of Drama goes beyond the traditional definition of the art and fosters drama creators who see the field as the starting and ending point of all performing arts, spearheading the future direction of Korean and international drama arts. The programs are centered on studio courses and experimentation, which culminate in performance. First- and second-year undergraduate curricula focus on foundational art, humanities, and introduction to drama classes, while later years shift to specializations where students are encouraged to incorporate other art forms such as music, dance, visual arts, traditional art, video art. In the graduate program, students grow into independent creators of drama through experimentation and creative exercises.

# School of Drama

- |   |   |   |  |
|---|---|---|--|
| 1994.03 School of Drama opens its doors<br>Professor Kim Woo Ok named first dean of the School of Drama. Undergraduate programs in Acting, Directing, Playwriting, and Stage Design established | 1999. Undergraduate Theatre Theory program renamed Theatre Studies  | 2006.04 Professor Kim Seok-man named fourth dean of the School of Drama   | 2011.03 Art Management program returned to Art Management in Theatre Studies department (undergraduate) and Theatre Management department (graduate) |
| 1996.06 School of Drama moves to the Seokgwan-dong Campus, building foundation as institution specializing in practical theatre education   | 1999. Graduate Acting program divided into Acting and Theatre for the Young majors, students selected for majors  | 2007.02 School of Drama migrates to newly-built Seokgwan-dong building, completing institutional framework for theatre education specialization | 2011.03 Narrative Writing program returned to Playwriting department   |
| 1997.03 Graduate programs in Acting, Directing, Playwriting, Theory, and Stage Design established   | 2000.03 Professor Kim Kwang-lim named second dean of the School of Drama  | 2007.03 School regulations revised; Narrative Writing program converted to a Cooperation Program  | 2012.03 Professor Choi Young-ai named seventh dean of the School of Drama  |
| 1998.01 Performance-centered theatre education solidified through completion of the K-Arts Art Theatre facility   | 2002.03 Art Management program established in Department of Theatre Studies                                       | 2008.03 Professor Yoon Jeong-seop named fifth dean of the School of Drama   | 2013.03 School of Drama named supervising school of Musical Theatre Writing Program  |
| 1999.03 Theory specialization split from undergraduate Playwriting program to form the Theatre Theory major   | 2002.07 Hands-on education and industry involvement strengthened with establishment of Dolgoji Theatrical Company | 2008.04 Stage Technique Research Institute established  | 2013.10 School of Drama celebrates 20th anniversary of founding  |
|   | 2004.03 Professor Hwang Ji-woo named third dean of the School of Drama  | 2010.04 Professor Kim Yun-cheol named sixth dean of the School of Drama   | 2014.03 Professor Choi Sang-chul named eighth dean of the School of Drama  |
|   | Narrative Writing program established in Department of Playwriting  |   | 2016.03 Professor Choe Jun-ho named ninth dean of the School of Drama  |
|   |   |   | 2018.03 Professor Nam Geung-ho named tenth dean of the School of Drama   |
|   |   |   | 2020.03 Professor Park Sanghyeon named eleventh dean of the School of Drama  |

## Acting

Kim Soogi	Acting, Performance
Choi Youngai	Drama, Theatre for the Young
Seo Chungsik	Acting, Directing
Nam Geungho	Mime, Movement
Park Sangha	Acting, Directing
Kim Sonae	Acting, Voice
Hwang Hayoung	Drama, Theatre for the Young
Kang Minjae	Acting, Directing
Oh Manseok	Acting

The Department of Acting's rigorous curriculum allows students to hone their acting skills and develop a rich sense of creativity. Students are educated in both Eastern and Western acting techniques as well as a wide range of works, from classics to experimental performances. New students are trained in physical and mental discipline through Eastern martial arts, traditional Korean rhythm and movement, mime, acrobatics, breathing, and voice projection exercises while developing introspection skills, building foundational skills for role creation through character and drama analysis. In later years, the curriculum brings in Eastern and Western acting styles, Screen Acting, Musical Ensembles, and advanced physical techniques to further students' capabilities, encouraging experimental fusions of traditional Korean and Western styles to allow students to develop uniquely modern Korean identities as actors and performers.

The Department of Acting offers 4-year undergraduate and 3-year graduate programs, with the latter including Acting major and Theatre for the Young major. In the Theatre for the Young major, students learn to use sensory imagination and physicality to create and perform grounded dramas for children and young adults. Students have the chance to explore the artistic and educational potential of drama and play through role-playing exercises, and gain authentic field experience in process-oriented, interactive performances for the young through story theatre and community performance opportunities. Students are also exposed to theoretical study in the form of academic seminars and forums to help them pursue further experimentation on theatre for young audiences that suits the cultural and social context.

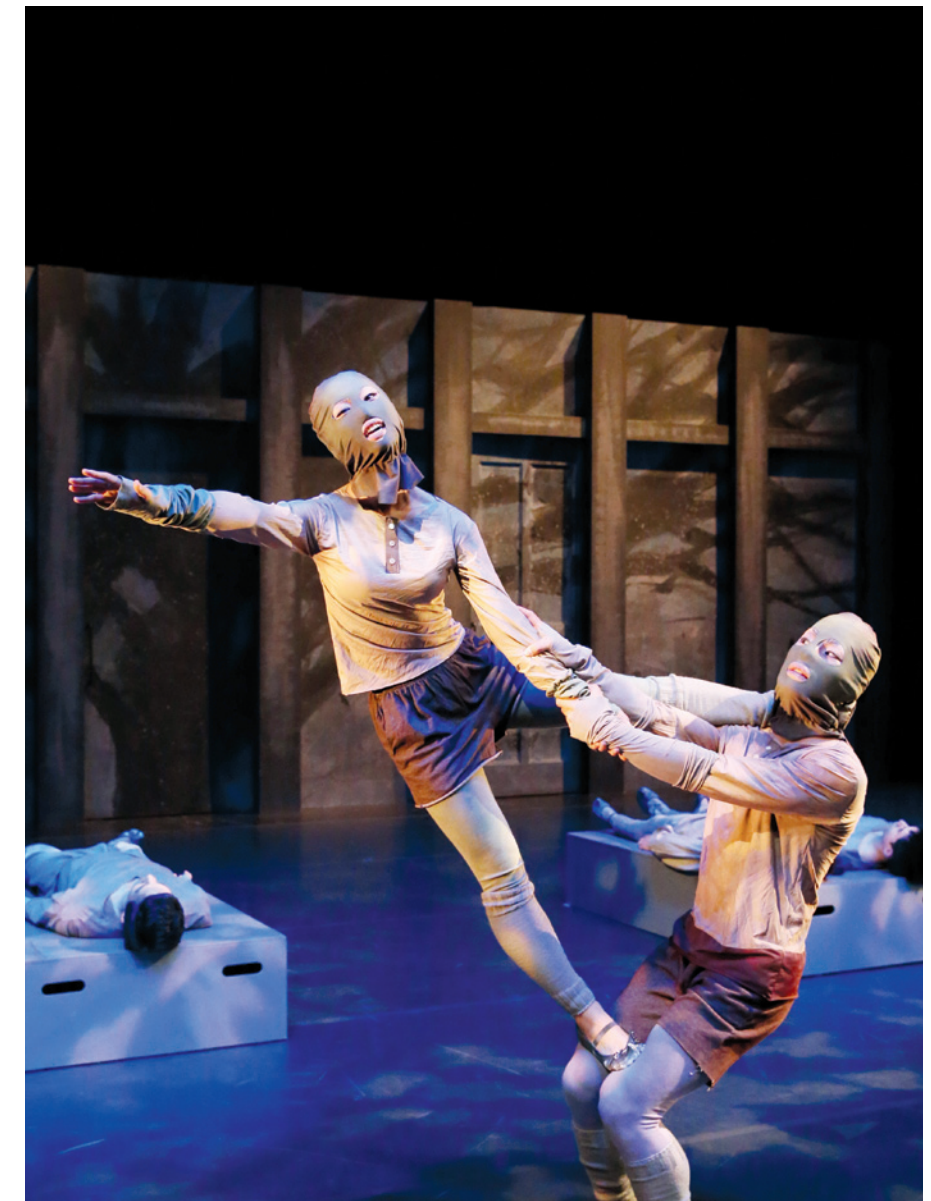


## Directing

Park Geunhyung	Directing, Playwriting
Choi Jongyoon	Musical Theatre Writing
Yoon Hansol	Directing
Kim Jaeyeop	Directing, Playwriting
Pai Samshik	Musical Theatre Writing

The director is the architect of the stage who kickstarts the imaginative process and breathes life into words. The role calls for a leader who is not only involved throughout the process, but responsible for bringing together and leading both the physical and the emotional aspects of the production. Unlike more individually-oriented art forms, directing requires a deep understanding of the multiple artistic elements of the production, as well as vast knowledge of related fields and insight into the human thought process. Students are expected to go beyond the role of technical direction and rise to leadership roles in future generations of theatre. New students begin by learning

the fundamentals and practicals of the performance creation process, and go on to later years and graduate programs where they discover their directorial styles through experimentation and performance. Undergraduates have two directing opportunities for their graduation exhibits, while graduates receive three directing opportunities. Students also participate in directing teams for professors' productions, field practicums, multiple individual presentation performances, and incubator performances. The school's Drama Creation Platform and K-Arts Platform serve as opportunities for alumni to break into the industry.





## Playwriting

Kim Taewoong	Playwriting, Directing
Park Sanghyeon	Playwriting, Directing
Kim Kyungwook	Creative Writing, Novel
Kwon Heecheol	Literary Criticism
Ko Yeonock	Playwriting
An Heeyeon	Creative Writing, Poem

The Department of Playwriting offers the Playwriting and Narrative Writing programs. The Playwriting major produces students who can understand the human subconscious and dramatize any event in subtle yet significant ways in order to constantly pose insightful questions to the audience. The program equips students with the ability to compose an entire play independently, brings out their individuality in the form and content of their work, hones their creativity, and builds a unique sense of identity as drama writers. In the Narrative Writing program, students learn to express themselves in precise and personal language by developing their imagination and sensitivity.

The program breaks away from the deeply-entrenched structures and grammars of conventional creative writing courses and exposes students to a wide range of artistic experiences, inspiring bold experimentation. Students are encouraged to co-work with other departments and kickstart positive feedback and cooperation between genres. The aim of the Narrative Writing Program is to go beyond the confines of traditional fields like novels and poetry, pushing students to discover new interfaces of expression in other artistic fields. The number of compulsory courses has been minimized to allow students to explore the many fields the school has to offer, helping them to personalize the foundations of their curricula.

## Stage Design

Ko Heesun	Lighting Design
Min Unoc	Production Design
Yoon Sijoong	Stage Design, Directing
Eo Kyoungjun	Stage Technique

Students at the Department of Stage Design are not only educated in the visual fields of stage design—staging, lighting, and costuming—but also taught to engage with the dynamics of the stage environment and available media. In this program, students establish a firm knowledge base in culture, history, and society while developing their abilities in the practical compulsory courses. The program is divided into two stages, each composing two years of study: in the first stage, students are required to take a

range of classes in the humanities as well as art courses such as sculpting, production, and computers to build a solid foundation for their future education. The focus is on allowing students to discover and hone their aptitudes as they work with other departments to learn about the performance and stage art production process. The second stage involves studio courses as well as hands-on participation as designers and crew members in repertory and project performances.





## Theatre Studies

Choe Junho Theatre Studies, Art Management  
 Kim Mihee Theatre Criticism, Dramaturgy,  
 Dramatic Literature  
 Lee Sungyeop Art Management  
 Lee Seunggon Asian Theatre, Theatre Studies  
 Hong Kiwon Art Management, Cultural Policy  
 Woo Sujin Korean Theatre History

The Department of Theatre Studies offers two majors: Theatre Studies and Art Management. The Theatre Studies program nurtures critics with a keen eye for artistic insight and emotional sensitivity, and production dramaturges capable of combining theory and practice in the industry. The program produces specialists capable of analyzing the current state of plays in production to discover the future direction of Korean theatre. Students can choose from four streams: Theatre Criticism, History of Theatre, Theatre Practicum, and Dramaturgy. Classes emphasize the understanding of hands-on stage work that teaches students to put theory into practice. Introduction courses to acting, stage, and directing help to build a strong practical foundation, and classes like Stage Adaptation of Traditional Performance, Dramaturgy Workshops, and Criticism Workshops encourage the pursuit of new directions for applied theory. Contemporary theatre phenomena are explored in classes including Dramatic Theory & Criticism, and Development of Experimental Theatre. Students discuss and present criticism on dramatic performances, and may take an

active part as dramaturges for not only school performances but industry productions as well. The Art Management major produces theatre specialists who take charge of the management side of the production process. The curriculum fosters production planners, production administrators, and theatre managers, among a wide range of professionals with a clear understanding of both the artistic and management aspects of their work. The Art Management major is divided into two streams: the first equips students with a comprehensive understanding of the field at large, requiring a basic understanding of the fundamentals of the performing arts, analytical and linguistic ability for the acquisition of knowledge and theory on the performing arts industry. The second stream is focused on the development of practical management skill involving performing arts productions and relevant organizations. Students learn the theory behind the work via Venue Management, Performing Arts Management and Cultural Economics classes, and gain practical experience through Management for Field Practice and Industry Practicums.

## Musical Theatre Writing Program

Choi Jongyoon Musical Theatre Writing  
 Pai Samshik Musical Theatre Writing

The goal of the Musical Theatre Writing Program is to propose a uniquely Korean style of musical theatre that reinterprets the country's rich historical tradition for the contemporary era, rather than passively parrot styles imported from other cultures. Because musical theatre is not limited to a single art genre, it was made a cooperation program in 2009 and placed under the supervision of the School of Drama in 2013. As the only school with the infrastructure to carry out production education across every part of the creative process, K-Arts provides

Korea's first Musical Theatre Writing Program with the quality framework it needs to pioneer the development of Korean musicals. This program is a three-year course divided into two majors: Musical Theatre Writing and Lyric Composition, and Musical Theatre Composition. The curriculum focuses on scripts, lyric composition practicums, and composition courses, and offers theoretical and practical education in the musical theatre history and literature, production analysis, joint practicums in lyric and music composition, and internships.





## Faculty

### Acting

**Kim Soogi Acting, Performance**

B.A., English Language and Literature, Korea University M.F.A., Acting, University of Wisconsin-Madison, USA M.A., Theatre and Drama, University of Wisconsin-Madison, USA Performance, *Amazoness's Dream, Mayonnaise, Cherry Blossom Hill, Tales from South Asia, Molly Sweeney, Sarachi, The Name of Oedipus, The Women of Greek Tragedy*, etc.

Author, *Gender Roles of Women, The Present and Future Realities of Acting Education, Acting, Postsecondary Acting Education*, etc.

Translation: *Molly Sweeney, Acting Training Through the Body*, etc.

**Choi Youngai**

**Drama, Theatre for the Young**

B.A., English Language and Literature, Ewha Womans University M.A., Theatre, Eastern Michigan University, USA M.F.A., Drama Theatre for the Young, Eastern Michigan University, USA Head of Theatre for the Young Research Institute, National Theatre Company of Korea Vice-President and Executive Committee Member, ASSITEJ International

Art Education Director, *Said the Boy, Wrestling Season, Yellow Moon*, etc. Recipient, Best Director Award, Best Play Award, Children's Theatre of the Year

**Seo Chungsik Acting, Directing**

Graduated from Theatre, Seoul Insitute of the Arts Graduated from Dept. of Acting in Real Escuela Superior de Arte Dramático y Danza de Madrid, Spain Director, Vice-Chair of Korean Association for Theatre Education Executive Chair, 16th Young Theatre Festival Performance: *M. Butterfly, Sunday@ Seoul*, etc.

Director, *Go Alone Like a Rhino Horn, Seksigong, The Taming of the Shrew, The Seagull, Final Interviews, Death (or not), Crazy Deal, El alcalde de Zalamea, Urtain, Carnival, Toscana, Wrestling Season, Visitor*, etc.

**Nam Geungho Mime, Movement**

B.A., Theatre and Film, Kyeong-Sung University Diplome, Ecole Internationale de Mimodrame de Paris Marcel Marceau, France Completed program at School of International Mime Corporel Dramatique M.F.A., Theatre, University of Paris 8, France Performance, Director, *Kiss, 4-59, The Frogs' Dance Party, Frankenstein, Sortie de Cuisine, A Day Like Today, Blik*, etc. Recipient, Mimos International Mime Festival Acting Prize

**Park Sangha Acting, Directing**

B.A., M.A., English Language and Literature, Pusan National University M.F.A., College of Acting Boris Schukin Theatre College of Higher Education, Russia Ph.D., Theatre, Russian Academy of Theatre Arts (GITIS), Russia Stanislavsky Workshop, National Theatre Company of Korea, Yeonhuidan Georipae Director, *Wedding Reception, The Birthday Party, Uncle Vanya, The Dressing Room, Our Village*, etc. Director of Theatre Company Eoureum, Glass Mask, and Sinawii

**Kim Sonae Acting, Voice**

B.A., M.A., Chemistry, Seoul National University B.F.A., Acting, Korea National University of Arts M.A., Voice Studies, Central School of Speech & Drama, UK Head of Speech Technique Research Center Malsumsori Author, *Breathing and Vocalization Training for Actors* Performance: *The Seagull, The Scientifically Minded, The Crucible, Betrayal*, etc. Speech and Acting Instructor, *Toscana, Visitor, Reflection, Psychopath*, etc. Director, *Macbeth, to Rock, I'll Marry in May, Jeongga Akhoe Filling In*, etc.

**Hwang Hayoung**

**Drama, Theatre for the Young** B.A., French Language and Literature, Yonsei University M.A., Ph.D., Theatre, University of Exeter, UK Assistant Professor in Theatre Studies, Department of English Language and Literature, National University of Singapore Author, *Singapore, Loss of Space and Memory, Theatre Play as Live Experience, Understanding Applied Drama* Art Education Director, *Forgetting and Remembering, Case of the Murdered Hamster*, etc. Korean language Co-Editor, Asian Shakespeare Intercultural Archive (AISIIIA)

**Kang Minjae Acting, Directing**

B.A., Theatre, Seoul Institute of the Arts B.A., Department of Drama and Film, Yong In University M.A., Actor Training and Coaching, Central School of Speech and Drama M.A., Directing, Royal Academy of Dramatic Art Assistant Professor, School of Performing Arts, Kookmin University Performance, *A Midsummer Night's Dream, Route 64, The Mayor of Zalamea*, etc. Director, *King Lear, Urtain, Motortown, The Hospice, The Lower Depths*, etc.

**Oh Manseok Acting**

B.A., Acting, Korea National University of Arts The National Theater Association of Korea: Best New Actor, *Yi* The 11th Korea Musical Awards : Best Actor, *Hedwig and the Angry Inch* KBS Drama Awards: Best New Actor, *The Vineyard Man* SBS Drama Awards: *The King and I Man of La Mancha*: Don Quixote / Cervantes *Dream Girls*: CurtisTaylor Jr.

### Directing

**Park Geunhyung**

**Directing, Playwriting** B.A., Theatre and Film, Daejin University Associate Professor, Seoul Institute of the Arts Artistic Director, Theatre Company Gol-mok-gil (Alley) Director, *Hamlet, Morning Soap Opera, Don't Get too Surprised, In Praise of Youth, Gyeongsuk; Gyeongsuk's Father*, etc. Recipient, Dong-A Theatre Awards (Best Play, Best Playwriting, Best Directing), Baeksang Literary Awards (Best Play), Daesan Literary Awards (Best Play), Best Young Artist, Best Play (Critics' Association), etc.

**Choi Jongyoon**

**Musical Theatre Writing** B.A., Composition, Yonsei University M.F.A., Musical Writing, New York University Recipient, Best Composition Award (Korea Musical Awards), Best Composition and Lyrics Award (The Musical Awards), New Musical of the Year Award (2018 Incubator for Performing Arts)

**Yoon Hansol Directing**

B.A., Sociology, Hanyang University M.F.A., Directing, Columbia University Director, *Stepmemories, Caminode Ansan, King of Acting, Ways of Stories and Ways of Songs: Demo Version, Brain Surgery, Love Affair, 1984, Commies, Rehabilitation Research, Na Hye-seok the Unwanted, Sex King*, etc. Recipient, Top 7 Performances Award 2016 Korea Theatre Awards, Kim Sang-yeol Theatre Prize, Best Production Korea Theatre Awards, Doosan Yeongang Artist Award

**Kim Jaeyeop**

**Directing, Playwriting** B.A., Korean Language and Literature, Yonsei University M.F.A., Theatre Studies, Hanyang University Associate Professor, Sejong University Visiting Professor, Berlin University of the Arts Representative, Dreamplay These21

**Pai Samshik**

**Musical Theatre Writing**

B.A., Anthropology, Seoul National University M.F.A., Playwriting, Korea National University of Arts Associate Professor, Dongduk Women's University

### Playwriting

**Kim Taewoong**

**Playwriting, Directing** B.A., Philosophy, Seoul National University M.F.A., Playwriting, Korea National University of Arts Representative, Theatre Company Woojin Playwright, *Reflection, Yi, Happy Life, Man with Flowers, Balloon Symphony, Acrobatics of Flies*, etc. Recipient, Seoul Performing Arts Festival Awards (Best Play), Dong-A Theatre Awards (Best Play), Play of the Year Award, etc.

**Park Sanghyeon**

**Playwriting, Directing** B.A., Communication, Seogang University M.A., Theatre, Miami University, USA Playwright, *Four Thousand Days of Night, The Sweet Madam in Unit 405, Biographies of Assassins, Whistleblower*, etc. Director, *Picturesque Days, Sadness Yet Unmourned, The Tenant, Fear*, etc. Recipient, Daesan Literary Prize for Theatre, Kim Sang-yeol Theatre Prize, etc.

**Kim Kyungwook**

**Creative Writing, Novel** B.A., M.A., English Literature, Seoul National University Completed Ph.D. course Korean Literature, Seoul National University Author, *Chang Guk-yeong is Dead?, Kingdom of a Thousand Years, Dangerous Reading*, etc. Recipient, Hankuk Ilbo Literary Prize, Hyundai Munhak Award

**Kwon Heecheol Literary Criticism**

B.A., Ph.D., Korean Literature, Seoul National University Editorial Board Member, Moonhak Dongne magazine Author, *Be Your Face (anthology of critical essays)* Co-author, *Cineliter, Yi Sang's Border Crossing and Formation of Poetry, 13 Children Rush into the Street*

**Ko Yeonock**

**Playwriting** B.A., Food and Nutrition, DongA University Lecturer, Korea National University of Arts, Dongduk Women's University, Joongang University, Seoul National University of Science and Technology Recipient, International Writer's Prize, Heidelberger Stückemarkt (2018)

**An Heeyeon**

**Creative Writing, Poem** B.A., Chinese Language and Literature, Seoul Women's University M.F.A., Creative Writing, Myongji University Lecturer, Choseon University, Myongji University, Kangwon National University

### Stage Design

**Ko Heesun Lighting Design**

B.A., Psychology, Yonsei University M.A., Stage Design, University of Wisconsin-Madison M.F.A., Stage Lighting Design, University of Michigan-Ann Arbor Committee Member, Organization of Theatrical Arts & Technicians Lighting Design, *Hamlet in Blue, Marriage of Figaro, Così fan tutte, The Story of Chunhyang, Life is a Dream*, etc. Recipient, Kennedy Center/American College Theatre Festival Lighting Design Award

**Min Unoc Production Design**

B.F.A., Applied Design, Hongik University M.F.A., Production Design, American Film Institute Set Design, Art Director, Munhwa Broadcasting Corporation and MBC Art Center Film and TV Production Design, *Blood Rain, ChunHyang, Princess Hours*, etc.

**Yoon Sijoong**

**Stage Design, Directing**

B.A., Theatre, Seoul Institute of the Arts M.F.A., Stage Design, City University of New York Brooklyn College Professor, Department of Musical Theatre, Yong In University Director, Theatre Company Haddangse Best New Director Prize, Dong-A Theatre Awards (2012)

**Eo Kyoungjun**

**Stage Technique**

B.A., Theatre and Film, Hanyang University M.F.A., Technical Design and Production, Yale School of Drama Representative, TDS Stage Technique Institute Co-Representative, Kinesis Stage Production Recipient, Culture, Sports and Tourism Minister's Award (2016, 2018)

### Theatre Studies

**Choe Junho**

**Theatre Studies, Art Management** B.A., M.A., French Language & Literature, Sungkyunkwan University D.E.A., Doctorat, Theatre, University of Paris 3, France Director of Korean Cultural Center Paris Artistic Director, The Year of France-Korea Culture Exchange (2014-2016) Director, King Sejong Institute, Korea Arts Management Service Recipient, Chevalier de Palmes Academiques, Officier des Arts et Lettres

**Kim Mihee**

**Theatre Criticism, Dramaturgy,**

**Dramatic Literature** B.A., M.A., Ph.D., English Literature and Linguistics, Korea University M.F.A., Theatre Criticism and Dramaturgy, Yale University Exchange professor, California State University, Northridge, University of Washington Dramaturgy, *Titus Andronicus, Arirang, That Dance, Once Again That Dance, Come to See Me*, etc.

**Lee Sungyeop Art Management**

B.A., M.A., French Literature, Seoul National University DESS, Université de Bourgogne Artistic Director, Uijeongbu Music Theatre Festival (2007-2009) Artistic Director, Hi Seoul Festival CEO, Sejong Center for the Performing Arts President, Korean Association of Arts Management (2013-2015)

**Lee Seunggon**

**Asian Theatre, Theatre Criticism**

B.F.A., M.F.A., School of Drama, Korea National University of Arts Ph.D., Literary Research, Osaka University Expert Member, Korea-Japan Theatre Exchange Committee Secretary-General, International Association of Theatre Critics-Korea

**Hong Kiwon**

**Art Management, Cultural Policy**

B.A., Aesthetics, Seoul National University M.A., Wagner Graduate School of Public Service, New York University Ph.D., Public Service, Yonsei University Associate Professor, Cultural Policy, Sookmyeong Women's University Senior Researcher, Korea Culture and Tourism Institute Member, Arts and Culture sector, Presidential Committee of Policy Planning Co-Chair, 9th International Conference on Cultural Policy Research

**Woo Soojin**

**Korean Theatre History**

B.A., Seoul National University of Education M.F.A., Korea National University of Arts Ph.D., Korean Language and Literature, Yonsei University Editor, Korea Theatre Critics Association Editor and Chair, Committee for Performance and Theory

## Facilities

### Experimental Stage & Box Stage 1, 2

Dedicated to student presentations such as repertoire practice and directing project performances, the venue is furnished with sound infrastructure as well as spotlights and ellipsoid lights. The room is box-shaped and allows for the rearranging of stage elements and audience seating.

**Rehearsal Room**

Used for studio classes on acting and performance production practice, the Rehearsal Room hosts a wide range of practical lessons on movement, breathing, and vocalization. Students may also use the room for personal or group practice. The Rehearsal Room is equipped with an A/V system and a piano, with a wooden floor and a ballet bar and full-length mirror

**Costume Design Lab**

Dedicated to stage costume production and other costuming courses, and furnished with sewing machines and related equipment, the Costuming Lab has been designed to help students develop their practical skills and provide costume production infrastructure for all performances held in the School of Drama.

**Stage Design Lab**

Hosting the Stage Design and Stage Production courses, the stage Design Lab is equipped with drafting tables and workbenches. All stage design work undertaken at the School of Drama, including graphic design, takes place in this studio.

**Computer Design Lab**

The lab hosts computer courses and is equipped with Mac computers, scanners, and inkjet printers.

### Playwriting Lab

Used for drama- and playwriting courses and practicums, the Playwriting Room is equipped with computers and printers. It is also used as a discussion and seminar room for Playwriting majors, and serves as a cradle of new dramatic works.

**Seminar Room**

Larger than regular classrooms and equipped with a full A/V system, the Seminar Room hosts theory classes and a variety of lectures, including seminars, colloquiums, and symposiums.

# 영상원

- Dept. of Filmmaking
- Dept. of Broadcasting
- Dept. of Multimedia
- Dept. of Animation
- Dept. of Cinema Studies

The School of Film, TV & Multimedia is Korea's first national educational institute for media arts, established to equip students with the ability to produce creative works of visual media using modern technology. The school is composed of five departments: Filmmaking, Broadcasting, Multimedia, Animation, and Cinema Studies. Its curricula incorporate both practical lessons and theoretical education. Because cooperation and teamwork between multiple disciplines are a critical part of visual media production, students in each department are expected to hone specialized expertise in their field and develop the ability to quickly respond to the fast-changing world of media and culture. Participation in traditional production processes and on-site experience is encouraged so that students may acquire both practical skills and a critical viewpoint. The combination of studio and theory classes allows for a varied mix of experimental efforts that foster comprehensive visual creativity. The school boasts a 252-seat screening theatre, large- and small-scale film studios, 5 TV studios, 90 studio rooms, and over 1,000 pieces of filming and animation equipment. Students gain the authentic, hands-on production experience required in the visual media industry through workshops, presentations, annual screenings, and submissions of in-progress film, video, documentary, and animation projects.

## Curriculum

The School of Film, TV & Multimedia's curricula incorporate both practical lessons and theoretical education, and has been designed to help students understand the specializations of each discipline for smooth cooperation and the develop the ability to respond quickly to the fast-changing world of visual media production. As visual media is a team effort, introductory-level education is focused on compulsory general education courses common to all departments. As students reach higher levels, the curriculum branches off into specializations that enhance individuals' capacity for creative studio work, production planning, and theoretical understanding.

# School of Film, TV & Multimedia

1995.03 School of Film, TV & Multimedia opens its doors  
Professor Choi Min named first dean  
Undergraduate departments in Video Directing, Video Production, Video Design, and Screenwriting established

1997.03 Department of Animated Video established

1998.03 Department of Cinema Studies split from Department of Screenwriting

1999.03 Graduate programs established in departments of Video Directing and Production, Screenwriting, and Cinema Theory

1999.05 Department of Video Directing and Production, Department of Screenwriting merged into Department of Filmmaking

2000.03 Graduate programs established in Departments of Video Design and Animated Video

2001.03 Professor Shim Kwang-hyeon named second dean of the School of Film, TV & Multimedia. Department of Broadcasting established

2001.05 Department of Video Design renamed Department of Multimedia. Department of Animated Video renamed Department of Animation

2004.09 Professor Kim Hong-Jun named third dean of the School of Film, TV & Multimedia

2005.11 School of Film, TV & Multimedia celebrates 10th anniversary of founding

2007.03 Professor Park Se-hyung named fourth dean of the School of Film, TV & Multimedia Graduate program established in Department of Broadcasting  
School of Film, TV & Multimedia migrates to newly-built Seokgwan-dong building

2009.03 Professor Park Jong-Won named fifth dean of the School of Film, TV & Multimedia

2009.09 Professor Park Kwang-su named sixth dean of the School of Film, TV & Multimedia

2011.09 Professor Chang Yoon-hee named seventh dean of the School of Film, TV & Multimedia

2012.10 School of Film, TV & Multimedia celebrates 10th anniversary of K-Arts founding

2013.09 Professor Pyeon Jang-wan named eighth dean of the School of Film, TV & Multimedia

2015.09 Professor Han Sung-soo named ninth dean of the School of Film, TV & Multimedia

2017.09 Professor Joo Wan-soo named tenth dean of the School of Film, TV & Multimedia

2019.09 Professor Park Hyun-cheol named eleventh dean of the School of Film, TV & Multimedia

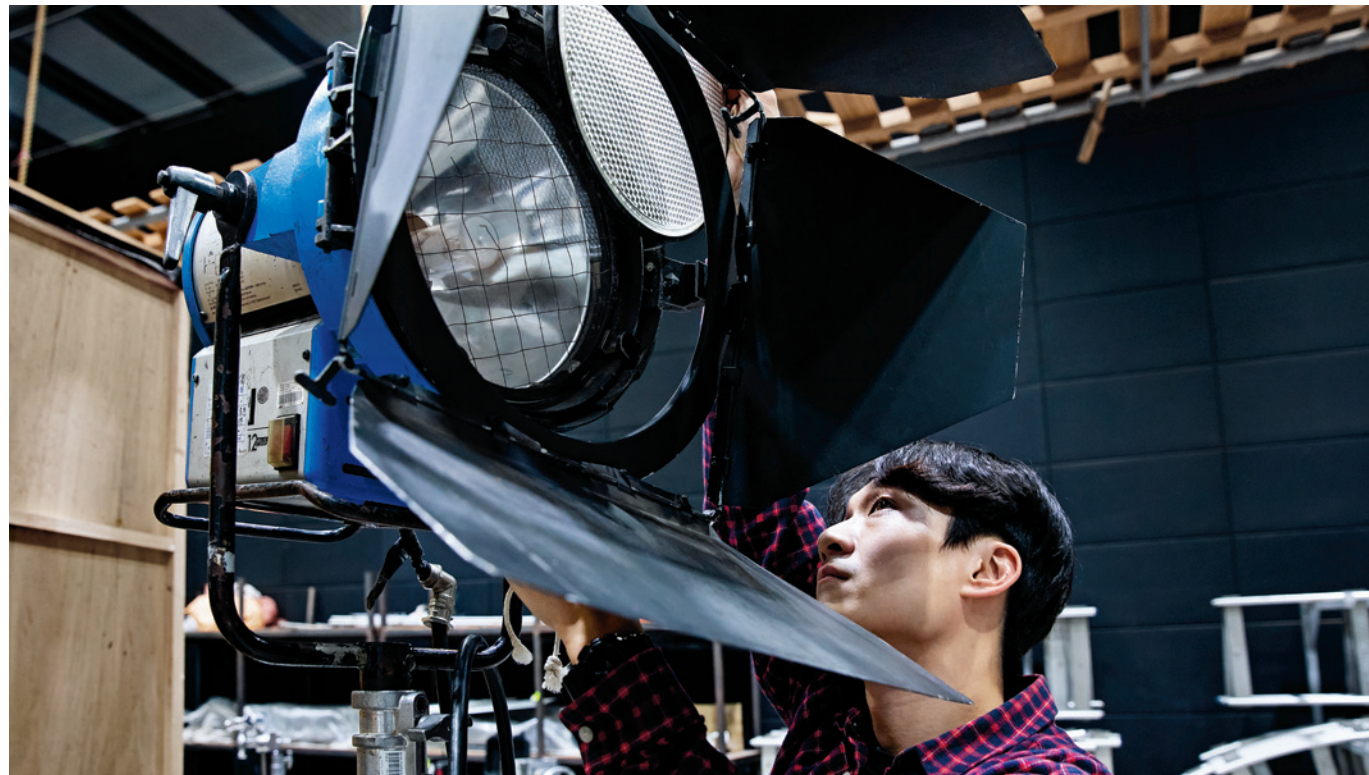


## Filmmaking

Pyeon Jang-wan	Film Criticism, Producing
Park Jong-won	Directing
Lee Seung-moo	Directing, Production Practicum
Park Hyun-cheol	Cinematography
Kim Hyung-koo	Cinematography
Lee Kyu-suk	Sound Design
Kim Yang-il	Film Editing
Choi Yong-bae	Producing
Lee Jeong-beom	Directing
Steve M. Choe	Film Editing

The Department of Filmmaking nurtures creative filmmaking professionals with a wealth of artistic ability and technical competence, preparing them for the ever-changing world of visual media. Practical studio education is the focus of the Directing, Screenwriting, Cinematography, Editing, Sound Design, and Producing majors offered by the department. Students are expected to acquire hands-on production skills and develop a firm theoretical basis through a wide variety of educational offerings. **Focus on Practical Education** — The department has minimized the number of compulsory courses so that students may gain experience in multiple disciplines through in-class discussions, presentations, lessons, and practical studio classes. At the same time, students are required to complete all courses in their selected majors. Courses at the Department of Filmmaking are labeled 'Introduction', 'Fundamentals', 'Intermediate', and 'Advanced' in accordance with the year of study, with the exception of the Intermediate

level, which begins at the second term of the second year and ends at the first term of the third year. The second term of the third year is a transition stage composed of workshops in fields such as screenwriting and studio work, giving students hands-on experience as they prepare for their final year of study. **Varied Workshop Offerings** — Students are afforded great freedom in their selection of workshop courses, allowing them to delve further into their desired specializations in various areas of the filmmaking process. The workshops range from those with an emphasis on individual creativity and freedom of thought to those that demand professional interdisciplinary cooperation and technical competence, through which students may utilize their specialized skills and extensive understanding of the greater filmmaking process. Students must produce at least three works in each of the Fundamentals, Intermediate, and Advanced levels in order to graduate.



## Broadcasting

Han Sung-soo	Cinematography
Jeon Gyu-chan	Broadcasting Theory, Cultural Theory
Kim Jin-hyuk	Broadcasting, Documentary Directing
Lim Tae-woo	TV Narrative, Drama Directing

The Department of Broadcasting raises creative, adventurous content creators capable of taking the lead in the fast-changing broadcasting industry. The department's authentic studio education curriculum and wide range of theoretical offerings equip students with the skills they need to succeed in the evolving world of broadcasting and television. **Creativity-Centered Courses** — The curriculum is centered on workshop classes. Students begin by acquiring the fundamentals of storytelling and go on to complete other workshop courses (Studio, Documentary, etc.) in the program, their efforts culminating in the final graduation exhibit where they display the skills and knowledge they acquired over their years of study.

**A Structured Combination of Studio and Theory Education** — Students have a range of disciplines available to them, from Producing, Directing, Cinematography, Editing, and Sound Design, all offered through in-depth practical courses. The department also emphasizes the importance of theoretical education, which teaches students to examine culture and society with a critical perspective to further the depth of their work as broadcasting majors. Theory courses cover intellectually stimulating subjects such as media aesthetics, modern society and the humanities, digital media environment and its shift into multi-channel, multi-media formats, and broadcast programming.





## Multimedia

Chang Yoon-hee Graphic Design  
Lee Sung-eun Computer Graphics, Fine Arts  
Cho Pung-youn Commercial Media  
Han Sang-jin Visual Graphics  
Cho Chung-Yean Digital Media Visual

The Department of Multimedia equips students with the theoretical and practical education they need to meet the demands of digital video production. The curriculum advances students' understanding of the connections between the fields of film, television, and animation. Students are encouraged to discover new experiences and experiment in their chosen fields to develop their capacity for video communication and pursue creative new grammars of screen language. **Structured Education on the Fundamentals of Screen Language** — Introductory courses focus on the understanding of a variety of screen languages and modes of expression. In practical courses, students learn basic screen language concepts and definitions, and the conceptual and technical skills to fully communicate their intentions.

Intermediate and advanced courses build on earlier stages with a deeper exploration into the production and postproduction processes of commercial video productions, and their characteristics. **Education that Fosters Expertise and Creativity in Stages** — Students begin with digital graphic video productions and gradually move on to higher learning stages that help complete the visual look of live-action footage. In early stages, students work with computer-generated 2-D and 3-D images. Later stages require the compositing of digital graphics onto live-action footage. Students are required to make full use of their four years of study in digital graphics production for their final video projects, which must be planned and developed independently.

## Animation

Joo Wan-soo Illustration, Cartoon  
Lee Jeong-min Computer Animation  
Kwak Young-Jin Digital Animation

The Department of Animation produces animation professionals capable of using creative new content and software in the contemporary media environment. In this program, students learn to explore new creative avenues in both practical and theoretical courses designed to nurture their ability to work with comic-based form practice, utilizing modern video technology and new media in comprehensive ways. **New Education and Methodologies for a Changing World** — The Department of Animation seeks to overcome the domestic limitations of cel animation and published comic books, raising animation professionals skilled in working with new content and software in the contemporary world of fast-changing screen contexts, multimedia environments, and new technologies. Students are encouraged to explore novel approaches for publication, video, and multimedia programs. The combination of

theory and practical education, alongside form practice grounded in images and storytelling techniques, helps students acquire the skills they need to fully utilize the new media environment. **Rigorous Curriculum** — The Department of Animation curriculum does not include space for general studies. Instead, students of all levels take only major-specific courses and are required to submit one piece of completed short animation per year at the annual screening held in November. Students must present their work in progress at three occasions during the school year, and must submit a completed project at the end of each school year. The authentic production process leading up to the annual screenings serves as hands-on training that boosts individual student skill, which also garners recognition for the Department of Animation.





# Cinema Studies

Kim So-young	Cinema Studies
Shim Kwang-hyun	Aesthetics, Cultural Studies
Nam Soo-young	Cinema Studies
Ha Seung Woo	Korean Cinema, Cinema Studies

The Department of Cinema Studies produces experts on the wide range of phenomena in the world of screen culture and its landscapes, charting new courses for content production. The aim of the curriculum is to apply both theory and practice through academic research and education in classes such as Cinema Studies, Screen Culture Studies, and History of East Asian Film. Applied Education that Combines Theory and Practice — General theory courses such as Film History, Film Theory, Film Criticism, and Cultural Studies serve as a foundation for practical lessons in Film Criticism and Film Planning, as well as internship courses in Screen Culture and the industry, giving students the chance to apply classroom knowledge in authentic contexts. Focusing on film and culture theory, the department offers a range of courses on the history of international film, and in-depth seminar courses on contemporary film theory and points of debate in screen culture theory. The curriculum also covers theory and criticism to enhance students' understanding of the creative process, as well as workshops

on criticism, planning, and production to develop their producing abilities. The department takes student preference and individual ability into account and provides customized project-style curricula for its programs that help students acquire both above-the-line and below-the-line experience. Specialized Curricula for Individual Majors — The first- and second-year undergraduate curriculum builds the foundations of film theory. Third- and fourth-years are divided into Cinema Studies and Visual Planning majors. The Cinema Studies major emphasizes in-depth theoretical study through seminars led by industry professionals and theory classes on the textual analysis and criticism of cinematic works, preparing students to work with the journalistic criticism industry. The Visual Planning major offers practical seminar and workshop courses in screen culture, the video industry, and policy-making processes, preparing students for professional fields such as film festival curation, film planning, visual media education, and film policy.

## Faculty

### Filmmaking

**Pyeon Jang-wan**  
**Film Criticism, Producing**  
 B.A., Department of English, Chung-Ang University  
 Diploma, Film Directing, Korean Academy of Film Arts  
 M.A., New York University, USA  
 Chair, Moving Image Technology Association of Korea  
 Lead Programmer, The Bucheon International Fantastic Film Festival,  
 Author, Editing: *The Key to Film Literacy, Into the World of Film*  
 Translator, *Another Look at Japanese Cinema*  
 Producer, *Summer Whispers, Resurrection of the Butterfly*

**Park Jong-won**  
**Directing**  
 B.A., Theatre and Film, Hanyang University  
 Diploma, Directing, Korean Academy of Film Arts  
 M.F.A., Academy of Art University  
 Director, Writer, *Guro Arirang, Our Twisted Hero, Eternal Empire, Rainbow Trout, Paradise Villa*, etc.  
 Author, *From Script to Screen*, etc.

**Lee Seung-moo**  
**Directing, Production Practicum**  
 B.A., Department of Russian Language and Literature, Hankuk University of Foreign Studies  
 M.A., Theatre and Cinema Arts, Dongguk University  
 M.A., Cinema Studies, New York University, USA  
 M.F.A., Filmmaking, New York University, USA  
 Director, *Round Midnight, Out of Sync, Penguins on the Beach*, etc.

**Park Hyun-cheol**  
**Cinematography**  
 B.A., Photography, Chung-Ang University  
 M.F.A., Cinematography, American Film Institute, USA  
 Member, Korean Society of Cinematographers  
 Cinematographer, *Take Off, 200 Pounds Beauty, YMCA Baseball Team, Oh! Brothers, She's on Duty, Repechage, Mr. Go*, etc.

**Kim Hyung-koo**  
**Cinematography**  
 B.A., Photography, Chung-Ang University  
 M.F.A., American Film Institute  
 Director of Photography, 30+ works incl. *Grass* (2018 Berlin International Film Festival forum), *The Day After* (2017 Cannes International Film Festival official selection), *Revivre* (2015 Venice International Film Festival)  
 Director of Photography, *The Fives, Nobody's Daughter Haewon, Unbowed, The Day He Arrives, The Host, Memories of Murder*, etc.  
 Best Cinematography Prize, Asia Film Awards, Korea Grand Film Awards, Blue Dragon Awards, Korean Association of Film Critics Awards, etc.

**Lee Kyu-suk**  
**Sound Design**  
 M.F.A., Film & Video Production, University of South California, USA  
 Director, A And D Co. (1993-1999)  
 Sound Supervisor, *2009 Lost Memories, Take Care of My Cat, The Soul Guardians*, etc.  
 Best Sound Prize, 39th Daejong Film Award for *2009 Lost Memories*, etc.

**Kim Yang-il**  
**Editing**  
 B.A., University of New South Wales  
 B.A., Australian Film, Television and Radio School  
 Editor, *A Man Who was Superman, My Mother the Mermaid, Untold Scandal*, etc.  
 Jury Member, 25th Tehran International Short Film Festival, 5th Aljazeera International Documentary Film Festival, etc.

**Choi Yong-bae**  
**Producing**  
 B.A., History, Seoul National University  
 Producer, CEO, Chungeorahm Film  
 Vice President, Korean Film Producers Association (2013-)  
 Producer, *The President's Barber, The Art of Seduction, The Host, Sa-Kwa, 26 Years*, etc.

**Lee Jeong-beom**  
**Directing**  
 B.F.A., Korea National University of Arts  
 Director, The Bucheon International Fantastic Film Festival Youth Film Academy  
 Director, Screenwriter, *Cruel Winter Blues, The Man from Nowhere, No Tears for the Dead, Bad Police*  
 Adaptation, *Way Back Home*  
 Best Picture, Baeksang Award, Korea Film Awards  
 Best Director, Max Movie Awards, University Film Festival of Korea  
 Readers' Choice, Buil Film Awards  
 Rookie Director Prize, Chunsu Film Festival

**Steve M. Choe**  
**Editing**  
 M.F.A., Editing, American Film Institute  
 C.E.O., C-47 Post Studio  
 Film Editor, 50+ works incl. *Snowpiercer, Operation Chromite, Northern Limit Line, Welcome to Dongmak-gol, A Moment to Remember*  
 TV Editor, 10+ works incl. *The Guest, Bad Guys 2, Squad 38, Hidden Identity, Iris 2*  
 Best Editor, Grand Bell Awards

### Broadcasting

**Han Sung-soo**  
**Cinematography**  
 M.A., Broadcasting, Yonsei University  
 Cinematographer, CHEIL Communication Inc. (1984-1991), SBS & SBS-News (1991-2002)  
 Director of Photography, *EURO-ASIA, K2, the Mountain of Death, Himalaya Man* series (13 episodes), etc.

**Jeon Gyu-chan**  
**Broadcasting Theory, Cultural Theory**  
 M.A., University of Illinois at Chicago, USA  
 Ph.D., University of Wisconsin, USA  
 Chair, Korean Association for Communication and Information Studies  
 Co-Chair, People's Coalition for Media Reform  
 Contributor, *Surviving Children* (piece that brought Brothers Home Internment to light), *Nation of Blind Men* (piece discussing the realities of the Sewol Ferry sinking)  
 Author, *Modern Society and Art Education, Cultural Diversity in a Global Era*, etc.

**Kim Jin-hyuk**  
**Broadcasting, Documentary, Directing**  
 B.A., Department of Journalism & Mass Communication, Hanyang University  
 Producer-Director, EBS, *Jisik-Channel E*  
 Director, *Wonderful Science*  
 Recipient, Best Experimental Work, Korea Producer-Director Awards  
 Experimental Prize  
 Award for Excellence in TV Series, Korea Broadcasting Commission  
 Best Educational TV Series, Korea Producer-Director Awards, and other distinctions

**Lim Tae-woo**  
**TV Narrative, Drama Directing**  
 M.D., Modern Korean Literature, Seoul National University  
 Producer-Director, MBC  
 Director, *The 5th Republic, Air City, Dandelion Family (MBC), The Duo (MBC), Yuna's Street (JTBC), Sketch (JTBC)*

### Multimedia

**Chang Yoon-hee**  
**Graphic Design**  
 M.S., Communications Design-Emphasis in Graphic Design, Pratt Institute, USA  
 Graphic Designer, Samsung Electronics, Samsung Medical Center, Korea Tourism Organization, Hankuk Glass Industries, Eagon, Eagon Industrial, Everland, Korea Institute of Registered Architects, International Society of Theatre Critics, etc.  
 Design Consultant, PyeongChang 2018 Olympic Winter Games

**Lee Sung-eun**  
**Computer Graphics, Fine Arts**  
 B.F.A., M.F.A., Department of Painting, Seoul National University  
 M.F.A., Computer Graphics, Pratt Institute, USA  
 Exhibits, Kwahoon Gallery, Art Cube  
 Zandari solo exhibit, etc.

**Cho Pung-youn**  
**Commercial Media**  
 B.A., Graphic Design, Seoul National University  
 Founder and Lead Director, CODA Film Production Company (2000-2003)  
 Director, 400+ TV advertisements, music videos, and exhibition videos  
 Finalist, International Advertising Awards New York Festival  
 Grand-Prix Prize, MKMF Music Video Festival, etc.

**Han Sang-Jin**  
**Visual Graphics**  
 MJM (Diplôme), École Des Arts  
 Appliqués France  
 Motion Graphics & VFX Supervisor, KBS (1996-2003)  
 Visual Supervisor, Frame Motion (2003-2006)  
 Motion Graphics & VFX Supervisor, *My Girl, Lee San, Wind of the Palace, HD History Special, Homo Ollucus, Tears of the Dragon, The King and Queen, Seoul 1945, Boys over Flowers, KBS History Special*, and other TV dramas and documentaries

**Cho Chung-Yean**  
**Digital Media Visual**  
 M.F.A., Digital Art, Carnegie Mellon University  
 Director, Asia Culture Center, Asia Culture Center Arts & Creativity Center Mixed Reality Lab  
 Research Lead, *VR Solutions for Mental Health*, National Research Foundation of Korea (2017-2019)  
 Director, Producer, Art Director, spatial branding media art projects incl. CES Corporate Pavilion



## Animation

### Joo Wan-soo Illustration, Cartoon

M.A., Art Education, Hanyang University  
Chief Director, Urimanwha Korean Comics Regiment (2004-2005)  
Research Director, Korean Manhwa Research Institute (1997-2000)  
Author, *My Japanese Wife Ken-chan, Movers and Shakers of the 20th Century, Comics: Imagination Beyond Imagination, The Pu'er Tea Exploded*, etc.

### Lee Jeong-min Computer Animation

M.A., Department of Multimedia, Sangmyung University  
Festival Planner, Bucheon International Student Animation Film Festival (2007-2008)  
Director, NexToon / CartoonPark (1993-1999)  
Director, *Utility Fighter*, etc.  
Executive Producer, *Hello, Jadoo*

### Kwak Young-Jin Digital Animation

B.F.A., Graphic Design, Seoul National University  
M.F.A., Animation, Korea National University of Arts  
Educational, Scientific or Industrial Film Award, Annecy Festival (2006)  
Grand Prix, Korean Animation Award (2008)  
Director, TV series animation  
*The Birds & The Bees*

## Cinema Studies

### Kim So-yung Cinema Studies

M.A., Media Studies, State University of New York at Buffalo  
Completed Ph.D. course in Cinema Theory, New York University  
Member, Academy of Arts of the World (Germany)  
Director, Trans: Asia Screen Culture Institute  
Visiting Professor, UC Berkeley, Duke University, Free University of Berlin, etc.  
Exhibit, *Heart of Snow: afterlife* at National Museum of Modern and Contemporary Art  
Author, *Modernity in Suspense: Korean Cinema in Global Contexts, Trans-Pacific Imagination-Rethinking Boundary, Culture and Society, Electronic Elsewheres Korean Film Meets the World, A Heartfelt Moment of Film Theory/Criticism*, etc.  
Director, *The Open City: Guangzhou/Anshan, Kim Alex's Place: Tashkent in Ansan*, 3-Part Exile Series *Goodbye My Love NK* (2018 Montreal World Film Festival contender), etc.  
President, Association of Korean Cultural Studies

### Shim Kwang-hyun

**Aesthetics, Cultural Studies**  
M.A., completed Ph.D. course, Aesthetics, Seoul National University  
Author, *Marx and the Politics of the Heart, Knowledge Production and Culture Politics in a Ubiquitous World, Fractal, Creative Culture Education, the Key to Future Education*, etc.  
Author, *Culture Politics of Cognitive Science and Images, Affordance, Autopoiesis, Mimesis: A Foundation for Cognitive Human-Environment Interaction*, and other papers  
Editor, *Culture/Science*  
President, Association of Korean Cultural Studies (2011-2014)

### Nam Soo-young Cinema Studies

B.A., Comparative Literature, Washington State University  
M.A., Humanities, University of Chicago  
Ph.D., Comparative Literature, New York University  
Recipient, Outstanding Scholar Award, Wooho Foundation for Humanities Development  
Author, *Historical Memory in the Time of Image: Documentary*, Repetition for Subversion (2010 Outstanding Academic Book Selection by National Academy of Sciences), and other papers in the field of modern culture, criticism, and cinema studies  
Jury Member, Seoul International New Media Festival, Seoul Independent Documentary Film Festival  
Executive Committee member, World Comparative Literature Conference  
Editorial Director, Criticism and Theory Society of Korea

### Ha Seung Woo

**Korean Cinema, Cinema Studies**  
M.A., Cinema Studies, Korea National University of Arts  
Ph.D., Media Communication, Goldsmiths, University of London  
Author, *Translation of Korean Films and Modernity, The Change in the Contemporary Korean Film Industry under the Pressure of Capitalism*, etc.  
Editorial Board Member, *Culture/Science*  
Chief Editor, *Cultural Studies*

## Facilities

### Film Studio

Two soundstages for workshop filming and filmmaking classes, measuring at 198m<sup>2</sup> and 413m<sup>2</sup> respectively. The studios are equipped with lighting, filming, and set equipment, allowing for year-round production activities.

### TV Studio and Studio Control Room

A studio for shooting on multiple cameras connected to a control room, equipped with 6 types of set and light battens numbering at 150 units.

### Equipment Rooms

Operating in each of the Filmmaking, Multimedia, Broadcasting, and Animation departments, the Equipment Rooms are stocked with a wide range of state-of-the-art filming equipment suitable for the hands-on curriculum offered at the school. The rooms provide equipment and technical support for classes, workshops, graduation project productions, and industry cooperation projects.

### Editing Classrooms

Classrooms dedicated to editing, color correction, and other postproduction work for undergraduate and graduate Editing and Cinematography majors. The classrooms host software-based lessons on tools such as Final Cut Studio, Soundtrack Pro, Color, and AVID.

### AVID Editing Suites

Facilities for editing video footage. The school houses 15 AVID Editing Rooms, equipped with AVID Symphony, AVID Adrenaline HD System, and the AVID Nitris System.

### Sound Design Rooms (Foley Studio/ Mixing Room/Sound Editing Suites)

A state-of-the-art Foley Studio equipped with a variety of foley pits and water tanks with plumbing, and soundless heating and air conditioning. The 5.1 channel Mixing Room boasts a 24-fader AVID S6M40 mix controller and Meyer EXP monitors, and the Sound Editing Suites have been equipped with industry standard Pro Tools HD sound editing software for all types of audio projects. The rooms also host Sound Design courses.

### Animation Workstation Room

Equipped with both Mac OS and Windows, the Animation Workstation Room provides top-of-the-line software tools for 2D and 3D animation work. Available software includes the latest version of TV Paint Pro for 2D bitmap, Harmony and Flash for 2D Vector, and XSI and 3D Max for new media and game outputs.

### Main Presentation Hall

A hall dedicated to regular screenings, a pillar of the Animation program curriculum. The video network encompasses the entire digital process, allowing the hall to host internal gatherings and events. The KOREN system allows the hall to offer the highest quality network environment, making both on- and offline lessons possible.

## Affiliated Organization

### Visual Media Technology Center

The Visual Media Technology Center was established to oversee the loaning, management, and maintenance of the school's educational equipment. It plays a crucial supporting role for workshops and productions, and the development of individual students.

The center provides equipment and technical support for classes and workshops, and manages and maintains its holdings. It is also in charge of overseeing the school's 5 studios, 90 studio classrooms, 12 screening rooms, darkrooms, and other classrooms, and holds over 1,000 pieces of equipment.

### Trans:Asia Screen Culture Institute

The Trans:Asia Screen Culture Institute aims to revitalize the field of Asian culture studies, encouraging discourse rooted in both theory and practice by bringing together academic research on Asian screen culture, regional studies, and visual production.

Cross-institutional exchanges with other research organizations and groups focusing on the field are a cornerstone of the institute, conducted via lectures and publication. The institute spearheads new culture research across Asia, establishing the annual Trans:Asia International Symposium since 2001 with visual culture scholars and content creators from around the world. Other efforts for exchange include a monthly forum for screen culture and media scholars from Korea and abroad, as well as a series of public lectures under the name “Trans Academy” that aims to share the results of the institute's findings with the general public.

The institute has published multiple books based on its research, including *Trans-Asia Screen Culture and The Modernity and Regional Aesthetics of Asian Cinema*, as well as the printed journal *The Journal of Trans-Asia Culture* and the online journal *Trans Review*. In 2012, the Trans-Asia Screen Culture Institute received support from the National Research Foundation of Korea to undertake a foundational research project titled “The Complete Library of Korean Cinema History”.

### Film & Multimedia Archive

The archive was founded to collect, preserve, catalog, and make available the school's holdings of visual media materials. Preservation of student work and rare footage is the main purpose of the archive. Holdings are categorized and labeled with barcodes according to a fully digitized internal catalog system. The archive houses a small screening room for student projects and rare footage. Current holdings number at over 2,500 domestic works in VHS and DVD formats, and over 1000 student projects from the Filmmaking, Animation, Broadcasting, and Multimedia departments. In 2015, the archive's contents were moved to the K-Arts Library, which boasts facilities optimized for the systematic preservation of visual media. Under the 2008 initiative to boost student work distribution, the archive maintains a digital record of all student projects in its system.

# 무용원

Dept. of Dance Performance

Dept. of Choreography

Dept. of Dance Theory

# School of Dance



The School of Dance was established for talented dance professionals at the postsecondary level. The school is divided into three departments: the rigorous Department of Dance Performance, the creativity-centered Department of Choreography, and the Department of Dance Theory, which focuses on education in humanities, social sciences, and analytical skills.

As the foremost dance institution in Korea, the school offers world-class infrastructure and education in traditional Korean dances, ballet, and contemporary dance, nurturing professional dancers, choreographers, theorists, and producers ready to dive into the fast-changing world of 21st century art. The School of Dance includes the K-Arts Dance Company, which is composed of faculty and students and serves as a cradle for future professionals in the field.

#### Curriculum

The School of Dance is composed of three departments: Dance Performance, Choreography, and Dance Theory. They focus on the fundamentals of professional dance and dance techniques, innovative new styles of dance, and critical reasoning and foreign language competence respectively. Each specialization caters to students' individual aptitudes, with faculty members composed of prominent Korean and international professionals. Ordinary student selection criteria have been set aside, placing emphasis on competence over age requirements. The school's graduate programs produce talented dance educators, arts management professionals, theorists, and dance music specialists through exchanges with dance institutions overseas.

1996.03 School of Dance opens its doors. Professor Kim Hae Shik named first dean  
 1996.09 School of Dance Artistic Performance Training Program (prep school) established  
 1997.10 K-Arts Dance Company established, holds first regular performance  
 1999.09 School of Dance moves to newly-built Seocho Campus.  
 2000.03 2-year graduate program established  
 2004.03 Professor Hur Young-il named second dean of the School of Dance  
 2005.03 Professor Jeon Misook named third dean of the School of Dance  
 2006.03 Professor Jung Seung-hee named fourth dean of the School of Dance

2008.03 Arts Management program converted to a cooperation program  
 2009.03 Professor Kim Hyun-ja named fifth dean of the School of Dance  
 2012.03 Professor Hur Young-il named sixth dean of the School of Dance  
 2015.03 Professor Kim Sun Hee named seventh dean of the School of Dance  
 2015.10 School of Dance celebrates 20th anniversary of founding with special performance  
 2017.03 Professor Kim Sun Hee re-named eighth dean of the School of Dance  
 2019.03 Professor Jeon Misook named ninth dean of the School of Dance

## Dance Performance

Han Myung-ok	Korean Dance
Jeon Misook	Contemporary Dance
Kim Sun Hee	Ballet
Woo Kwang-hyuk	Dance Music
Kim Yong-geol	Ballet
Jo Ju-hyun	Ballet
Shin Chang-ho	Contemporary Dance
Ahn Duck-ki	Korean Dance
Kim Hyoung-min	Contemporary Dance
Jun Sung-jae	Korean Dance

Experimentation and the acquisition of new movements are the focus of the Department of Dance Performance, which equips students for the field of dance. Course offerings include creative humanities-based approaches such as art history and aesthetics, alongside practical lessons in music, staging, and directing catered to student capabilities. The school provides specialized practical performance experiences, which serve as a foundation for future leaders of the artistic community. Major-Specific Courses — Students are required to take major-specific courses like Korean Dance, Ballet, Contemporary Dance, and Dance Music, which are divided into intermediate and advanced levels for an even more focused educational approach. Creative Education — Improvisation and Choreography courses help students further

their capacity for dynamic expression and movement by going into depth on the fundamentals of time, space, weight, flow, and energy. Performance Practicums — Students' individual talents are nurtured through practical performance programs, which offer authentic performance experiences that boost imagination and creativity. Dance Music (Graduate Program) — This program covers all areas of music relating to dance, including music improvisation for dance classes, performance music composition, music design, and music play. Dance Education (Graduate Program) — This in-depth program combines classroom education and practical lessons to help students master the Vaganova and K-Arts Ballet Method for nurturing professional dancers.





## Choreography

Kim Sam-jin Korean Dance, Choreography  
Ahn Sungsoo Contemporary Dance, Ballet  
Jung Jae-hyuk Choreography

The Department of Choreography nurtures individual students' imaginations and aptitudes to develop their creativity. Throughout their studies, students are encouraged to discover their personal body languages through independent experimentation, and pass on their grammars to other dancers. The curriculum is tailored to the art of

choreography, and is designed to maximize each student's capacity for dance while fostering cooperation with a variety of majors, allowing students to develop open minds ready for international communication and exchange. The department holds two experimental dance performances per year to help students perfect their choreography through practical experience.



## Dance Theory

Na Kyung-ah Dance Science  
Seo Jung-rock Dance History, Dance Anthropology  
Hong Seung-chan Arts Management  
Jeon Su-hwan Arts Management

Dance Theory is a discipline that strives to understand dance from a variety of perspectives, including aesthetics, social science, art and cultural studies, science, and management. The program integrates the study of dance with the liberal arts in a setting that encourages creative and intellectual exploration. Faculty members include leading authorities on dance studies, dance journalism, and art business in Korea.

The department offers a wide range of interdisciplinary curricula with undergraduate and graduate degrees in dance philosophy, dance science, dance history, dance anthropology, and arts management. Graduates enjoy successful careers in various fields ranging from journalism, academia, and arts management to professional performance.





## Faculty

### Dance Performance

**Han Myung-ok Korean Dance**

B.A., M.A., Department of Dance, Ewha Womans University M.A., Dance Education, NewYork University Sc.D., Dance, Hanyang University, Korea Artistic Director, Choreographer, Daejeon MunicipalYeonjeong Korean Traditional Music Center Dance Company, Incheon Metropolitan City DanceTheatre Artistic Director, National Gugak Center Dance Company Vice-president, Korea Dance Association

**Jeon Misook Contemporary Dance**

B.A., M.A., Department of Dance, Ewha Womans University Certification, London Contemporary Dance School, UK Honorary Chairman, Laboratory Dance Project Artistic Director, Jeon Misook Dance Company Included in the International Dictionary of Modern Dance Invited to the Milano LTRE Festival, Dance Festival STEPS, Jacob’s Pillow Dance Festival, Cervantino International Festival, etc. Recipient, Korea Presidential Award, Seoul Dance Festival Grand Prize, Dance Criticism/Critics Award, Young Artist of the Year Award, etc.

**Kim Sun Hee Ballet**

B.A., Department of Dance, Ewha Womans University M.F.A., New York UniversityTisch School of Arts Diploma, Vaganova Ballet Academy in Russia International dance competition Jury member, Russia, Bulgaria, Switzerland, Spain, Italy, USA, France, Mexico, etc. Outstanding School Award, 2018 Youth America Grand Prix Special Prize 2013 Artist in Residence, The Washington Ballet Artistic Director, Kim Sun Hee Ballet Company

**Woo Kwang-hyuk Dance Music**

B.A., Department of Composition, College of Music, Seoul National University D.F.A.P., D.E.A., Musique & Musicologie, L’Université Paris IV-Sorbonne in France Music Correspondent, *Audience* Monthly Researcher, Korean National Research Center for the Arts Artistic Director, Light & SoundInc. Director, Korea Integrative Fine Arts Therapy Association Director, World Music Ensemble

**Kim Yong-geol Ballet**

B.A., School of Dance, Sungkyunkwan University Principal, Korean National Ballet Third Place, Moscow International Ballet Competition First Place for Couples, Paris International Ballet Competition Recipient, Hwagwan Culture Medal Recipient, Edaily Culture Award Grand Prize Soloist, Paris Opera Ballet Member, Presidential Committee for Cultural Enrichment Dance Committee Member,TheYear of France-Korea Culture Exchange (2015-2016)

**Jo Ju-hyun Ballet**

B.A., Dance Performance, Korea National University of Arts M.A., Physical Education, Seoul National University Principal, The Washington Ballet Artistic Director and Invited Choreographer, Korea’s Proudest International Dance Stars Performance Choreography Prize, Seoul Dance Festa Best Choreography, Critics Choice 2010 Ballet Master Prize, Arabesque International Ballet Competition

**Shin Chang-ho Contemporary Dance**

B.A., M.F.A., Dance Performance, Korea National University of Arts Diplom,Trinity Laban Conservatory of Music & Dance Ph.D., Department of Dance, Sungkyunkwan University Representative, Laboratory Dance Project (2009-2014) Guest Choreographer, Tyrolean State Theatre in Innsbruck (2012-2017) Dancer, Theater St. Gallen (2005-2006)

**Ahn Duck-ki Korean Dance**

B.A., M.F.A., Dance Performance, Korea National University of Arts Completed Ph.D. course at Department of Dance, Sejong University Top Dancer, National Gugak Center DanceTheater Artistic Director, VIUM Dance Company Master of Important Intangible Cultural Asset No.39 Dance Prize, 2016 KBS National Music Awards

**Kim Hyoung-min**

**Contemporary Dance**

B.A., Korea National University of Arts M.A., Das CHoreography Artistic Director, HYOUNGMINKIM Recipient, Korean Dance Critics’ Award, Best Work Award, Critics Dance Association (2014)

**Jun Sung-jae Korean Dance**

B.A., Dance Performance, Korea National University of Arts M.F.A., Dance Performance, Korea National University of Arts Member of Jeune Ballet de CNSMD Lyon, France Member of Luzerner Theater, Switzerland Guest Dancer for National Theater of Korea, Gyeonggi Arts Center, Korea Leader of R.ecnaD Dance Project, Korea Artistic Director of Dance Company ALTIMEETS, Korea Choreographer of Incheon Metropolitan City DanceTheater, Korea

### Choreography

**Kim Sam-jin**

**Korean Dance, Choreography** B.A., M.A., Ph.D., Hanyang University Guest Choreographer, America Dance Festival, International Core Workshop, International Choreographers Commisioning Project Visiting Faculty, *Vacant House* invitation performance, LA Central library Fulbright Mid-Career Lecturing Award, California State University Long Beach Named Culture and Arts Professor Emeritus, 2001

**Ahn Sungsoo**

**Contemporary Dance, Ballet**

B.F.A., Dance, The Julliard School Sungsoo Ahn Pick-Up Group New York (1991-1996) Artistic Director, Sungsoo Ahn Pick-Up Group Seoul Artistic Director, Korea National Contemporary Dance Company

**Jung Jae-hyuk Choreography**

B.A., Choreography, Korea National University of Arts Artistic Director and Choreographer, Company J Member, Trisha Brown Dance Company

### Dance Theory

**Na Kyung-ah Dance Science**

B.A., M.A., Ph.D., Ewha Womans University M.A., Hongik University Author, *Dance & Wellness, Dance & Science, Psychology of Dance, Understanding for dancing body*, etc.

**Seo Jung-rock**

**Dance History, Dance Anthropology**

B.A., Department of Educational Technology, Hanyang University M.A., DanceTheory, Korea National University of Arts Ph.D., the School of Oriental and African Studies, University of London Research Fellow, University of London

Member, the Korean Association of Dance Critics and Researchers

Lecturer, Mahidol University, Thailand

Visiting Chair Professor, National Taiwan University, Taiwan

**Hong Seung-chan Arts Management**

B.A., M.A., Musicology, Seoul National University Completed Ph.D. course in Musicology, Seoul National University Artistic Director of Performing Arts, Seoul Arts Center Board Member, Korea Culture and Tourism Institute Board Member, KBS Symphony Orchestra

**Jeon Su-hwan Arts Management**

B.A., Computer Science, Yonsei University M.A., Management Engineering, Korea Advanced Institute of Science and Technology(KAIST) Ph.D., Knowledge Management, KAIST Vice Provost of Planning Office, Korea National University of Arts Board Member, Korea National Contemporary Dance Company

## Facilities

### Dance Studios

The School of Dance is equipped with 11 mid- and large-size dance studios, which host studio classes for Dance Performance, Choreography, and Dance Theory.The tailor-made wooden floors have been finished with shock-absorbing pads to relieve physical pressure. Mirrors have been installed on walls where necessary to make the learning process more efficient. Recording equipment, DVD players, audio amps, audio mixers, equalizers, speakers and other audio infrastructure, TVs, and pianos for live accompaniment or music playback are available in each studio. The 5 regular studios (approx.100m<sup>2</sup>), 3 medium-size studios (approx. 230m<sup>2</sup>), and 3 large-size studios (approx. 300m<sup>2</sup>) serve as venues for the school’s intensive practical dance education.

**Studio 105**

Studio 105 in the School of Dance has been equipped to be fully performance-capable and fitted with a second-floor control room to provide students with an authentic environment for practical performance. The ceiling has been fitted with lighting equipment, and 149 collapsible drawer-style audience seats have been fixed to the north-side wall. A black backdrop curtain has been installed behind the stage area on the south side of the studio.The studio hosts repertory performances by the Dance Performance and Choreography majors each year, and is also used as a venue for small-scale performance practicals.

Like the other dance studios, Studio 105 is also equipped with recording equipment, a DVD player, an audio rack including an amp, mixer, equalizer, and speakers, aTV, and a grand piano.

### Classroom

As students in the Departments of Dance Performance and Choreography are required to supplement their studio work with theoretical knowledge, the rooms play an integral part in the School of Dance. Classrooms are equipped with video projectors, large screens, and audio infrastructure for efficient in-class learning, and host faculty lectures, symposiums, seminars, and presentations.

**Computer Lab**

The school’s Computer Lab is furnished with 15 computers (including 2 iMacs) dedicated to music production, dance music, and media studio work. Music software has been installed onto the computers for music editing and production work, allowing students to explore new opportunities rarely possible on personal computers.

**Dance Science Lab**

Korea’s only scientific laboratory dedicated to dance, the Dance Science Lab provides services such as fitness management, dance capability diagnosis, injury prevention, movement analysis, and rehabilitation assistance to maintain student health and to help improve their skills.The scientific management system and examinations offered by the lab play a crucial part in helping prevent student injury and boost training efficiency, bolstering the school’s efforts to produce professionals with practical experience.

**DanceTherapy Lab**

The DanceTherapy Lab offers medically proven injury management programs, providing health diagnosis, movement analysis, injury prevention, and rehabilitation services. It also prescribes exercise regimens and programs for boosting the efficiency of student practice.

- Functions of the DanceTherapy Lab
- Diagnosis: Medical assessment of physiological, psychological, and kinesthetic ability for prevention of injuries
- Treatment: Consistent health counseling and injury treatment
- Rehabilitation: Prescription of treatment and rehabilitation regimen specific to individual student (Continued injury management support utilizing student medical records)

## Affiliated Organizations

### World Ethnic Dance Institute

The World Ethnic Dance Institute was established to expand the study of world ethnic dance and solidify a uniquely Korean dance identity through exchanges and research on the field.The institute stages East Asian and international intangible cultural heritage works in Korea while promoting Korea’s traditional arts on the global stage.The institute also works to build a foundation for comparative dance studies between styles of different ethnic origins.

- International Intangible Cultural Heritage Performers Invitation Series: Starting in 1999, the World Ethnic Dance Institute has invited intangible cultural heritage performers from countries including Japan, India, the Philippines, China, Bangladesh, Cambodia, and Mongolia to foster greater understanding of their cultures and play a leading role in international exchange.
- Restoration of Historical Korean Dances:The institute supports the performance of restored and inherited traditional performances to promote Korean culture abroad, seeking out new forms of dance performance and identifying the strengths of Korean dance and culture. Dances are performed domestically and overseas, and have been proven to be faithful to their original forms.
- Restored Performance of Jinjakrye Ritual at Yeongyeongdang Pavilion in Year Muja of King Sunjo.
- Korea-JapanTraditional Culture Exchange:The institute holds workshops and performance stages on Korean and Japanese traditional cultures from a comparative studies perspective.
- International Ethnic Dance Symposium and Publication of Academic Journal: Since 2002, the institute has published 21 issues of the academic journal Ethnic Dance. Selected to receive support from the National Research Foundation of Korea (humanities and social sciences) in 2009, the institute collects original records on East Asian dance and researches the formation of a database in order to advance the understanding of the origins of traditional Korean dance.

# 미술원

Dept. of Fine Arts  
Dept. of Design  
Dept. of Architecture  
Dept. of Art Theory

The School of Visual Arts was established to equip exceptional artists with the skills they need to answer the ever-changing demands of the 21st century and build a foundation for proactive art education. As Korea's only national art university that encompasses every field of visual arts from the fine arts to design, architecture, and art theory, the school breaks away from traditional genre-focused, artisan-centered methodologies to pursue a creative, adventurous, and comprehensive new art education model. Since its founding 20 years ago, the School of Visual Arts has endeavored to improve its admission processes and curriculum, acquire world-class education infrastructure and faculty, encourage close cooperation between majors and departments, and foster authentic educational experiences by utilizing exhibit facilities on- and off-campus. These efforts have given birth to an art school clearly differentiated from other institutions of its kind. The K-Arts School of Visual Arts continues to produce countless brilliant graduates each year.

**Curriculum**  
Development of Renaissance-Minded Artists—The School of Visual Arts aims to answer the ever-changing demands of the 21st century by raising Renaissance-minded artists who cross the borders between genres and explore the potential of the arts, with a firm grounding in their understanding of people and the world. The school has recognized the limitations of traditional education system and encourages bold new artistic attempts. The curriculum is focused on developing students' insights into many areas of society and culture, and fostering a strong drive for artistic practice.

**Studio-Centered Education**—The studio system traces its roots to the European apprenticeship tradition and continues to be utilized by European art institutions today. In this system, students receive comprehensive, in-depth instruction from a single supervising instructor. The School of Visual Arts adopted this system to overcome the limitations of instructor-centered and impersonal education styles. The studio system allows students to work with the instructor of their choice and gives the instructor personal responsibility over the students in their care.

**Presentation- and Critique-Centered Lessons**—Since its founding, the School of Visual Arts has set itself apart from traditional Korean classroom settings by encouraging debate and discussion. Fields like Art Theory, Architecture, and Design have always lent themselves to dialogue and presentation, but the school also encourages the development of such skills in the Department of Fine Arts as well, making discussion and criticism a key component of lessons. End-of-term presentations, critiques of work in progress, and graduation project evaluations are mandatory for all departments. External experts are invited to take part in such critique and evaluation sessions to lend authority to the comments and give students authentic field experience. This reflects the Western styles of art education received by many of the school's faculty, who were themselves required to hone their discussion and presentation skills-crucial abilities for artists in training who are called not only to practice their craft but engage with others in related discourse.

# School of Visual Arts

- 1997.03 School of Visual Arts opens its doors, consisting of the Department of Fine Arts, Department of Architecture, Department of Design, and Department of Art Theory
- 1998.06 Woodworking, Ceramic, and Glass Studios opens
- 2000.03 Graduate programs established
- 2000.10 KNUA Gallery, Gallery 126 open
- 2002.03 Department of Architecture begins to offer 5-year programs
- 2003.08 Gallery 175 (located in Anguk-dong) opens
- 2005.11 First issue of School of Visual Arts Newsletter published
- 2006.10 Ceramic, Glass Studios move to Seokgwan-dong campus, bringing all school facilities to one location
- 2007.07 Department of Architecture receives RIBA accreditation (Part 1, 2)
- 2007.11 School of Visual Arts celebrates 10th anniversary of founding with special exhibit "Borderless Horizon" (New Building Gallery)
- 2008.03 Department of Design moves to the main campus building
- 2012.11 School of Visual Arts celebrates 20th anniversary of K-Arts founding with special exhibit *Unfinished Journey* (CAIS Gallery)
- 2014.09 K-Arts Myeongdong Studio opens
- 2015.07 Department of Architecture received KAAB Accreditation
- 2017.12 School of Visual Arts celebrates 20th anniversary of founding
- 2018.04 Launched Arts Platform with Beau-Arts Nantes Saint-Nazaire
- 2019.10 Moved Gallery 175 to Tongin-dong



## Fine Arts

Jung Jung-wha	Video, Installation
Lee Ju-yong	Photography, Holography
Kim Ji-won	Painting
Park Sung-won	Glass Art
Chung Zu-young	Visual Art
Lim Min-ouk	Painting
Kim Yeon-Yong	Visual Art
Nam Hwayeon	Sculpture
Koo Jiyeon	Painting

**Artistic Thinking, Practical Knowledge** — Since its inception 20 years ago, the Department of Fine Arts has spearheaded transformation in Korean art education with its innovative application process and curriculum. Its core values emphasize artistry over technical skill, and encourage presentation and discussion, criticism, and openness to intermedia experimentation. Today the Department of Fine Arts continues to innovate and transform itself by tirelessly improving its systems and renewing its philosophy and curriculum. The department's aim goes beyond its humble original mission of priming artists for the professional world, now seeking to redefine the role of the artist as a catalyst of future change. The curriculum reshapes young artists' outlooks, bringing them out of the individual approach and into the wider community plagued by war, environmental destruction, natural disaster, social hypocrisy, and inequality, that they

may consider the future of society and put their artistic talents to practice. The School of Visual Arts encourages students to ask themselves: What does it mean for art to change the world, and what does it mean for art to make people part of that world? **Artistic Practice, Development of Aesthetic Values** — The curriculum requires students to pour their skill and perspectives into specific works of art directed at the world. The Department of Fine Arts encourages students to apply themselves not only to practical offerings such as foundational courses, workshops, studio sessions, forums, team assignments and projects, and research and planning, but also to the specialized knowledge and skills acquired from the school's individual studios. Studio courses have been divided by material, medium, and major, pointing students to the creation of artistic value and the unique characteristics of art in practice.

## Design

Yang Seung-mu	Interaction Design
Kim Kyung-kyun	Visual Communication Design
Kim Ki-hyun	Industrial Design

The raison d'être of design is to propose new values in the ever-changing world, and devise innovative new design cultures that shape future lifestyles. With its focus on the development of practical hands-on skill, the highly exclusive Department of Design produces experts who break out of the boundaries of concept and experimentation, instead seeing design as an innately creative and innovative social value. **Fostering Leading Designers** — The Department of Design offers majors in Transportation Design, Interaction Design, Communication

Design, and Product Design with the belief that hands-on projects are the most effective means to raise top-grade professionals. The department offers opportunities for cooperation with other majors in authentic studio environments, exposing students to the different characteristics and specialties of other fields. Through these projects, students gain the skills necessary to respond proactively to the changes that lie ahead and learn the importance of building synergy with complementary fields.





## Architecture

Kim Bong-ryol	Korean Architectural History and Theory
Kim Jong-kyu	Architectural Design
Woo Dong-son	History of Modern Architecture
Kim Tae-young	Architectural Design
Kim Byung-chan	Architectural Design
Lee Kang-min	History of Asian Architecture
Ji Kang-il	Architectural Design

Accredited with the Royal Institute of British Architects and the Korean Architectural Accrediting Board, the Department of Architecture equips students with the ability to work with all types of spaces used and occupied in daily life. Students are instructed in architectural design, interior, environmental design, residential planning, and city planning. As the only Department of Architecture in Korea that is under an art school, the department focuses on the creative aspects of the field, encouraging students to explore the functional and social potential of architecture. New media studio experiments also help students find new ways of thinking and expressing themselves in the language of architectural design. The 5-year program provides students with a strong theoretical foundation and practical theory education with design studio courses that focus on a different theme each year, and theory courses with a low student-to-teacher

ratio. Students are equipped with a depth and breadth of education unprecedented in current architecture education. In spring and fall of each year, students and faculty take part in domestic and international field trips to discover new perspectives on architectural environments and take part in active discussion. Culminating exhibits for both graduating and non-graduating students are held at the end of each school year and serve as an opportunity for constructive criticism. Topics that are difficult to address in classroom settings are brought to separate workshops so students may discover new directions and develop their abilities.

## Art Theory

Yang Jeong-mu	Western Art History
Cho In-soo	Oriental Art History
Jin Whui-yeon	Western Art History, Modern Art

The Department of Art Theory offers students in-depth education on the many visual cultures in human history and teaches them to analyze these cultures from an objective perspective. Students gain a solid understanding of Eastern, Western, and Korean art history, and use their knowledge as a basis for learning a wide range of fundamental concepts in art, focusing on contemporary aesthetic discourse. This methodology hones students' ability to evaluate art from the past and present from a balanced and unbiased perspective, and develops a keen, critical eye for discerning cultural meanings.

**Rigorous Major Education:** Students are mandated to take courses prescribed by the Art Theory major from the beginning of their academic careers. Early years of study are dedicated to the fundamentals of the humanities, and the basics of art history, and foreign language acquisition, with later years focused on the many forms of contemporary art and new art theories and research directions. The practical skills learned in art galleries and other authentic on-site settings are carried over into the classroom setting, where students are expected to take part in in-depth discussions to develop their creative, personal outlooks on art. The department also works with other schools to supplement areas that may be difficult for theory students to access, such as visual art practicums and on-site criticism. Field trips are conducted each term to give students a chance to affirm their academic progress, and the theories and art genres from the six schools at K-Arts help Art Theory students develop an open-minded perspective.



HITE Collection «Allover», 2018



## Faculty

### Fine Arts

**Jung Jung-wha Video, Installation**
Diplome, Municipal Art School of Marseille
Diplom, National Art School of Hamburg
Solo Exhibition, *Time and Perspective II*, Spritzenhaus Gallery (Hamburg 1994), *Panorama Seoul*, Kumho Museum of Art (Seoul 2002), TV Land M29 Richter Brükner Gallery (Cologne 2008), etc.

**Lee Ju-yong Photography, Holography**
B.A., M.A., Brooks Institute of Photography
Solo Exhibition, *Memory of the Moment* Pyo Gallery (2014), *Cheonyoundang Photographic Studio* Art Project (Tokyo, Osaka, Beijing 2016), *A Hundred Years of Portrait* Photography Atelier Malicot (France 2017), *A Dream Longer Than Day* International Center of Photography (New York, 2017), *Suspending Time for Celebration* Daegu Photo Biennale (2018)

**Kim Ji-won Painting**
B.F.A., Fine arts education, Inha university, Korea
Staatliche Hochschule für Bildende Künste Staäddelschul Frankfurt am Main (bai Jörg Immendorff), Germany
Solo Exhibition, *Enlightening Images* Andrewshire Gallery (Los Angeles 2006), Kumho Museum of Art (Seoul 2010), Johyun Gallery (Busan, 2104), *Wall of Images* Daegu Art Museum (2016), etc.

**Park Sung-won Glass Art**
B.F.A., Metalcrafting, Kookmin University, Seoul
B.A., Glass, West Surrey College of Art and Design, UK
M.A., Royal College of Art, UK
Selected Korean Artist, 33rd Annual Philadelphia Museum of Art (2009)
Exhibitions: *In\_Benevolence ART Flash*, COEX (Seoul 2011), *PARADOX of Being Others* Gallery Sklo (Seoul, 2011), *Inhalation in Time, a Life of Exhalation* POSCO Art Museum (Seoul 2017)
Park Sung-won Glass Exhibition *Casting Me, Carving You* SeMA Nam-seoul Lving Arts Museum (Seoul 2016)

**Chung Zu-young Visual Art**
B.F.A., Painting, Seoul National University
Meisterschüler, Kunstakademie Düsseldorf, Düsseldorf, Germany
Solo Exhibition, *The Same Yet Different* Mongin Art Center (Seoul 2010), *Partes Extra Partes* Gallery Hyundai (Seoul 2013), *Sage Visage Paysage* Gallery Hyundai (Seoul 2017), etc.

**Lim Min-ouk Painting**
Félicitation DNSAP, Ecole Nationale Supérieure des Beaux-Arts de Paris
Group Exhibitions in, Gwangju, Liverpool, Sydney, Taipei, Busan Biennale, etc. (2006-2018)
Collection, *Heat of Shadows* Walker Art Center (Minneapolis, 2012), *Hypothetical Promise* Samsung PLATEAU Art Gallery (Seoul, 2015), Centre Pompidou (Paris, 2017), Lim Min-ouk Director Exhibit LUX (London, 2017), *Mamour* Tina Kim Gallery (NewYork, 2017), *O Tannenbaum* Asakusa Art Space (Tokyo, 2018)

**Kim Yeon-Yong Visual Arts**
M.F.A., Fine Art, Goldsmiths College, University of London
Senior Researcher, Kaywon University of Art & Design
Solo Exhibition, *The White Elephant* Project Space Sarubia (Seoul 2010), *Eternal Vows* SeMA BIENNALE Mediacity Seoul (Seoul Museum of Art 2016), *Nuit Blanche* Offsite Art Sonje (Seoul 2017)

**Nam Hwayeon Sculpture**
B.F.A., Fine Arts, Cornell University
M.F.A., Korea National University of Arts
M.A., Hochschulübergreifendes Zentrum Tanz Berlin
Solo Exhibitions: *Mind Stream* Art Sonje Center (Seoul 2020), *Abdominal Routes* Kunsthäl Aarhus (Denmark 2019)

**Koo Jiyeon Painting**
B.F.A., Fine Arts, Korea National University of Arts
B.F.A., Fine Arts, The School of the Art Institute of Chicago
M.F.A., Studio Art, New York University
Solo Exhibitions: *Blue Vinyl Curtain* 63 ART MUSEUM (Seoul 2019), *Purple Noise* Arario Museum in Space (Seoul 2018)

### Design

**Yang Seung-mu Interaction Design**
B.A., Seoul National University, Department of Industrial Design, Korea
M.A., Royal College of Art, Department of Interaction Design, UK
Exchange Professor, Dept. of Information Art & Design, Tsinghua University, China
Presented *Wireless-Controlled Interactive Electric Screen Based Mobile Content for 2008 Olympics* for Beijing Pervasiva Game Symposium and Workshop, Academy of the Arts and Design & Institute of HCI and Media Integration, Tsinghua University (Beijing)
Honor Forum Award, Beijing 798 International Industrial Design

**Kim Kyung-kyun Visual Communication Design**
B.A., M.A., Visual Communication Design, Hongik University
M.A., Advertising Design, Tama Art University
President’s Award, Korea Industrial Design Exhibition (1991)
Invited Artist and Jury, Korea Industrial Design Exhibition Executive Director, 2013 Korea International Poster Exhibition and Symposium

**Kim Ki-hyun Industrial Design**
B.A., Industrial Design, Gachon University
M.A., Design Product, Royal College of Art, UK
Assistant Professor, Dept. of Design Engineering, Inje University (2020-2021)
Assistant Professor, Dept. of Design, Korea National University of Arts (Current)
Furniture Winner, Designs of the Year, The London Design Museum (UK, 2012)
Pure Talents Contest, German Design Council (DE, 2015)
Art & Design Power Leader, Power Leader of Art & Design, Forbes Korea (KR, 2014)
Living Winner, Korea Design Awards, Design House (KR, 2013)

### Architecture

**Kim Bong-ryol Korean Architectural History and Theory**
Completion, Architectural Association School of Architecture, England
B.A., M.A., Ph.D., Department of Architecture, Seoul National University, Korea
Chairman, Korea Association for Architectural History
Chair, Architecture Sub-Committee of Cultural Heritage Administration
Member, Cultural Properties Committee of Korea
Director, Arumjigi Foundation
Director, Amorepacific Foundation
President, Korea National University of Arts (2013.8-)

**Kim Jong-kyu Architectural Design**
B.A., Architecture and Architectural Engineering, Yonsei University
A.A. Diploma, Architectural Association School of Architecture, UK
Registered Member, ARCUK (Architects Registration Council of the United Kingdom)
Recipient, Korean Institute of Architects Award (CAIS Gallery Seoul, 2001), Korean Architecture Award Grand Prize (Uijae Museum of Korean Art, 2001), Lim Deok-mun Architecture Award (CAIS Gallery, 2002)

**Woo Dong-son History of Modern Architecture**
B.A., M.A., Architecture, Seoul National University
D.E., Architecture, University of Tokyo, Japan
Chair, Architectural Institute of Korea
Committee for Architecture History, Division of Architecture Theory
Member, ICOMOS Korea
Academic Information Director, Korean Society for Urban History
Visiting Scholar, University of California at Berkeley, Berkeley, USA
Co-Recipient, 2006 SAH Senior Annual Meeting Fellowship Award
Best Paper Award, Nampa Award, Architectural Institute of Korea

**Kim Tae-young Architectural Design**
B.A., M.E., Department of Architecture, Seoul National University
Member, Korea Architect Registration Board
Design Ph.D. program, the Bartlett School of Architecture, UK
Atelier 7 Tutor, University of Greenwich Department of Architecture, London
Senior Associate, Gensler London
Representative, Yutopo Architecture Office
Committee Member, Seoul Metropolitan City Commission on Architecture Policy
Architect, Eunhye Community Housing (2018 Seoul Metropolitan City Architecture Prize, Korean Architecture Excellence Award), Seongdong-gu District Office remodeling+Seungdong Chaegmaru (2018 public Building Excellence Award)

**Kim Byung-chan Architectural Design**
B.A., Department of Architecture, Korea National University of Arts
M.Sc. Cum Laude, Architecture, Delft University of Technology, Netherlands
Public Architect, Seoul Metropolitan City Registered Architect, Bureau Architectenregister (Netherlands)
Assistant Professor, Department of Architecture, Dong-A University
Honorable Mention, Busan Opera House International Competition for Architecture specialist course
Architect, Wolgye Culture Welfare Center (Excellent Architecture Distinction), Kim Geun-tae Memorial Library (Excellent Architecture Distinction)

**Lee Kang-min History of Architecture**
B.A., M.A., Ph.D., Architecture, Seoul National University
Director, National Hanok Center and Spatial Culture Research Group at Architecture and Urban Research Institute
Associate Member, Cultural Heritage Committee
Member, Seoul Metropolitan City Architecture Committee
Member, National Agency for Administrative City Construction City Planning Committee
Board Member, Korea Association for Architectural History

**Ji Kang-il Architectural Design**
B.A., Architecture, Korea National University of Arts
M.A., Architecture, Harvard University Graduate School of Design
Studio DOHGAM, Principal
Registered Architect, State of New York, U.S.A.
Member, American Institute of Architects
LEED AP BD+C fitwel Ambassador
Architect, Perkins&Will, Boston, MA, U.S.A.
Architect, Rafael Viñoly Architects, New York, NY, U.S.A.
Researcher, OMA(Office for Metropolitan Architecture), Rotterdam, Netherlands
External Researcher, Architecture & Urban Research Institute of Korea

### Art Theory

**Yang Jeong-mu Western Art History**
B.A., Archaeology and Art History, Seoul National University
Ph.D., Department of Art History, University of London
Author, *The Secret of Painting Prices, Merchants and Art, Gallery Frozen in Time, Learning Art for the First Time*, etc.
Curator, *30 Years of Korean Drawings: 1970-2000* SOMA Museum of Art (Seoul, 2010), *Two Doors: Shin Hak-cheol, Kim Gi-ra Gallery 175 (Seoul, 2012)*
Appearance, *Suddenly Grown up: Stealing the Imagination of the Middle Ages* TVN (2017)

**Cho In-soo Oriental Art History**
B.A., Archaeology and Art History, Seoul National University
M.A., History of Art, University of Kansas, USA
Ph.D., History of Art, University of Kansas, USA
Visiting Scholar, Korea Institute, Harvard University
Co-Author, *Confucianism and the Art of the Joseon Dynasty*
Curator, *Microscopic Age of Exploration: Portugal Video Art Exhibit* K-Arts Gallery (Seoul, 2011), *Retrospective of Exhibition Posters from the National Museum of Korea, 1979-2011* Harvard University-Korea Institute (2012)

**Jim Whui-yeon Western Art History, Modern Art**
B.A., Archeology and Art History, College of Humanities, Seoul National University

M.F.A., Ph.D., Graduate School of Fine Arts, Columbia University
Assistant Professor, Department of Western Painting, Sungshin Women’s University
Author, *What is Avant-Garde?, Painters at Rue d’Opera, History of Citizen Society and Modern Painting, Coexisting Differences: Women Artists in Contemporary Korean Art*
Curator, *Mother and Daughter: Korea and Japan’s Motherhood and Life Art* Sonje Center (Seoul, 2007-2008), *The Spectrum of Pure Harmony* Providence University
Art Center (Taichung, 2010), *Post-painterly Canvas* Sungshin Women’s University Museum (Seoul, 2014)
Co-Author, *Contemporary Art in 22*
Keywords, published by Camel Books
Author, *Aesthetics of Participation: Participation Discourse and Issues Facing Contemporary Art* Korea Art Education Association Journal

## Facilities

### Media Equipment Room

A facility housing photography, holography video, and media arts tools for student use. Students may borrow equipment room holdings as necessary.

### Media Studio

Computer Lab:
The lab hosts digital art classes, including digital photography, basic video editing, and computer programming. It is equipped with computers printers, and scanners for student use.

Editing Suites (Video, Sound):
The school houses a number of suites equipped with Speed Edit and Adobe Premier, including two installed with Toaster editing software for video work. One of the editing suites serves as a lecture, screening, and editing room in one.

Hologram Lab:
The Hologram lab allows students to gain a deeper understanding of holographic media through hands-on work. It is equipped with lasers, chemicals and film stock, and hologram mirrors.

Woodworking Studio:
The Woodworking Studio is equipped with circular table saws, cutters, mortisers, routers, band saws, and more, allowing students to understand the properties of wood as a material and explore the creative potential of the medium.

Metalworking Studio:
The Metalworking Studio is equipped with welding gear, cutters, and more, allowing students to understand the properties of metal as a material and express themselves through a variety of sculpted works.

Modeling Studio:
The Modeling Studio allows students to utilize computers for modeling design, modeling, and art work that had traditionally required physical models. It is equipped with software like CAD, CAM, and DNC, and has also been furnished with a CNC machine, RP printer, laser cutter, 3D coordinate-measuring machine, vacuum casting and forming equipment, flat engraving machine, mini shelf, and painting booth for student work.

Printmaking Studio:
The Printmaking Studio is composed of two rooms, one equipped with the tools for copperplate and silkscreen and another for woodcut and lithography. Lithography classes make us of large quantities of marble imported from Germany.

Glass Studio:
The Glass Studio houses a smelting furnace that allows students to acquire a variety of hot-working techniques. Students may also practice kiln casting and cold-working techniques to explore a range of glass-working genres.

Ceramic Studio:
The Ceramic Studio is equipped with separate rooms for ceramic forming, wheel throwing, casting, and glazing, as well as multiple gas and electric kilns for a wide range of lessons, from basic forming technique to plaster casting.

CAD Lab:
The CAD Lab is equipped with 5 large-size plotters, along with laser printers and scanners for design and other relevant projects.

### School of Visual Arts Gallery

Gallery 175:
Located in Tongin-dong, Gallery 175 hosts undergraduate and graduate exhibitions as well as special, solo, international, and internal exhibitions selected through an official application process.

Gallery B104:
Open to participation by all K-Arts students, Gallery B104 takes exhibition projects each term and opens spaces for student exhibitions. The gallery serves as an extension of the school’s studios, giving students authentic, hands-on exhibition experiences.

Art Theory Department Galleries:
The Art Theory Department Galleries space has been set aside to help Art Theory students gain practical experience in the overarching process of exhibition planning, using part of the school building’s hallways as an exhibition space.

## Affiliated Organizations

### Center for Visual Studies

The Center for Visual Studies was established to encourage the development of research and creative activities, engender cooperation with the industry for the improvement of art culture, and to make the field more accessible to the public. Art Theory and Fine Arts research are the main focuses of the center, which hosts exhibitions and symposiums, and oversees the planning and executive process of its publication efforts. The center’s main areas of concern are gallery space management and the publication Visual. Thus far, the center has taken charge of planning for the KNUA Gallery (established October 2000) and Gallery 126, and now provides exhibition planning and gallery management services to Gallery 175 in Anguk-dong (established August 2003) and Gallery B104 (formerly Gallery 105) on the K-Arts main campus. Gallery 175, which displays student artworks, has made a name for itself among the many exhibition spaces in the Anguk-dong neighborhood. Gallery B104, in the basement of the school building, is built on the philosophy that creation and presentation are two sides of the same coin, and hosts student assignments and artwork submissions. Another key project of the Center for Visual Studies is the publication of *Visual*. The First issue of *Visual* was published in 2002, followed by a total of 14 issues. The publication provides in-depth analysis and research on art and visual culture. Geared towards graduate-level readers, it has made many contributions to Korean art discourse. Starting with the feature ‘Restating Paintings’, the first issue, *Visual* has covered many topics on art scene, such as ‘Placeness’, ‘Art in Visual Culture’, ‘Arts, Money and Power’, ‘Beyond Nationalism’, ‘Art and Society’, ‘Art in the Public Sector’, ‘Global Movements and Young Artists’, ‘Place and Art Activities’, ‘Archives and Memories’, ‘Foundation’, and ‘Art Education’. The most recent issue, dealing with the theme ‘Art, Society’, was published in February of 2018.

### Creative Studio

Established in March of 2016, the Creative Studio is a residency for K-Arts alumni working in the visual arts industry. Artists-in-residence are provided personal studios and access to campus facilities. The Creative Studio also assists their critical or creative activities and provides support for culminating exhibitions and catalogue publications. Artists-in-residence are selected through an annual application process. Visual artists with over 3 years of exhibition experience (undergraduate program alumni) or over 1 year of exhibition experience (graduate program alumni) are eligible for the program. Up to 8 participants are selected, with up to 2 chosen from each of the following fields: Ceramic/Glass, Media, 3D, and 2D. The residency period begins in March and ends in February of the following year.

During the residency period, artists-in-residence must hold one open studio, opening up their studios and creative spaces to artists from K-Arts and elsewhere, introducing their body of works to the visitors. Artists must also participate in a student-alumnus assistance program, offering assistance to current students as a seasoned artist. Artists have freedom over the form and content of the assistance, which may include introducing the work process, sharing information on specific topics, or career counseling. The residence program ends with an exhibition, where the results of the one-year program are reviewed. The show was held at the main campus gallery for the first two years of the program, and a catalogue of their works (accompanied by critic reviews) was published. The third round of residency began in March of 2018, with an exhibition and catalogue publication in the works.

# 전통예술원

Dept. of Korean Traditional Arts Theory

Dept. of Korean Traditional Music

Dept. of Korean Traditional Dance

Dept. of Korean Traditional Dramatic Performing Arts

Dept. of Korean Traditional Music Composition

The School of Korean Traditional Arts aims to foster professional researchers of traditional Korean art performances (centered on instrumental music, song, and dance) and performers capable of carrying on the spirit of Korea's heritage in the modern world. It seeks to overcome the limitations of the rote apprenticeship-style training of earlier traditional art education, and instead instilling passion and openness in students that they may fully express themselves in their art. The marriage of tradition and creativity is the school's ultimate aim; to preserve the authentic spirit of the past while recreating tradition, as befits Korea's living archive of traditional artistic content. The School of Korean Traditional Arts shares its expertise with other schools in the university to develop new forms of performance and works tirelessly to redefine Korean art for contemporary times.

## Curriculum

The School of Korean Traditional Arts is composed of five departments: the Department of Korean Traditional Arts Theory, which seeks to establish an aesthetic framework for and anticipate the future of Korean traditional performing arts; the Department of Korean Traditional Music, which is divided into the Instrumental and Vocal majors; the Department of Korean Traditional Dance, which seeks to build on the foundations of traditional Court and Folk dances to devise new forms of Korean dance; the Department of Korean Traditional Dramatic Performing Arts, which covers a wide range of performing arts including mask dance, pungmul, and shamanistic performance; and the Department of Korean Traditional Music Composition, which aims to develop and expand the repertory of Korean music. Practical experience is one of the main focuses of the school. Students at the School of Korean Traditional Arts hold exhibits and performances of exemplary works from the school year to gain hands-on experience. Students also receive the chance to perform alongside faculty and give presentations and performances each term to internalize the experience of working in authentic contexts. Full-fledged cooperative efforts between genres is made easier by close proximity of the Music, Dance, and Dramatic Performing Arts departments, allowing the school to pursue the comprehensive development of all three pillars of Korean traditional arts—music, singing and dancing.

# School of Korean Traditional Arts

1998.03 School of Korean Traditional Arts opens its doors, consisting of the Department of Korean Traditional Arts Theory, Department of Korean Traditional Music, Department of Korean Traditional Dance, and Department of Korean Traditional Dramatic Performing Arts  
Professor Baek Daewoong named first dean  
1999.03 Graduate programs in Korean Traditional Arts Theory and Korean Traditional Music established  
2002.03 Graduate programs in Korean Traditional Dance and Korean Traditional Dramatic Arts established

2004.03 Professor Kim Young-jae named second dean of the School of Korean Traditional Arts  
2006.03 Professor Chung Jae Kuk named third dean of the School of Korean Traditional Arts  
2008.03 Professor Kim Hae-sook named fourth dean of the School of Korean Traditional Arts  
2008.09 School of Korean Traditional Arts celebrates 10th anniversary of founding with special performances and events (Musical Performance *Hwi*, alumni performances, faculty performances, academic symposium)

2010.03 Professor Min Eui-sik named fifth dean of the School of Korean Traditional Arts  
2012.03 Professor Geong Soo-neon named sixth dean of the School of Korean Traditional Arts  
2013.09 Composition major in Department of Korean Traditional Music split off into Department of Korean Traditional Music Composition  
2014.03 Professor Min Eui-sik named seventh dean of the School of Korean Traditional Arts  
2016.03 Professor Kwak Tai-gyu named eighth dean of the School of Korean Traditional Arts

2017.09 School of Korean Traditional Arts celebrates 20th anniversary of founding with special performances and events  
2018.03 Professor Kwak Tai-gyu named ninth dean of the School of Korean Traditional Arts  
2020.03 Professor Lim June-hee named tenth dean of the School of Korean Traditional Arts



## Korean Traditional Arts Theory

Sung Ki-sook Korean Traditional Dance Theory, Dance Criticism  
 Lee Dong-yeun Culture Theory, Culture and Art Policy  
 Lee Jin-weon Korean Music Theory, Ethnomusicology  
 Jeon Ji-young Korean Music Theory, Musicology

The Department of Korean Traditional Arts Theory instructs students to undertake academic research on traditional arts like music, dance, and performances, and the historical, philosophical, and aesthetic definition of the field to clarify the future direction of Korean traditional art. Students are guided to establish new cultural theories for the contemporary succession of tradition, and to lay a theoretical framework upon which new performance styles may be devised.

**Interconnected Education for Developing a Global Mindset** — The department works closely with theory and cooperation program courses from other schools at K-Arts to jointly develop and bolster the academic foundations of K-Arts's general education offerings. The first two years of the undergraduate curriculum include foreign language classes, analytical skills, basic arts theory, and basic practical education in Korean traditional arts. Students are also expected to undertake comparative studies with arts from other countries, rooted in their understanding of humanities and arts research methodology.

Through cooperative learning environments that allow for interaction with other art genres, students develop open minds and the objectivity to assess the status quo of the Korean traditional arts in contemporary times, as well as the ability to promote and develop Korean traditional arts from a global perspective.

**Intensive and Rigorous Major Studies** — In the third and fourth years of study, undergraduates are split into majors like music, dance, and performance for in-depth instruction in their chosen fields. Korea's foremost experts on each subject are invited to provide one-on-one guidance. Curricula are divided into areas applied art studeis including arts theory and art planning, historical studies by specific genre of arts, or systemathology. Students are asked to produce at least one paper in order to graduate, and the papers are generally presented at the annual academic symposium every October. Students must also publish a separate graduation thesis at the end of their eighth term of study, after being evaluated by multiple faculty members.

## Korean Traditional Music

Min Eui-sik Gayageum  
 Geong Soo-neon Haegeum  
 Yoo Young-ju Geomungo  
 Kim Jeong-seung Daegeum  
 Chae Soo-jung Pansori  
 You Kyung-Hwa Korean Traditional Percussion  
 Jin Yun-kyong Piri

The Department of Korean Traditional Music works to preserve Korean musical traditions and foster students with the creativity and capacity to thrive in the 21st century. Students are required to build a solid foundational basis in existing traditional music to prepare them to develop new performance styles. As they expand their repertory, students grow to maximize their performance and creative capacity, forming tangible emotional connections with the audience which ultimately contributes to the longevity of the field. **Focus on Specialized Training and Practical Education** — The Department of Korean Traditional Music is divided into Instrumental majors in Gayageum, Geomungo, Daegeum, Piri, Haegeum, Ajaeng, and Korean Traditional Percussion and Vocal majors in Pansori, Minyo, Gayageum Byungchang, and Jeongga. Over the 4-year study period, students receive one-on-one instruction from 2 distinguished instructors per term. They are also required to hone the techniques and artistry necessary for group performances, original performances, and orchestral music, which serve as a foundation for Korean traditional music as a whole. Vocal majors are taught to overcome

the boundaries between genres and lead the way for the development of new styles of performing art. The department also holds major-specific extracurricular performances to help students build on-stage experience. Students are also required to give a solo performance in order to graduate, preparing them for professional careers in the field. **Focus on Creativity Backed by Solid Fundamentals** — In addition to its practical courses, K-Arts offers a large number of classes on a range of subjects in the humanities. Students are required to attend not only department-specific courses like Introduction to Traditional Music, History of Korean Music, and Analysis of Traditional Music, but also English, Classical Chinese Texts, and Choral Singing to bolster their general knowledge base. The Performing Arts and Media courses develop a critical perspective on art and an understanding of traditional art content for contemporary times, guiding young artists to not only preserve the past but also wield their creativity to help the field thrive in the future.





## Korean Traditional Dance

Park Eun-young Korean Traditional Dance  
Lee So-jeong Folk Dance

The Department of Korean Traditional Dance nurtures a practical understanding of the essence of traditional dance and a range of other art forms, which will allow students to respond to the demands of the era and become faithful and creative successors to the rich history of Korean dance.

**A Structured Curriculum** — The first two years of study are composed of foundational practical courses and comprehensive classes covering all genres of Korean traditional dance. Students are firmly grounded in the origins of Korean dance, from those designated as intangible cultural heritages to those passed on since modernization, to those from even earlier in Korea's history. Students' practical training is complemented by compulsory theory courses offered by the department.

In their third year of study, students develop their analytical and critical skills through classes like Dance Choreography, Analysis on Dance Artworks, and Aesthetics of Korean Dance. Emphasis is placed on the process of reinventing tradition, encouraging students to become future leaders in the field of Korean dance.

In the fourth and final year of the curriculum, students must internalize the lessons from previous years by performing dances in their chosen genres, developing original choreography, and presenting the results of their work at the graduation performance to qualify for their degree.

**A Rigorous Curriculum** — As Korean traditional dances are largely group-oriented, the curriculum is largely composed of compulsory courses. The emphasis on teamwork and community motivates students to remain diligent in their training. As every class and performance requires the full participation of each member, students are required to focus on their training, acquiring the discipline necessary to become masters of their craft.

The field of dance requires intense physical control; therefore, students must frequently perform on stage and participate in creative studio work to become skilled and nuanced performers.

## Korean Traditional Dramatic Performing Arts

Kim Won-min Traditional Dramatic Performing Arts, Pungmul  
Park In-soo Traditional Dramatic Performing Arts, Mask Dance

The Department of Korean Traditional Dramatic Performing Arts provides students with practical education in pungmul, shamanistic and masked dances, and performances by professional groups to restore and preserve the original essence and mindset of traditional performances. Students are encouraged to go beyond the scope of tradition and carry on past heritage into the future, breathing new life into their chosen discipline with the creativity they hone through their studies.

**A Varied Mix of Educational Offerings** — Students build strong fundamentals by learning a variety of regional performance styles of Korean Traditional Dramatic Performing Arts. The foundations formed in early years of study serve as a starting point for the creation of new performances rooted in tradition. The Dramatic Performing Arts do not stand alone—they must combine song, dance, instrumentals, and drama to be considered a whole, which is why the department requires students to learn other genres in the field of traditional Korean arts, including dance and music performance on melodic instruments and vocals. Graduating

students are equipped with an extensive knowledge base in every area of traditional performance. The department also bolsters students' practical education with theory classes that explore the essence and highlight the characteristics of Korean art. **An Emphasis on the Future of Korean Traditions** — The undergraduate curriculum provides students with the ability to skillfully perform traditional dramatic performing arts, a grounded understanding of the field, practical education that emphasizes the characteristics of traditional Korean arts, and further first-hand experience and knowledge on general performing arts. Graduates go on to become creative performers who build the future of traditional dramatic performing arts. The department produces artists, the catalysts who create moving performances. Therefore, it seeks to address issues like interpreting past traditions in the present, learning from exemplary traditional performances, and creating new performances in the field and brings them into the classroom. The Department therefore reminds students of past traditions so that they may create the traditions of the future.





# Korean Traditional Music Composition

Lim June-hee Composition  
Lee Gui-sook Composition

The Department of Korean Traditional Music Composition equips students with a fundamental understanding of traditional Korean music with new musical grammars and techniques. The department works to preserve the music of the past while reinventing it with a contemporary touch, seeking ways to bring Korean traditional music into the domestic mainstream and onto the international stage. This is made possible by the school's graduates, professional composers with a strong foundational of traditional music and the drive to research new methodologies of composition. Its curricular offerings give students the chance to compose and present original works, and consist of four basic stages: Education, Composition, Presentation, and Evaluation. Each stage feeds into the ultimate goal of developing individual students' capacity for practical composition, supported by music history, musicology, media studio, and instrumental music courses. In each year of the undergraduate course, students receive one-on-one instruction from multiple professors from different fields, as well as classroom lessons. Students are required to present

their work each term during a school-wide studio course, and once a year at the annual presentation event. For those presentation to faculty and classmates, students must find performers for their pieces, practice their work, and record their composition. Students in final year shall hold private recitals and present their work. Throughout their eight terms of study, students are also instructed in staged learning from 1 to 8 on Korean traditional music grammar. Composition workshops serve as a venue for in-depth discussion on student work, and general studies courses such as Western Compositional Technique, History of Korean Music, Performing Arts Media and Contents, Korean Musical Instruments Practice, English, Classical Chinese Texts, Writing, Philosophy as well as Practical MIDI lessons reinforce students' capacity for answering the demands of the contemporary world. The department invites experts from a wide range of areas and seeks to expand students' horizons also by working in close cooperation with other majors, equipping young composers with expertise in fields like music for performance, dance, film, applied music, and even computer music.

## Faculty

### Korean Traditional Arts Theory

**Sung Ki-sook**  
Korean Traditional Dance Theory, Dance Criticism  
M.A., Ph.D., Oriental Philosophy, Sungkyunkwan University  
Researcher, National Research Institute of Cultural Heritage  
Expert Adviser on Cultural Heritage, Seoul Metropolitan City  
Publisher, *Dance and Discourse*  
Director, Yeonnak-jae Museum of Dance Materials  
Author, *Alterations to Tradition and Dance Choreography, Korean Dance Research, Realities of Dance and Critical Perspectives*, etc.

**Lee Dong-yeon**  
Culture Theory, Culture and Art Policy  
B.A., M.A., Ph.D., Literature, Chung-Ang University  
Director, Society for Korean Historico-Musicology  
Head, Korea Art Research Center  
Member, Informatization Promotion Committee of Ministry of Culture, Sports and Tourism  
Author, *New Topics in Culture Research, What Seo Taiji Meant to Us, Popular Culture Research and Culture Criticism*, etc.  
Recipient, Outstanding Contribution Award, Korea Game Awards 2007

**Lee Jin-weon**  
Korean Music Theory, Ethnomusicology  
B.A., Korea Advanced Institute of Science and Technology  
Ph.D., Musicology, Central Conservatory of Music in China  
Member, Korean Research Society of Antique Recordings  
Director, Research Society of Korean Tungsong  
Author, *Reexamining the History of Pre-Modern Korean Music, The History of Korean Film Music*, etc.

**Jeon Ji-young**  
Korean Music Theory, Musicology  
B.A., Chinese Language and Literature, Seoul National University  
Ph.D., Integrated Degree in Musicology, Academy of Korean Studies  
Lead Panelist, Arts Council Korea  
Expert Adviser, Cultural Heritage Administration  
Author, *Art of the Confined Existence, Open Art, Invasion of Modernity and 20th Century Korean Music*, etc.

### Korean Traditional Music

**Min Eui-sik** Gayageum  
B.A., M.A., Korean Traditional Music, Seoul National University  
Doctor of Literature, Korea University  
Performance, UK, Japan, US, Canada, France, Italy, etc.  
Recipient, Nanggyeokhak Outstanding Contribution Award, KBS President Award, Choe Ok-sam Gayageum Sanjo Award, etc.

**Geong Soo-neon** Haegeum  
B.A., Korean Traditional Music, Seoul National University  
M.A., Musicology, Chung-Ang University  
Performance, US, UK, Germany, Japan, Southeast Asia, Russia, etc.  
Record Artist, *Geong Soo-neon's Haegeum World, Gongseul*, etc.  
Recipient, KBS Gugak Grand Prize, Young Artist of the Year Award, etc.

**Yoo Young-ju** Geomungo  
B.A., Korean Traditional Music, Hanyang University  
M.A., Ph.D., School of Music, Hanyang University  
Instructor, Korea Youth Gugak Symphony  
Vice-Chair, Korea Geomungo Ensemble  
Member of Direction Committee, Geomungo Society 'Gam'  
Performance, Thailand, Indonesia, US, Japan, Germany, Turkey, Uzbekistan, etc.  
Multiple solo performances

**Jin Yun-kyong** Piri  
B.A., Korea National University  
M.A., Musicology of Korean Music, Seoul National University  
Ph.D., Musicology, Academy of Korean Studies  
Professor., Musicology of Korean Music, Pusan National University  
2018 KBS Gugak Grand Prize (wind instrument)

**Kim Jeong-seung** Daegeum  
B.M., Korean Traditional Music, Seoul National University  
National University M.M., D.M.A., Musicology, Seoul National University  
Member, Jeongnongakhwe, Contemporary Music Ensemble of Korea, National Gugak Center  
Jeongak Performance Team Regent's Lecturer (2009), Visiting Scholar (2010), University of California Santa Cruz  
Recipient, KBS Gugak Woodwind Grand Prize (2009), Young Artist of the Year (2011)  
Performance with Turkey Presidential Symphony Orchestra, BORROMEO String Quartet of US New England Conservatory, Gedai Philharmonic Orchestra of Japan, KBSTraditional Music Orchestra, Ansan Municipal Traditional Orchestra, Gangnam Orchestra, Prime Orchestra, Royal Orchestra, etc.

**Chae Soo-jung** Pansori  
B.A., M.A., Ph.D., Korean Traditional Music, Ewha Womans University  
Director, Korean Music Education Society, Pansori Society, Korea Pansori Preservation Society  
Full Performance and Lecture, *Hongboga*, World Music Biennale, Lyon Performance, *Chae Soo-jung Pansori Presentation 1, 2, 3, Listening to the Romance of the Three Kingdoms: Chae Soo-jung's Jeokbyeokdaejeon*, Historical Context behind Chinese and Korean Music: Haegeum Music Korea-China Music Culture Exchange Concert, Pansori Performance at the Asia Society New York, Mercado Cultral da Bahia Brazil, etc.  
Recipient, 19th President Prize for Pansori at Imbangul Gugak Festival, Prime Minister Prize for Pansori at National Gugak Competition to Commemorate Maestro Park Rok-joo instrument)

**You Kyung-Hwa**  
Korean Traditional Percussion  
B.A., Seoul National University  
M.F.A., Korea National University of Arts  
Ph.D., Musicology, Hanyang University  
Member, Municipal Gugak Orchestra  
Music Director, World Music Ensemble 'Ido'  
Artistic Director, Leader, Seoul Youth Gugak Symphony  
Performance, *An Encounter with India, Empathy with You Kyung-Hwa 2014, The Joy of Rhythms and Charm of Melodies with You Kyung-Hwa*  
Recipient, Innovation Award for Future Korean Leaders (2014), KBS Gugak String Grand Prize (2011), Artist of the Year Award (2004), Young Artist of the Year (2002)

### Korean Traditional Dance

**Park Eun-young**  
Korean Traditional Dance  
B.A., M.A., Korean Dance, Ewha Womans University  
Ph.D., Dance Science, Hanyang University  
Successor of *Hakyeonhwadaehapseolmu* (Important Intangible Cultural Asset No. 40)  
Performance, *Director of Court Dance incl. Gainjeokmokdan, Monggeumcheok, Mugo, Musanhyang*, and *Seonyurak*  
Author, *Court Dance Commentaries*, etc.

**Lee So-jeong** Folk Dance  
B.T.A., M.T.A., Department of Korean Traditional Dance, Korea National University of Arts  
Ph.D. in Dance, Kyunghee University  
Designated as a 'Finisher' of Taepyeongmoo, the 92nd National Intangible Cultural Asset  
Designated as a 'Apprentice' of Seungmoo, the 27th National Intangible Cultural Asset  
Special Prize, the 37th National New Dancer Competition (2000)  
Special Artist Prize, Korea Art Critics Association

### Korean Traditional Dramatic Performing Arts

**Kim Won-min**  
Traditional Dramatic Performing Arts, Pungmul  
B.A., M.A., Korean Traditional Dramatic Performing Arts, Korea National University of Arts  
Artistic Director, Siheung Municipal Traditional Art Company  
Reconstructed Performance, *Siheung Wolmi Doore Pungmul Nori*  
Traditional Performance Director, *The Temptation of the Golden Chicken, Mr. Park's Dream*, etc.  
Recipient, Gimje Horizon Festival Pungmul Contest Grand Prize, etc.

**Park In-soo**  
Traditional Dramatic Performing Arts, Mask Dance  
B.A., M.A., Korean Traditional Dramatic Performing Arts, Korea National University of Arts  
Ph.D., Cultural Contents, Korea University  
Lecturer, Sogang University, Korea National Sport University  
Representative, Dodam-Dodam performing arts troupe  
Director, Seoul International Culture and Arts Association  
Apprentice, The 17th National Intangible Cultural Asset for Bongsan Mask Dance



### Korean Traditional Music Composition

**Lim June-hee Composition**  
B.A., Music Composition, Yonsei University  
M.M., D.M., Music Composition, Indiana University  
Recipient, Korea Opera Awards Corporate Prize (2009), Korean Composition Awards Grand Prize (2011), 5th Korea Opera Awards Artist Award (2012)

**Lee Gui-sook Composition**  
B.A., Music Education, Dongduk Women's University  
M.A., Music Theory, Yonsei University  
M.M., Music Composition, Ohio University  
D.M.A., Music Composition, Ohio State University  
Recipient, 4th annual Han-Min-Zok Composition Competition Grand Prize (Compositoin Orchestrale, 2001), 8th annual Ahn, Eak-Tae Composition Competition Grand Prize (Compositoin Orchestrale, 2001), 32nd Korea Composition Award Grand Prize in the category of Korean Traditional Music (2013)

### Facilities

**Midi and Recording Studio**  
The Midi and Recording Studio is equipped for the digitization of traditional music. Dedicated to lessons and research, the studio is furnished with tools for sampling and digitizing music, and editing student compositions.  
The combination of digital technology and traditional music is expected to play an important role in the development of new kinds of Korean music. Thanks to the state-of-the-art infrastructure offered by the studio, K-Arts students do not need to turn to expensive recording studio rentals for basic soundtrack production work. The School of Korean Traditional Arts has boiled down the studio environment to the bare essentials of recording and editorial equipment that still function as a solid facility for student work. The studio is also capable of handling non-traditional music.

**Audio/Video Room**  
The Audio/Video Room is an archive of video and audio material on Korean traditional art and is fully equipped to provide a classroom media environment. Individual students may also utilize the TV, VTR, and audio equipment found in this room to peruse the archive contents at their leisure. The room is also equipped with editing and copying facilities for dance and performances. Providing laptops, audio kits, beam projectors, and other gear for media use in class, the Audio/Video room plays a crucial supporting role for the school. School events and performances are also digitized for archival at this facility for ease of reference. The archive boasts a collection of rare soundtracks donated by faculty, as well as multiple audio sources published after the Japanese occupation, and is a pillar of research and organization in the field of Korean Traditional Arts.

**Wind and String Instrument Room**  
The Wind and String Instrument Room is used for large-scale classes involving both wind and string instruments at the School of Korean Traditional Arts. The room has been soundproofed to block out external noise, and is opened to students after regular class hours for team practice purposes. Sets of pyeongyeong and pyeonjong—highly expensive traditional instruments—have been installed in this room for large-scale performances, and the room is also equipped with two grand pianos for ensembles that combine Korean and Western music.

**Instrument Room**  
The Instrument Room stores the valuable school-owned instruments used for Korean traditional music. It offers almost every kind of Korean traditional instrument used in classes and loans instruments to students from difficult economic backgrounds for no charge to support their studies. The school has also purchased instruments essential for ensembles but difficult for individuals to maintain and made them available at the Equipment Room for performances at the school.

### Affiliated Organizations

**Traditional Arts NANUM Center**  
The mission of the Traditional Arts NANUM Center is to provide practical lessons in Korean traditional arts to multiethnic families, the marginalized, and the general public. As part of National Project 67 to make cultural activities available in daily life to all regions, the center provides opportunities in traditional art education and works to expand the availability of cultural activities to people of all backgrounds.

## The Faculty of Arts and Liberal Studies

Providing students with general education in a wide variety of subjects including the humanities, social sciences, physical education, and hard sciences, the Faculty of Arts and Liberal Studies aims to help students create organic connections between the subjects it offers and the courses students take for their majors. Each spring and fall, the Faculty of Arts and Liberal Studies offers special lectures themed around relevant current issues or issues that are in the social spotlight, and act as a forum for communication between relevant experts and young artists, allowing students to grow in their perspectives and broaden their intellectual horizons. The faculty also runs the Young Artists' Bookroom, a project that encourages reading on campus. Faculty and instructors give book recommendations each month, sharing meaningful material on a variety of topics that cover the old and the contemporary. Students are eligible to enter an annual contest for book reports on the recommended books.

**Curriculum**  
Students may register for the Faculty of Arts and Liberal Studies' courses regardless of course content or credit count. Arts and Liberal Studies credit requirements are set by each School. Students must complete the requisite number of credits in order to graduate. The faculty's offerings are divided into Core, Fundamental, and Specialized courses. The Core courses offer classes in Arts and Humanities, Arts and Society, Arts and Science, and Arts and Education. The Fundamental courses offer classes in Language and Communication, and Art and Health. The Specialized courses offer classes in Understanding of Art Genres, Self-Development, and Special Lecture Programs. In June of 2014, K-Arts signed an MOU with the Hankuk University of Foreign Studies for the establishment of joint classes in Arts and Liberal Studies.



















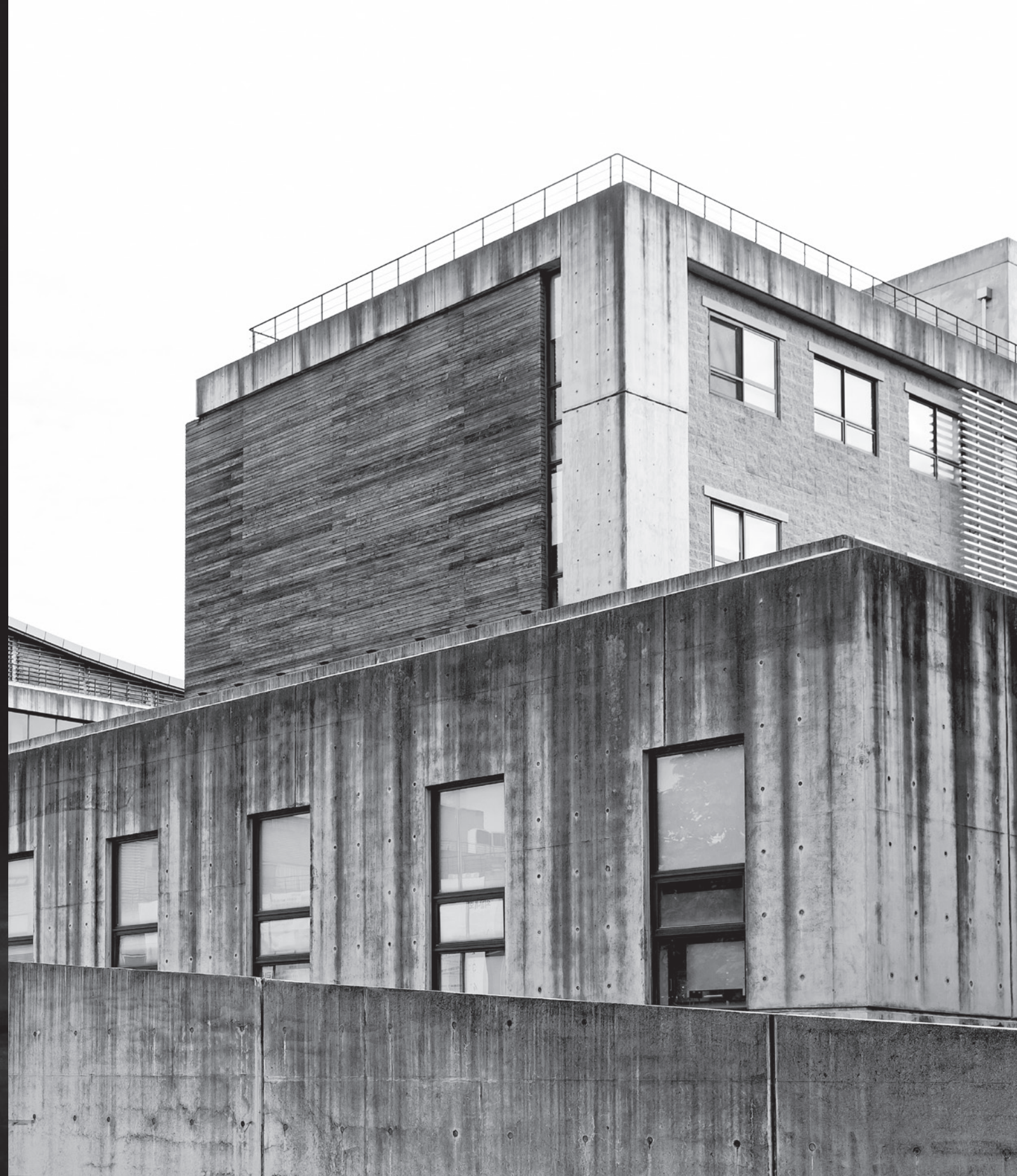














## Organization

### Office of the K-Arts President

<b>Education Units</b>	<b>Undergraduate Programs</b> · School of Music · School of Drama · School of Film, TV & Multimedia · School of Dance · School of Visual Arts · School of Korean Traditional Arts	<b>Graduate Programs</b> · School of Music · School of Drama · School of Film, TV & Multimedia · School of Dance · School of Visual Arts · School of Korean Traditional Arts	<b>Certificate Program</b> · School of Drama
------------------------	---	--	---

<b>Administrative Units</b>	<b>Office of Academic &amp; Student Affairs</b> · Academic Affairs Division Administration Offices of 6 Schools and the Faculty of Arts and Liberal Studies · Admissions Division · Student Affairs Division Student Support Center Cheonjangwan Workplace Reserve Force Battalion K-Arts Human Rights Center	<b>Office of Planning</b> · Planning Division · External Affairs Division K-Arts Library	<b>Office of General Administration</b> · General Affairs Division · Facility Maintenance Division
-----------------------------	---	---	--

<b>Subsidiary Institutions</b>	Korea National Research Center for the Arts Research Center for Arts and Gender Korea National Research Institute for the Gifted in Arts Culture and Art Education Center Center for Performance and Exhibition Korea National Institute for the Gifted in Arts Media Contents Center Art Collider K-Arts Lifelong Education Institute
--------------------------------	--

<b>Foundations</b>	Korea National University of Arts Development Foundation Korea National University of Arts Industrial-Academic Cooperation Foundation
--------------------	--

## Academics

### Undergraduate Programs

Bachelor's programs involving studio courses and theory classes.

Offered by the School of Music, School of Drama, School of Film, TV & Multimedia, School of Dance, School of Visual Arts, and School of Korean Traditional Arts, the K-Arts undergraduate programs consist of studio and theory classes, and award bachelor's degrees to students who successfully complete the designated courses and pass the examinations outlined in the university regulations.

### Graduate Programs

Master's program equivalents that produce highly specialized art professionals. Offered as an in-depth extension to the undergraduate program, the K-Arts graduate programs allow students to delve further into their chosen fields and help them develop into highly specialized art professionals. Students who successfully complete the designated courses and pass the examinations outlined in the university regulations are awarded master's degrees or Artist Diplomas by the K-Arts President, acknowledged as master's degree equivalents by Article 12 of the Korea National University of Arts Charter (Presidential Decree no.15898).

### Special Admission Process for the Gifted in Arts

A unique admissions opportunity for talented young artists.

This admission process is geared towards youth gifted in the arts. In accordance with Paragraph 1, Article 10 of the Decree on the Establishment of Korea National University of Arts, a limited number of gifted youths who have not finished secondary school-level studies are granted eligibility to apply to a K-Arts undergraduate program. Selected individuals must apply on the year of selection to the major for which they have been recommended.

### Requirements

Applicant must be a student in his or her third year of junior high, or first or second year of high school studies, and 17 years of age or under.

### Selection Process

Candidates who pass the preliminary round of applications undergo the second and final round of selections. The School of Music holds two rounds of auditions for each type of instrument or vocal stream, and the School of Dance holds one round of auditions in ballet class form, and a second round in free enchainement.

### Areas of Selection

School of Music: Vocal Music, Instrumental Music  
 School of Dance: Ballet

### Studio Art Certificate Program

Serving as a preparatory school for K-Arts, the certificate programs offer courses during weekends and school breaks. The School of Drama offers a studio certificate program geared towards high school students.

### Theatre Program

Target: Students in first or second year of high school  
 Available Courses: Fundamentals of Theatre  
 Duration: Approx. 15 days at the beginning of each year, coinciding with public school winter holidays; class rehearsals in addition to regular classes  
 Admissions Quota: 40 per term, divided into 2 classes



# Admissions

		Undergraduate Programs		Graduate Program	
Admissions Type and Eligibility	Quota Students	Regular Admissions	Applicants must have completed (or be pending completion of) high school studies, passed the Korean GED tests, or have equivalent educational background according to relevant laws. *Enforcement Decree of the Elementary and Secondary Education Act, Article 98.	Applicants must have completed (or be pending completion of) undergraduate studies and received a bachelor's degree, or have equivalent educational background according to relevant laws. *Higher Education Act, Article 33 Paragraph 2.	
		Special Admissions	Applicants must have been selected for the K-Arts program for Gifted Youth in the year of application; be a Visual Arts Specialist; have won a prize at a national-level dance performance competition (including K-Arts competitions); have scored above the designated threshold for excellence in a relevant language proficiency test; or have received an official recommendation from their school's principal on merit of academic achievement.	Applicants with 3 or more years of experience in dance theory or education may apply for the Department of Dance Theory at the School of Dance. Applicants with 10 or more years of experience in arts management fields, including planning, marketing, and financing, may apply for the Department of Arts Management (Dance Theory) at the School of Dance.	
	Non-Quota Students	Foreigners and Korean nationals residing abroad	Applicants must have completed all 12 years of mandatory schooling overseas, or should be foreign nationals whose parents are also foreign nationals.	Applicants must be foreign nationals or graduates of foreign educational institutions who meet the designated requirements (completion of all 12 years of mandatory schooling and 4-year undergraduate course overseas; total 16+ years)	
		Equal Education Opportunity Initiative	National basic livelihood security recipients or applicants from low-income families, as designated by the National Basic Living Security Act		
	Education Opportunity for People with Special Need Initiative	Registered disabled (level 1-3) by the Welfare of Disabled Persons Act, or equivalent thereof			
*More information available on Admissions Guide from the K-Arts website					
Admissions Timeline (by application deadline)	Regular Admissions		<p>July School of Drama (Acting), School of Dance (Theory-Arts Management stream)</p> <p>August School of Music, School of Drama (Stage Design), School of Dance (All except for Arts Management stream in Department of Theory), School of Korean Traditional Arts</p> <p>October School of Drama (Directing, Playwriting, Theatre Studies), School of Film, TV &amp; Multimedia, School of Visual Arts</p>	<p>August School of Music, School of Dance (Dance Performance, Choreography), School of Korean Traditional Arts</p> <p>October School of Drama, School of Film, TV &amp; Multimedia, School of Dance (Dance Theory, Arts Management), School of Visual Arts, Cooperation Program (Musical Theatre Writing)</p>	
	Special Admissions		<p>July School of Music, School of Film, TV &amp; Multimedia (Filmmaking), School of Dance (Dance Performance, Dance Theory, Dance Theory)</p>	<p>August School of Dance (Dance Theory, Arts Management)</p>	
Admissions Quota	School of Music		133 Total Vocal Music 25, Instrumental Music 87, Composition 8, Conducting 8, Musicology 5	104 Total Vocal Music, Instrumental Music, Composition, Music Technology, Conducting, Music Theory	
	School of Drama		85 Total Acting 37, Directing 8, Playwriting 12, Stage Design 18, Theatre Studies 10	43 Total Acting, Directing, Playwriting, Stage Design, Theatre Studies	
	School of Film, TV & Multimedia		105 Total Filmmaking 45, Broadcasting 20, Multimedia 15, Animation 15, Cinema Studies 10	65 Total Filmmaking, Broadcasting, Multimedia, Animation, Cinema Studies	
	School of Dance		60 Total Dance Performance 40, Choreography 10, Dance Theory 10	50 Total Dance Performance, Choreography, Dance theory, Arts Management	
	School of Visual Arts		90 Total Fine Arts 40, Design 20, Architecture 20, Art Theory 10	70 Total Fine Arts, Design, Architecture, Art Theory	
	School of Korean Traditional Arts		85 Total Korean Traditional Art Theory 10, Korean Traditional Music 39, Korean Traditional Music Composition 7, Korean Traditional Dance 14, Traditional Korean Dramatic Performing Arts 15	38 Total Korean Traditional Art Theory, Korean Traditional Music, Korean Traditional Dance, Traditional Korean Dramatic Arts, Korean Traditional Music Composition	
	Cooperation Program		-	8 Total (Musical Theatre Writing)	
* Non-Quota Admissions		<ul style="list-style-type: none"> <li>- Equal Education Opportunity Initiative: Approx. 4% (22 people) of admission capacity filled by applicants from low-income backgrounds</li> <li>- Education Opportunity for People with Special Needs: Approx. 2% (11 people) of admission capacity filled by applicants who are severely handicapped, etc.</li> <li>- Korean nationals living abroad and foreign nationals are exempt from the admission quota.</li> </ul>			





## Student Financial Aid

To help foster creative professionals, K-Arts offers scholarships and bursaries to students demonstrating outstanding academic achievement or financial need. The institution also offers student loan support in cooperation with the Korea Student Aid Foundation. Student financial aid offerings consist of the following:

### K-Arts Financial Aid

**Admission Scholarship for Highest Entrance Grade:**  
Full tuition exemption for first term of study. Awarded to 1 student in each School with the highest admission grade

**Admission Scholarship for Excellent Entrance Grade:**  
Partial tuition exemption. Awarded to the top 30% of students in each School, sorted by admission grade (including students with the highest admission grade)

**Scholarship for Academic Merit:**  
Full or partial tuition exemption for students demonstrating outstanding academic achievement

**K-Arts Development Scholarship:**  
Full or partial tuition grant for students who make contributions to the development of K-Arts, including student council, student newspaper, and student club federation executives (Previous term GPA minimum requirement: 2.4)

**Bursary for Financial Need:**  
Partial tuition exemption for current students who demonstrate financial need, including students from low-income families or other financially difficult backgrounds (Previous term minimum GPA requirement: 2.4)

**Nationally Designated Bursary:**  
Full tuition exemption for holders of (or children of, or grandchildren of) National Merit Certificates or North Korean defectors in an undergraduate program upon submission of required documents

**K-Arts Family Bursary:**  
Partial tuition exemption for 1 student with 1 or more siblings, or for one member of a married couple registering at K-Arts simultaneously (Previous term minimum GPA requirement: 2.4)

**Public Volunteer Service in the Arts Bursary:**  
Partial tuition grant for students with over 100 hours of volunteer service per year (at time of bursary application) at public institutions or social welfare facilities (Previous term minimum GPA requirement: 2.4)

**Dreams for the Arts Bursary:**  
Partial tuition exemption for students admitted through the Special Admissions process for applicants with special needs, or have registered as disabled students at the Student Support Center (Previous term minimum GPA requirement: 2.4)

**Hopes for the Arts Bursary:**  
Awarded to students from difficult family backgrounds (regardless of financial earnings), victims of disasters, children of multicultural families, (former and current) underage breadwinners, and other students demonstrating need, conditional on recommendation by relevant dean and approval from the K-Arts president

**Bursary for Teaching Assistants:**  
Full tuition exemption for graduate students in Teaching Assistant positions with a minimum GPA of 3.3 in the previous term, chosen from among candidates nominated by faculty

**Bursaries for Working Students:**  
The National Bursary for Working Students is awarded to undergraduate students from low- to lower middle-income backgrounds who demonstrate financial need. The Bursary for Working Students Assisting Disabled Students is awarded to designated in-class student assistants to disabled students. The K-Arts Bursary for Working Students is an employment position, chosen from among undergraduate and graduate students who wish to earn money for tuition or costs of living by taking up various working positions on campus.

**Scholarship for Foreign Students:**  
Full tuition exemption to state scholarship students selected by the AMA Project for attracting foreign artistic talent to Korea.

### Non- K-Arts Financial Aid

**General Scholarship Funds:**  
Awarded to undergraduate and graduate students in excellent academic standing (previous term minimum GPA requirement: 3.0) and without disqualifying records who fulfill the fund eligibility requirements outlined by K-Arts. Funds include the Development Foundation Scholarship, KB Kookmin Bank Scholarship, CAP Alumni Association Scholarship, and the KSPO Scholarship, which range from 1.5 million to 2.5 million KRW.

**Selected Scholarship Funds:**  
Supported by the Korea Racing Authority (KRA), awarded to undergraduate students with a minimum GPA of 2.4 in the previous term who fulfill the KRA's eligibility requirements.

**Global Korea Scholarship (GKS) Program:**  
The National Institute for International Education provides 500,000 won per month in living expenses to students categorized as Self-Financed Students in excellent academic standing by the GKS Korean government scholarship program.

**Other Funds:**  
Over 10 scholarships are available, including the Seoul Scholarship Foundation Grant, Seonhyeon Foundation Grant, SEAH Grant, and the Hyundai Motors Chung Mong Koo Foundation Grant. Funds are awarded based on requirements outlined by donors.

### Student Loans

Available from the Korea Student Aid Foundation, students may apply for student loans to cover tuition and living expenses. (Requirements: must have scored an average of 70% and received at least 12 credits in the previous term. Score and credit requirements waived for students with disabilities.)

**Schooling Costs:** Defined as costs of tuition as defined by K-Arts, and basic student living expenses.

**Tuition:** Includes registration fees and course fees (excluding dormitory and graduation album costs).

**Living expenses:** Includes food, housing, textbooks, and transportation.

### Types of Student Loans

**Income Contingent Loan (ICL):**  
Repayment must begin when annual income reaches the minimum threshold level for repayment. If recipient comes into possession of donated or inherited property, part of the income must be used to repay the loan. (Floating interest rate/Available to undergraduates only)

**Direct Loan (DL):**  
Interest must be paid during the loan term, and repayments (principal+interest) must be made after the grace period. (Fixed interest rate/Available to undergraduates and graduates)

**Loan for Rural Students (LRS):**  
Repayment must begin starting 2 years after graduation. (Interest-free/ Available to undergraduates only)  
· Loan Amount: The entirety of the term's tuition cost as defined by K-Arts each term (including registration fees and course fees).  
· Excludes living expenses, dormitory, and graduation album costs (Loans for living expenses are available as ICL or DL and must be applied for separately).

\* Recipients of other financial aid must exclude scholarship, bursary, and grant amounts (starting at over 100,000 won) from the amount they request when applying for a Korea Student Aid Foundation loan.

**How to apply Student Loans**  
visit the Korea Student Aid Foundation at [www.kosaf.go.kr](http://www.kosaf.go.kr) for detailed requirements as well as application.





## Facilities

### Korea National University of Arts Library lib.kart.ac.kr

Established in 1993 at the founding of K-Arts, the K-Arts Library originally served as an archive for the School of Music. Its holdings and facilities expanded over time, and the archive was renamed the K-Arts Library in February of 2007.

Today, the library houses arts related publications and other types of archival materials including sheet music, soundtracks, and DVDs, and offers a wide range of electronic and digitized information. It works with other similar institutions and acts as a specialized hub for all information on arts and culture.

The K-Arts Library provides high-quality content and services in order to support the university's artists.

### Loans and returns

- **Signing out material:** Locate the material on the K-Arts Electronic Library (lib.karts.ac.kr). Pick up the material at the relevant collection and sign it out at the front desk or self-service kiosk.
- **Material available for loan:** Domestic and international publications, school publications, etc.
- **Material unavailable for loan:** Non-publications, reference books, selected publications, academic papers, etc.
- **Loan renewal:** Up to 1 renewal, lasting the same length as the original loan period.

Category	Maximum number of simultaneous loans	Loan period
Full-time Faculty	30	60 days
Instructors, Staffs	20	30 days
Graduate Student	20	30 days
Undergraduate Student	10	15 days
Alumni (deposit required)	3	10 days

### K-Arts Library opening hours

Campus	Archive	Monday-Friday		Saturday	Closed
		School year	School breaks		
Seokgwan-dong Campus	5F General Collection	09:00 - 21:00		09:00 - 17:00	
	4F Arts Collection				
	Archive Room	09:00 - 18:00	09:00 - 18:00	Closed	Sundays, Holidays, School Founding Anniversary
	3F Periodical Collection				
	Multimedia Room	09:00 - 21:00		09:00 - 17:00	
2F Digital Information Room					
1F Reading Room	Open 24 hours a day, year-round				
Seocho-dong Campus	2F Soundtrack Collection	09:00 - 18:00	09:00 - 18:00	Closed	
	B1 Seocho-dong Archive	09:00 - 21:00	09:00 - 18:00	09:00 - 17:00	



### Performance, Exhibition, and Screening Spaces

K-Arts is home to six performance venues (Art Theatres A and B, Lee Kang Sook Hall, box stages, experimental stage), two exhibition venues, one movie theatre, and three screening rooms. These spaces are open year-round for student use. When not in use by the school community, the facilities are rented out to the public.

#### Art Theatre A:

Opened in 2007 with the new school building at the Seokgwan-dong Campus, the theatre is a state-of-the-art proscenium-type stagecapable of hosting drama, dance, music, Korean traditional arts, and works of all experimental genres. The art boasts 526 seats, detachable soundboards, and an orchestra pit, and is attached to four dressing rooms, an instrument storage room, and a costume storage room. These facilities and the building's architecture were made possible by the K-Arts community, who set out to make Art Theatre A their dream venue by engaging with every stage of the construction process from beginning to end.

#### Art Theatre B:

Located at the Seokgwan-dong Campus, this venue was built for music performances and boasts a Korean-style interior. It is equipped with 314 seats, an orchestra pit, and four dressing rooms.

#### Lee Kang Sook Hall:

Located at the Seocho-dong Campus, Lee Kang Sook Hall is a proscenium-style theatre fitted with cutting-edge audio infrastructure for music performance. It is equipped with a pipe organ, 368 seats, two dressing rooms, and a control room.

#### K-Ciné, Screening Room:

Located on the fifth floor of the Seokgwan-dong Library, the K-Ciné is equipped with 7.1 channel sound output and a large screen, along with 257 seats (including 5 accessible seats). The School of Film, TV & Multimedia also houses 3 screening rooms of varying sizes.





**Gallery:**

Located at the Seokgwan-dong Campus, the 410.57m<sup>2</sup> gallery is notable for its high ceilings, spacious interior, and ease of art installation. It is also suitable for cross- or post-genre performances and screenings. The gallery is equipped with a guide booth and a workshop storage room.

**Computer Music Technology Lab:**

A studio equipped with synthesizers, iMac computers, video projectors, mixing consoles, and audio equipment for education, production, performance, and research purposes. The room is mainly used as a lecture hall for the Music Technology program.

**Computer Music Technology Lab:**

A studio equipped with synthesizers, iMac computers, video projectors, mixing consoles, and audio equipment for education, production, performance, and research purposes. The room is mainly used as a lecture hall for the Music Technology program.

**Experimental Stage & Black Box 1, 2:**

Dedicated to student presentations such as repertoire practice and directing project performances, the venue is furnished with sound infrastructure as well as spotlights and ellipsoid lights. The room is box-shaped and allows for the rearranging of stage elements and audience seating.

**TV Studio and Studio Control Room:**

A studio for shooting on multiple cameras connected to a control room, equipped with 6 types of set and light battens numbering at 150 units.

**Dance Therapy Lab:**

The Dance Therapy Lab offers medically proven injury management programs, providing health diagnosis, movement analysis, injury prevention, and rehabilitation services. It also prescribes exercise regimens and programs for boosting the efficiency of student practice.

**Glass Studio:**

The Glass Studio houses a smelting furnace that allows students to acquire a variety of hot-working techniques. Students may also practice kiln casting and cold-working techniques to explore a range of glass-working genres.



**Ceramic Studio:**

The Ceramic Studio is equipped with separate rooms for ceramic forming, wheel throwing, casting, and glazing, as well as multiple gas and electric kilns for a wide range of lessons, from basic forming technique to plaster casting.

**Gallery 175:**

Located in Tongin-dong, Gallery 175 hosts undergraduate and graduate exhibitions as well as special, solo, international, and internal exhibitions selected through an official application process.

**Instrument Room:**

The Instrument Room stores the valuable school-owned instruments used for Korean traditional music. It offers almost every kind of Korean traditional instrument used in classes and loans instruments to students from difficult economic backgrounds for no charge to support their studies. The school has also purchased instruments essential for ensembles but difficult for individuals to maintain and made them available at the Equipment Room for performances at the school.

**Cheonjang-gwan Dormitory**

The Cheonjang-gwan in the Seokgwan-dong Campus serves as a residence for foreign nationals and students from outside the Seoul Metropolitan Area. Providing the comforts and necessities of housing, the dormitory is a place for habitation and community-building. Each room is equipped with a private bathroom and both wi-fi and ethernet connections. Shared facilities include a computer room, fitness center, laundry room, open cafeteria, reading room, and more. The Cheonjang-gwan is composed of one four-story+basement building with a total floor space of 7,602m<sup>2</sup> and can house three people to a room for a total maximum occupancy of 309 students (93 men, 216 women) and up to six visiting professors.

**Singil-gwan Dormitory**

Opened to students in August of 2013, the Singil-gwan serves as a residence for foreign nationals and students from outside the Seoul Metropolitan Area who commute to the Seocho-dong Campus. Each unit equipped with a kitchen, electric stove, refrigerator, air conditioning unit, washing machine, closet, and a water filter. Each unit in the Singil-gwan has a total floor space of 20.43m<sup>2</sup>, and can house two people to a unit for a total maximum building occupancy of 40 students (16 men, 24 women).

**K-Arts Archives**

Established at the K-Arts General Affairs Division in 2016 in accordance with Article 10, Section 1, Paragraph 11 of the Enforcement Decree of the Public Records Management Act, the K-Arts Archives is a comprehensive archive for all of the university's activities that treats all records of activities by K-Arts community members and subsidiaries as a communal asset. The K-Arts Archives' holdings are sorted and applied in a variety of research, education, and promotional contexts. Its main purpose is to manage the university's records (registration, organization, preservation, selection, transference, evaluation, removal, application), collect and manage records of important university events, manage publications, and oversee the publication of records. The K-Arts Archives' considerable collection of administrative and historical records from the university's founding, as well as its collection of education and research records from students and faculty, play a crucial role in preserving the history of K-Arts and maintaining transparency in the administration process.

**K-Arts Human Rights Center**

The K-Arts Human Rights Center was established to protect the fundamental human rights of its community members and to protect their value and dignity. The center investigates cases of discrimination or violation of human rights on campus, and is also in charge of the investigation of, and education programs for the prevention of sexual harassment and sexual assault. The center provides counseling for those involved in cases of discrimination or sexual harassment or assault at the Human Rights Counseling Center and the Gender Equality Counseling Center respectively, and provides assistance to affected community members. Counseling appointments may be made in person, over the phone, or online. Counseling sessions and the response process for reported incidents are kept strictly confidentially.





## Subsidiary Institutions

**Korea National Institute for the Gifted in Arts**  
Established in August of 2008, the Korea National Institute for the Gifted in Arts addresses the need for discovering and nurturing young talent for contemporary times from an early age. The institute is an official subsidiary of K-Arts (an affiliated organization of the Ministry of Culture, Sports, and Tourism), Korea's first nationally-funded school for gifted young artists, and is financed entirely by public funding. All children and youth in Korea who have been determined to have outstanding potential in the arts are eligible to apply. Gifted youth from difficult backgrounds are given assistance through the social inclusion policy enacted in 2012. The institute encompasses the fields of music, dance, and Korean traditional arts. Students in every stream are provided one-on-one studio lessons and level-specific theory classes. Student acquire first-hand experience on the stage and the knowledge they need to succeed through master classes and guest lectures from prominent individuals in the field of art, as well as end-of-term presentations and regular performances. The Korea National Institute for the Gifted in Arts not only grows each year thanks to the accomplishments of its many students, it also draws in creative individuals to its doors and gives them the opportunity to discover themselves and contribute to society. Students at the institute are eligible to receive financial assistance from scholarship funds such as the Samsung Dream Scholarship Foundation, KT&G Scholarship Foundation, and the Samil Future Foundation.

### **Korea National Research Institute for the Gifted in Arts**

Established in July of 2005 as part of the Act on the Promotion of Specific Education for Gifted Children, the Korea National Research Institute for the Gifted in Arts is the only think tank in Korea dedicated to the research and development of infrastructure for the discovery and education of gifted youth in the arts. The establishment of progressive federal-level policies for the education of gifted youth, as well as research on the selection of and programs offered to such individuals, are the main focuses of the institute. In 2017, the Korea National Research Institute for the Gifted in Arts took a leading role in the establishment of the 4th Comprehensive Plan for the Development of the Gifted in Arts and proposed mid-term policy directions. Designated the official certification center for educators of youth gifted in the arts in February of 2011, the institute also plays a critical role in professional development. It offers a variety of certification courses for faculty at institutes for the education of the gifted in arts Korea-wide (17 cities and

provinces). The institute also offers other educational programs including domestic and international symposiums and workshops, and works in close cooperation with other institutions and research centers in the field to share and further its research. The institute continues to serve as a think-tank and a bridge between policy and practice, encouraging the further development of education for the gifted in arts.

### **Korea National Research Center for the Arts**

The Korea National Research Center for the Arts was established in 1993 to define the essence of Korean art and serve as a hub of East Asian art academia. Its main functions include theoretical research, research infrastructure development, the collection and preservation of artwork, and collaboration with international academic institutions. By hosting symposiums and relevant events, and publishing a variety of academic art-related papers, collections, and research connected to K-Arts education policies, the center paves the way for new art for a new era, and helps to build the theoretical and political foundations of an integrated arts education system. Its research activities encompass the fields of art production, education, policy, and the pricing of Korean artworks. Notably, the Korea National Research Center for the Arts is capable of independently producing research results as scholars specializing in different genres to come together at the center to undertake integrated arts research. The center also serves as an educational policy planner that helps to reflect the results of its research into K-Arts policies and programs.

### **Center for Performance and Exhibition**

Established in 2007, the Center for Performance and Exhibition manages on-campus venues for performance, experimental exhibition, production, practice, and demonstration. Serving as a hub for all performances and exhibitions at K-Arts, the center proudly supports the community's artistic endeavors and fosters the enhanced production of original Korean content. The center also offers a wide range of programs to support students' work and fuel their passion, most prominently through the K-Arts Platform. Platform selects participants on an application basis and covers creation, reimagination, tours, permanent installations, and planning, realized in the form of festivals, art markets, and public service in the field of arts. By giving back to the public with such cultural offerings, this initiative not only helps students grow and step into the industry, but also allows K-Arts to realize its social responsibilities and make the arts more accessible to the general public.



### **Culture and Art Education Center**

The definition of art has undergone overwhelming changes in contemporary times. No longer divided into the binaries of artist and audience, it now incorporates the idea that the intersection between the two perspectives also constitutes art. The Culture and Art Education Center, established in March of 2007, aims to play a critical role in this transitional phase. The center is responsible for the operation of the Culture and Arts Program (CAP), which had been managed by K-Arts Fund since 2003. In 2012 the center established an Education Team, expanding to oversee all external arts education. The CAP offers prominent CEOs across several different industries a chance to experience all genres of art offered at the 6 Schools at K-Arts and assists in the development of artistically-minded methods of management. The Education Team runs arts and culture programs at the National Assembly, the Korea National Diplomatic Academy, and other public offices. It also offers Arts and Culture Classes for local communities, Music Concert with Commentary and Out-reach Volunteering Programs for the socially marginalized. The center works to uphold its social responsibility while developing an exclusive model of arts education for K-Arts, supporting the industry exposure of the university's alumni.

### **Media Contents Center**

Established in 2012 as a subsidiary institution of the K-Arts, the Media Contents Center produces and distributes high-quality media content encompassing the fields of music, drama, media arts, dance, visual arts, and Korean traditional arts, while also supporting the endeavors of artists from a wide range of backgrounds to cross the borders of genre and form new, experimental works of art. The center serves as a hub for creative activities and participates in a variety of projects where the brilliant artists of K-Arts work together to take their classroom learning and development into the real world.

### **Art Collider**

Established in November of 2015, the K-Arts Art Collider is a platform for the future of education at K-Arts, and a hub for the creation of and education in cross-genre art combining disciplines from all six Schools at the university. The organization's philosophy is to seek integration in self, relationships, and society, for which it offers project support to interested students, researches the development of new fields for the future, and devises a new brand for K-Arts's future.

### **Research Center for Arts and Gender**

Originally established independently in 1998 by female faculty members, the club hosted special lectures and symposiums on women and the arts, and through its research and support of women's participation in the arts, officially became the Research Center for Women's Activities in 2000. The center offered counseling on academia, education, and sexual violence, and provides support for students in need to advice on women's LGBT, and other gender issues until 2018, when the counseling offices were made independent. The center's current focus is on the development of gender-equal curricula, the publication of the NW 4.5 Journal, the hosting of symposiums and workshops, external cooperation, and support for student projects.

### **K-Arts Lifelong Education Institute**

The K-Arts Lifelong Education Institute has been providing arts and culture education to the general public free of charge starting in September of 2016. The group sets out to make a meaningful contribution to society by sharing the school's educational philosophy and environment to adults with an interest in the arts. The curricula it develops allow individual participants to explore and discover their desired fields of study, are accessible to people in all life stages and backgrounds, and are rooted in the years of know-how and expertise the university has built up over its history. The K-Arts Lifelong Education Institute continues to pursue the accessibility of its educational offerings, growing on the foundation of a healthy society that applies creativity not only to the realm of art, but daily life as well.



## Foundations

### Korea National University of Arts Foundation

Established in 1992 at the founding of K-Arts, the Korea National University of Arts Foundation fosters talented artists for the 21st century through its contributions to scholarships, support of artistic projects and research, and support of art exchanges and other academic activities at home and abroad. The directors and secretariat members, with their responsibility and expertise, continue to further the mid- to long-term development of K-Arts by discovering and supporting future art professionals and building up the development fund to support artistic projects that give back to society.

#### Activities & Projects

- Student scholarships
- Support art projects and research
- Support for domestic and international art exchanges and performances
- Holding of art programs conducive to the aim of the foundation
- Building up the development fund
- Expansion of public welfare systems and more

### Korea National University of Arts Industrial-Academic Cooperation Foundation

Established in August of 2004 in accordance with the Promotion of Industrial Education and Industry-Academic Cooperation Act, the Industrial-Academic Cooperation Foundation is an independent entity that aims to meet the rising demand for collaboration and partnership of two parties. The foundation expands industrial-academic cooperation with structured support at the university level, and now aims to raise creative arts professionals and encourage an environment for academic research via industrial-academic cooperation, bringing about a new arts education paradigm. The foundation also upholds its social responsibility by making artistic content and education achievements available to the public, strengthening the university's roots as a national institution.

#### Activities & Projects

- Commission of academic research and cooperative development
- Development of a variety of cultural contents
- Performance planning project, video production project
- Support of cultural events
- Expansion of education in multiple genres of art
- Planning of new buildings

## International Exchange

K-Arts builds on its strong foundations as a world-class art university through exchanges with 138 higher education institutions for the arts in 42 countries around the world (as of November 2021). Exchange programs and cooperative initiatives with countries in Asia, Europe, the Americas, Oceania, and Africa generate mutual benefits and kickstart a synergy effect in academic and artistic development. China became the university's focus region in 2016, with the expansion of opportunities for employment, entrepreneurship, and expansion by young K-Arts artists as the main goal.

### Current Status of Exchange Agreements

K-Arts has signed exchange agreements with 57 institutions in 18 Asian countries, 56 institutions in 16 European countries, 22 institutions in 6 North- and South American countries, 2 institutions in 1 Oceania country and 1 institution in 1 African country for a total of 138 institutions in 42 countries around the world.

### Focus on China

K-Arts has emphasized the importance of exchanges both mainland China and countries with significant Chinese cultural influences\* by forming and developing networks with their local universities. This initiative encourages active artistic exchange between the nations and allows our students to develop culturally specific expertise. K-Arts students and alumni are expected to accumulate first-hand cooperative experience and become actively involved in the Chinese cultural scene.

\*Includes: China, Taiwan, Hong Kong, Singapore, Malaysia, etc.







**Asia**

<b>Azerbaijan</b>	Azerbaijan State Academy of Fine Art
<b>Cambodia</b>	The Royal University of Fine Arts
<b>China</b>	Beijing Dance Academy Beijing Film Academy Central Academy of Drama China Central Academy of Fine Arts China Conservatory of Music Communication University of China Donghua University Jilin Animation Institute National Academy of Chinese Theatre Arts Renmin University of China Shanghai Conservatory of Music Shanghai Theatre Academy Sichuan Institute of Fine Arts The Hong Kong Academy for Performing Arts The Yanbian University Tsinghua University
<b>India</b>	Centre for the Study of Culture & Society Jadavpur University Jawaharal Nehru University University of Delhi
<b>Indonesia</b>	Indonesia Institute of the Arts, Yogyakarta
<b>Japan</b>	Bird Theatre Japan Institute of the Moving Image Ochanomizu University Osaka University, School/Grad.School of Letters Tohoku University of Art and Design Tokyo University of the Arts Kyoto City University of Arts Kyoto University of Art and Design Showa University of Music
<b>Kazakhstan</b>	Korea Theater in Kazakhstan The Kazakh National Academy of Arts
<b>Malaysia</b>	Malaysian Institute of Arts
<b>Mongolia</b>	Mongolian State Conservatory of Music and Dance Mongolian State University of Arts and Culture
<b>Myanmar</b>	Yangon University of Culture
<b>Nepal</b>	Lalit Kala National University of Arts Sirjana College of Fine Arts
<b>Singapore</b>	Nanyang Academy of Fine Arts
<b>Sri Lanka</b>	University of the Visual and Performing Arts
<b>Taiwan</b>	Da Ai TV Kun Shan University National Taiwan University of Arts Shih Hsin University Tainan National University of the Arts Taipei National University of Arts Tzu Chi University Tzu Chi University of Science and Technology
<b>Thailand</b>	Silpakorn University Thammasat University
<b>Turkmenistan</b>	Turkmen State Institute of Culture
<b>Uzbekistan</b>	National Institute of Fine Art and Design State Institute of Arts and Culture The State Conservatory of Uzbekistan
<b>Vietnam</b>	Hanoi Academy of Theatre and Cinema



<b>Europe</b>	
<b>Austria</b>	University of Art and Design Linz University of Music and Performing Arts, Vienna
<b>Belgium</b>	LUCA School of Arts
<b>Czech Republic</b>	Academy of Fine Arts in Prague, Academy of Performing Arts in Prague The Theatre Faculty of the Academy of Performing Arts in Prague
<b>Finland</b>	The Sibelius Academy- Univ. of the Arts Helsinki
<b>France</b>	Conservatoire de Paris Conservatoire National Supérieur Musique et Danse de Lyon Ecole Nationale Supérieure d'Art de Dijon Ecole Nationale Supérieure des Arts Décoratifs Ecole Nationale Supérieure des Beaux-Arts Ecole Supérieure des Beaux-Arts Nantes Saint-Nazaire Theatre des Halles L'Académie de l'Union Ecole Nationale Supérieure d'Architecture Nantes
<b>Germany</b>	Academy of Media Arts Cologne Braunschweig University of Arts Film and Television University "Konrad Wolf" Folkwang University of the Arts Hannover University of Music, Drama and Media Palucca University of Dance Dresden The Ernst Busch University University of Applied Sciences University of the Arts, Bremen
<b>Italy</b>	Conservatorio di Musica "Giuseppe Verdi" Conservatorio di Santa Cecilia
<b>Netherlands</b>	HKU, University of the Arts Utrecht The Patchingzone Willem de Kooning Academy ArtEZ University of the Arts
<b>Norway</b>	Oslo National Academy of the Arts Ostfold University College University of Bergen, Faculty of Fine Arts, Music and Design
<b>Poland</b>	Academy of Fine Arts in Warsaw The Polish National Film, Television and Theatre School
<b>Russia</b>	St. Petersburg State Theatre Arts Academy St. Petersburg State University of Culture and Arts The Boris Shchukin Theatre Institute The Moscow State Tchaikovsky Conservatory The St. Petersburg State Rimsky-Korsakov Conservatory
<b>Serbia</b>	University of Arts in Belgrade University of Belgrade
<b>Sweden</b>	Malmö Art Academy University of Gothenburg, Faculty of Fine, Applied and Performing Arts
<b>Switzerland</b>	Geneva University of Art and Design Lucerne School of Art and Design Zurich University of the Arts
<b>Turkey</b>	Bilkent University Hacettepe University Mimar Sinan Fine Arts University Anadolu University
<b>United Kingdom</b>	Middlesex University Royal College of Music Trinity Laban Conservatoire of Music and Dance University of the Arts London University of Exeter

<b>The Americas</b>	
<b>Argentina</b>	Instituto Universitario Nacional del Arte Universidad del Cine
<b>Brazil</b>	University of Sao Paulo
<b>Chile</b>	University of Chile
<b>Columbia</b>	Universidad Autónoma de Bucaramanga
<b>Costa Rica</b>	Universidad Veritas
<b>United States of America</b>	California Institute of the Arts California State University, Northridge Carnegie Mellon University Columbia College Chicago Maryland Institute College of Art Massachusetts College of Art and Design Miami University Pratt Institute Ringier College of Art and Design San Francisco Art Institute SUNY Purchase College The University of Arts University of Florida University of Hawaii at Manoa Virginia Commonwealth University Yale University
<b>Oceania</b>	
<b>Australia</b>	Sydney Conservatorium of Music, University of Sydney University of Wollongong
<b>Africa</b>	
<b>Egypt</b>	Academy of Arts

#### Student Exchange

An exchange program with sister schools overseas, K-Arts offers exchange or visiting student (self-financed international students) opportunities on a term-by-term basis. Students in an exchange program make tuition payments to their home institution and earn the relevant credits at a foreign university that has signed an exchange agreement, which are acknowledged as equivalent to graduate. Approximately 30 students are selected for the program each term. Students in the visiting student program make tuition payments to the local school, with credits earned at the school acknowledged as equivalent to K-Arts credits.

#### Faculty Exchange

An exchange program that receives and sends visiting professors by School and Department, according to the needs of the K-Arts curriculum. The university hosts approximately 10 to 20 preeminent international faculty per year, who serve as visiting professors at K-Arts classes.

#### International Alliances (ALIA, ELIA)

K-Arts is a board member of the Asian League of Institutes of the Arts (ALIA) and a member institution of the European League of Institutes of the Arts (ELIA), organizations established for the mutual development of and exchange between institutions of arts education. K-Arts spearheaded the establishment of ALIA in 2012 and serves as a permanent member of the board of directors to drive further cooperation between institutes of arts education in Asia.



#### International Internships

Approximately 5 to 10 culture and art interns are dispatched every year for the purpose of developing students' experiences abroad and building up their expertise. Selected students are granted round-trip airfare and insurance, and work as paid interns at offices such as Korean Cultural Centers, diplomatic offices, and the King Sejong Institute. Upon return to Korea, their international internships are acknowledged as K-Arts credits.

#### Art Major Asian plus Scholarship (AMA\*) Project

The AMA Project seeks to host capable artistic talent from ODA recipient countries at K-Arts as scholarship students. First founded in 2005 to secure a leading role for the K-Arts in arts education in Asia, the project expanded its network and, as of 2020, has hosted 298 AMA scholarship students from 29 countries. Program alumni have gone on to become professors at prominent universities in their home countries or become renowned artists, working as agents of cultural and artistic exchange between countries.

##### Selection Process

- **Eligibility:** Applicants must have received a recommendation from a representative of their government, university, or a diplomatic office.
- **Application Period:** May to July
- **Acceptance Announcement Date:** September
- **Program Start Date:** November
- **Acceptance Quota:** Approximately 20
- **Scholarship Includes:** Full tuition, round-trip airfare living expenses, cost of Korean language education, and more, for a total of approximately 18 million KRW per year
- **Screening Process:** Applicants are screened by the university's Schools, with the AMA Operations Committee in charge of the final screening process.

##### Current Statistics

(298 students total as of August 2020)  
Bangladesh 6, Brazil 1, Cambodia 10, China 48, Cuba 1, Dominica Republic 1, Egypt 1, India 5, Iran 2, Indonesia 18, Kazakhstan 17, Kenya 1, Kyrgyzstan 6, Laos 1, Madagascar 1, Malaysia 26, Malawi 3, Mexico 1, Mongolia 52, Myanmar 10, Nepal 6, Pakistan 3, Philippines 13, Sri Lanka 1, Thailand 32, Turkey 1, Uzbekistan 10, Vietnam 21

#### Art Major Faculty Explore K-Arts (AMFEK) Project

The AMFEK Project is an artists-in-residence program that invites professors and artists or art administrators from ODA recipient countries for a 3-5 month stay in Korea. Visiting artists undertake research projects and workshops with K-Arts, encouraging mutual exchange and diversity in culture and arts education.

The program begins in August or September each year. The Ministry of Culture, Sports, and Tourism covers participants' research expenses, living expenses, and round-trip airfare. Participants are expected to pursue group or individual projects, host exhibitions or performances, or give special lectures.

##### Selection Process

- **Eligibility:** Applicants must be artists, arts educators, or arts administrators in an ODA recipient country.
- **Application Period:** March to May
- **Acceptance Announcement Date:** June
- **Program Start Date:** August or September
- **Acceptance Quota:** Up to 5 per year
- **Grant Includes:** Round-trip airfare, living expenses, housing, Korean language education, and grants for personal art project or research

##### Current Statistics

(72 participants total as of December 2020)  
Argentina, Bahrein, Bangladesh, Cambodia, Chile, China, Czech Republic, Egypt, Hong Kong, Indonesia, Kazakhstan, Kyrgyzstan, Latvia, Laos, Madagascar, Mongolia, Morocco, Myanmar, Nepal, Nigeria, Philippines, Sri Lanka, Thailand, Turkey, Vietnam

















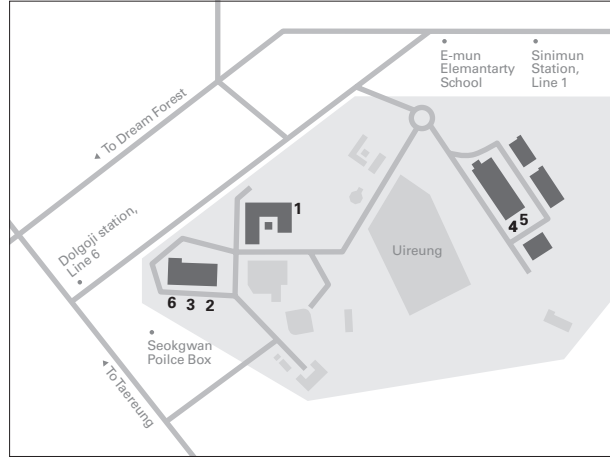








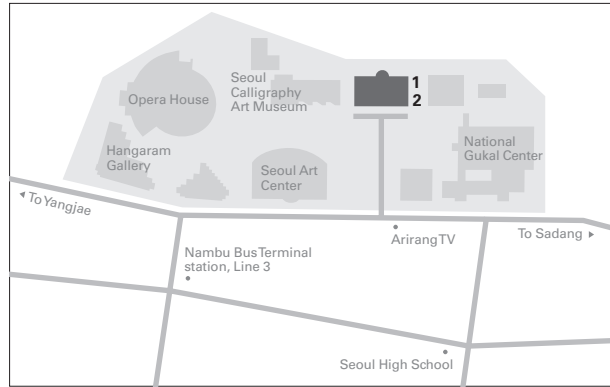
## Campus Map



### Seokgwan-dong Campus

146-37, Hwarang-ro 32-gil,  
Seongbuk-gu, Seoul 02789.  
Seoul, Korea

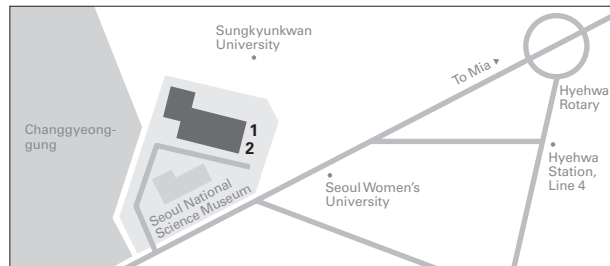
- 1 Headquarters
- 2 School of Drama
- 3 School of Film, TV & Multimedia
- 4 School of Visual Arts
- 5 School of Korean Traditional Arts
- 6 Faculty of Arts and Liberal Studies



### Secho-dong Campus

Nambu Soonhwanro 2374,  
Secho-gu, Seoul

- 1 School of Music
- 2 School of Dance



### Daehak-ro Campus

215, Changgyeonggung-ro,  
Jongno-gu, Seoul

- 1 Korea National Institute for the Gifted in Arts
- 2 Korea National Research Institute for the Gifted in Arts

## 한국예술종합학교

Korea National University of Arts

T 02.746.9075 F 02.746.9069

E-mail [globalpr@karts.ac.kr](mailto:globalpr@karts.ac.kr)

Website [www.karts.ac.kr](http://www.karts.ac.kr)

Copyright © Korea National University of Arts. All Rights Reserved.

Design by Hongdesign



**K' ARTS**

Korea National University of Arts