2025 KOFICE ANNUAL REVIEW

About This Review: A Focus on Impact

The Korean Foundation for International Cultural Exchange (KOFICE) is Korea's national agency for international cultural exchange under the Ministry of Culture, Sports and Tourism. KOFICE works across bilateral and multilateral exchange, global networking, research, and professional training.

This *Annual Review* presents KOFICE's work over 2025 through the lens of its outcomes — cultural, social, and economic. Rather than cataloguing activities, it focuses on what that work made possible: artists reaching new stages, institutions building lasting partnerships, and cultural exchange contributing to shared growth. It is written for KOFICE's international partners, stakeholders, and policy counterparts.

Reporting period: January–December 2025. Currency: figures are in Korean won (KRW), with selected US dollar equivalents at the 2025 average rate. Programme and partner figures are reported by individual programmes or in aggregate, as indicated. Korean terms appear in romanized form with the original Korean on first use.

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1.0 The Strategic Vision

Building Korea's Cultural Presence in the World

Connecting the world through culture: Building a sustainable global ecosystem where K-Culture and world cultures grow together.

The Korean Foundation for International Cultural Exchange (KOFICE) is Korea's national agency for international cultural exchange, operating under the Ministry of Culture, Sports and Tourism. We design and deliver exchange initiatives across the full range of Korean culture — performing and visual arts, policy research, multilateral platforms, and industry engagement.

In 2025, KOFICE worked across 35 countries in seven regions, in partnership with 103 international institutions. Our work rests on three pillars: helping Korean arts organizations reach global stages, strengthening bilateral and multilateral cooperation through cultural diplomacy, and producing the research that informs national *Hallyu* (한류, the Korean Wave) policy.

The year brought several institutional milestones. KOFICE convened the inaugural APEC High-Level Dialogue on Cultural and Creative Industries, presented the Korea Season in Spain and Japan, and launched MyK FESTA, Korea's first integrated *Hallyu* industry festival.

35	103	22+	6
Countries engaged 2025	Overseas Partner Institutions	Exchange genres	Programme models

01 Geographic Expansion
From 7 to 35 countries
A fivefold increase in reach since 2021, extending sustained exchange across all seven regions, including new engagements in Africa, the Middle East, and Oceania.

02 Genre Diversification
From 6 to 22+ exchange types
Moving beyond performance-led showcases to a fuller spectrum of K-Culture, now including exhibitions, workshops, culinary arts, K-beauty, and literature.

03 Programme Model Evolution
From 1 to 6 delivery models
Developing one-off diplomatic events into sustained formats, including two-way co-productions, platform-based matching, and industry-linked festivals.

04 Leading Global Discourse
From network expansion to knowledge production
Moving beyond partnership toward knowledge production: convening the APEC High-Level Dialogue and conducting Hallyu research that informs sustainable cultural policy.

* Partner institution figures: 103 refers to overseas institutions engaged in 2025; 114 refers to cumulative local partners across all Touring K-Arts programmes. Baseline year for multi-year comparisons is 2021 unless otherwise stated.

Message from the President

Culture is about Eoullim(어울림) — thriving together while fully preserving one's distinct cultural identity.

Culture is about *Eoullim* — harmonious coexistence. It is not a process in which people of different languages, memories, and sensibilities are absorbed into a single whole; it is the practice of thriving together while each retains a distinct cultural identity. This conviction has guided the work that the Korean Foundation for International Cultural Exchange (KOFICE) carried out across thirty-five countries over the past year.

Artificial intelligence is reshaping how culture is made, circulated, and understood. This does not diminish the value of direct human encounter — it sharpens it. The warmth that a screen cannot carry, the shared resonance of live music in one room, the first tentative exchange between strangers: these remain the true catalysts of cultural exchange, and cultivating them is KOFICE's first commitment. Our second is to understand the transformation itself — a question we brought to the region in 2025, convening eleven countries to ask what cultural sustainability now requires in the age of AI.

In 2025, we worked across twenty-two artistic and cultural disciplines. Through Touring K-Arts, Korean arts organizations designed and led their own international platforms. Exchange also brought the world to us. Thirty-eight cultural professionals from twenty-eight countries spent the year working within Korean institutions, and at MyK FESTA more than twenty thousand international visitors came to meet Korean culture on its own ground. Eoullim is practised in both directions, or it is not practised at all. At the 2025 APEC High-Level Dialogue on Cultural and Creative Industries, held in Gyeongju under the theme "CCIs: New Horizons for Prosperity," ministers and senior representatives from twenty APEC economies affirmed that the cultural and creative industries are a driver of shared, sustainable prosperity across the Asia-Pacific. These outcomes came not from transactional exchange, but from a framework of mutual growth.

In 2026, we will deepen the practice of Eoullim. Through the K-Culture Youth Global Frontier, seven hundred young cultural ambassadors will begin new work in intercultural dialogue across thirty countries. Our K-Brand Convergence efforts will bring international artists and curators to Korea to engage directly with our cultural ecosystem. To ground these exchanges in evidence, we will formally launch a Hallyu scholarly association grounded in field research. And in Gyeongju, building on the legacy of the 2025 APEC HLD-CCI, the international community will gather for the World Gyeongju Forum to shape a shared discourse on culture-led sustainable development.

I am grateful to all who engage with this report. May this record of a year defined by *Eoullim*, human connection, and mutual sharing mark the opening chapter of a future we continue to build together.

Park Chang-sik, President
Korean Foundation for International Cultural Exchange (KOFICE)



Cultural Project to Celebrate Diplomatic Relations Between Korea and Singapore | Jongmyo Jeryeak. Esplanade Theatre, Singapore, April 4-5 2025. Courtesy of KOFICE.



2025 at a Glance: The Metrics of Our Global Impact

Across seven regions and thirty-five countries, 2025 was a year of substantial expansion for KOFICE. Working with 103 partner institutions and operating six distinct programme models, the year established a firm foundation for sustained, mutual cultural exchange.

147
Exchange programmes delivered 2025

22+
Exchange genres from 6 in 2021

6
Programme models from 1 in 2021

52
Cumulative countries Engaged 2021-2025

+12
First-time country engagements in 2025

35
Countries engaged across 7 global regions in 2025

103
Institutions
Overseas Partner Institutions partnered in 2025

A Step Change in Scale: Scaling the Global Reach of K-Culture

The shift from 2024 to 2025 marks a clear step-change in KOFICE's reach. Geographic coverage grew by 133 per cent, the operating model expanded into six programme types, and the partner network deepened considerably across all programmes.

2024
15 countries,
49 exchange programmes



2025
35 countries,
147 exchange programmes



KEY OUTCOME 2024→2025

01
Geographic Reach
Countries expanded from 15 to 35 (+133%) "Establishing a broader and more sustained global presence."

02
Genre Diversification
Exchange formats diversified across dance, music, exhibition, workshop, and literature. Moving beyond performance-led showcases to a fuller spectrum of K-Culture, now including exhibitions, workshops, culinary arts, K-beauty, and literature.

03
Programme Model Evolution
From 1 to 6 delivery models Developing one-off diplomatic events into sustained formats, including two-way co-productions, platform-based matching, and industry-linked festivals.

04
Leading Global Discourse
From network expansion to knowledge production. Moving beyond partnership toward knowledge production: convening the APEC High-Level Dialogue and conducting Hallyu research that informs sustainable cultural policy.

A multidimensional growth in geographic reach, cultural genres, and programmatic frameworks, driving the rapid expansion of our network to 103 premier institutions.

Kore·A· Round Culture | Korea–France Co-created Dance Production. Haeundae Stage and Busan Cinema Center Haneulyeon Theatre, Busan, Korea, June 6 and 8, 2025; Museum of Asian Arts, Nice, and Théâtre La Licorne, Cannes, France, November 29 and 30, 2025. Courtesy of KOFICE.

2.0 Driving Global Impact

Strategic Priorities & Achievements

From standalone events to a sustainable ecosystem: Redefining the architecture of global cultural exchange.

Over the past two years, KOFICE has undertaken a structural shift toward a demand-driven, sustainable model of global cultural exchange. Four expansions define this shift: geographic reach (from 15 to 35 countries), content diversity (performances, exhibitions, literature, and K-beauty), programme models (from a single type to six, including B2B–B2C formats), and a deeper partner network (Touring K-Arts partner institutions rose from 29 to 114, a 293 per cent increase).

01
Elevating Cultural Diplomacy & Inclusivity
Strategic Focus:
KOFICE moved from hosting standalone events toward a diplomacy-linked model of cultural engagement. By aligning programmes with national summits and diplomatic anniversaries, international occasions were redesigned as structural opportunities for deeper exchange.

Key Impact:
The average audience per programme rose more than fourteen-fold, from 3,120 to 45,281 attendees, driven primarily by the shift toward mass-audience festival formats. Exchange methods also diversified from one-way showcases toward joint workshops and co-productions, broadening cultural inclusivity by engaging future generations and underrepresented communities.

02
Innovating the Global Exchange Ecosystem
Strategic Focus:
Support mechanisms were redesigned, moving from post-event reimbursement toward a system based on pre-matching with overseas platforms and direct budget execution.

Key Impact:
KOFICE established and published the Directory of Verified Overseas Platforms, updated to 757 entries. Combined with tailored online advisory services and regional briefings, this improved information access and project predictability for independent arts organizations, strengthening KOFICE's role as a structural intermediary.

03
Driving Economic Impact through K-Culture
Strategic Focus:
The 2025 MyK FESTA developed from a cultural consumption event into an industry-ted platform, integrating B2C concerts with B2B export consultations within a single framework.

Key Impact:
The event showed that a cultural programme can generate tourism demand and trade outcomes at once. It drew 45,939 visitors, including 20,648 from overseas; the 17,114 who travelled to Korea primarily for the festival generated an estimated KRW 46.6 billion in economic impact. B2B meetings generated KRW 114.9 billion in trade negotiations, with KRW 36.9 billion (USD 26.8 million) in signed contracts. Exchange also ran inward. The Cultural Partnership Initiative marked its twentieth year in 2025, bringing 38 cultural professionals from 28 countries to work inside Korean institutions and lifting its cumulative alumni network to 1,577 practitioners from 113 countries. That network now feeds back into programming: a gathering of alumni in Ho Chi Minh City shaped KOFICE's programme design in Viet Nam — reciprocity built into the mechanism rather than asserted in the framing.

Year of Cultural Exchanges | R;Link. CKL Stage, Seoul, Korea, July 26–27, 2025; BlueShore Financial Centre for the Performing Arts, Canada, August 15–16, 2025. Courtesy of KOFICE.

Programme Spotlight

Three Stories of Exchange in Action: Featured Programmes from 2025

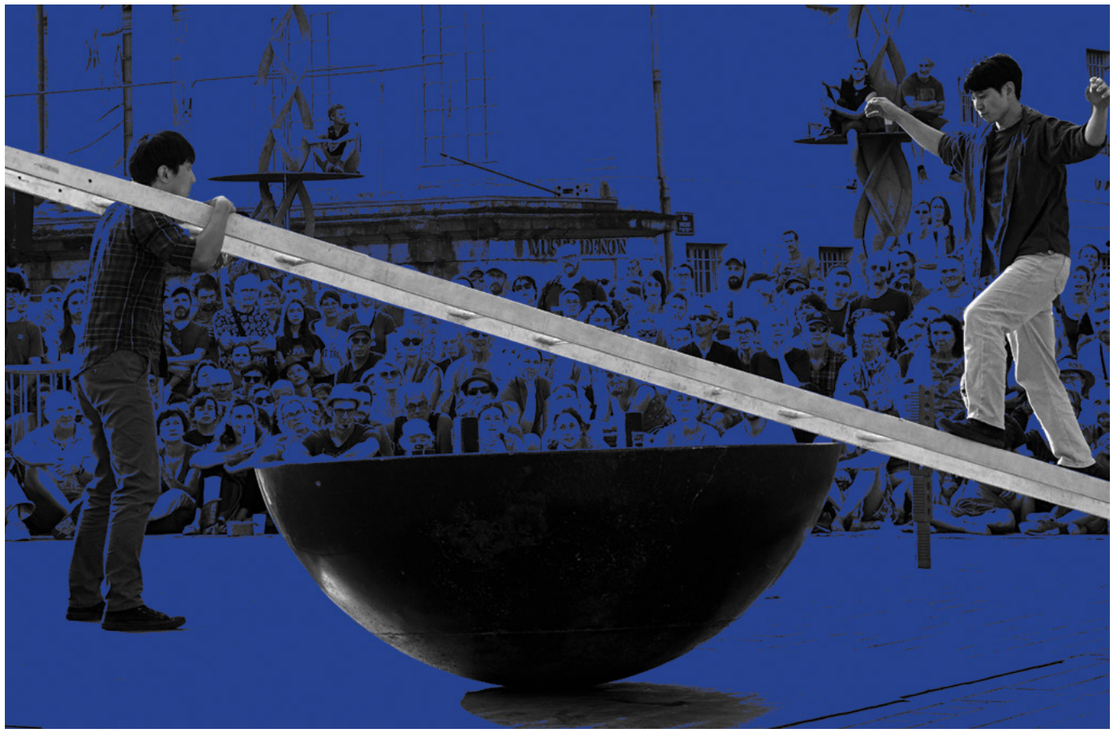
Numbers describe scale; stories describe change. The three programmes featured here show what KOFICE's structural shift looked like on the ground in 2025 — in a rehearsal room shared by Korean and Canadian students, on Spain's main festival stages, and in cities that had never hosted a Korean arts programme before.

4
Performances across Korea & Canada

233
Participating artists

7
Partner institutions

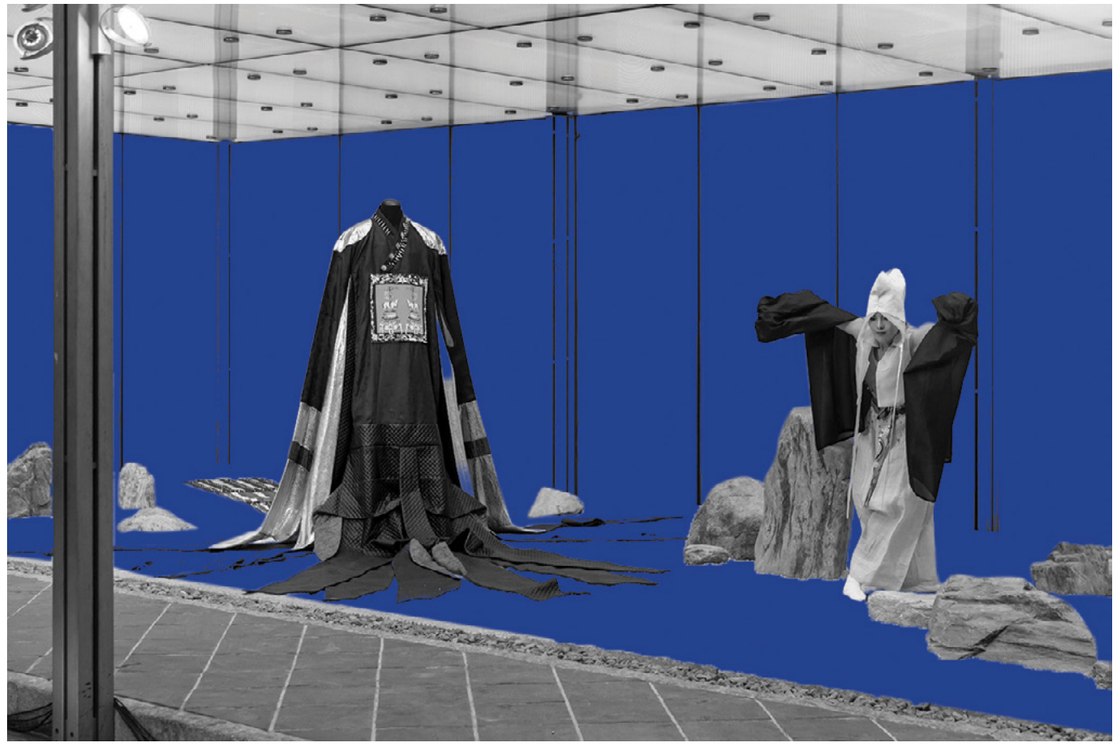
2
Year phased development



K-arts on the Go | Monggol, Impulse, at Chalon dans la Rue. Hôtel de Ville, Chalon-sur-Saône, France, July 17-19 2025. Courtesy of KOFICE.

01 Collaborative Exchange:
Fostering Shared Narratives through Youth Co-Creation

Some collaborations take years to reach the stage. *Link*, a youth musical co-produced by Korea and Canada, was first proposed at the 2023 Korea–Canada Summit and took two years to develop. Students from Hanyang University and three Canadian institutions built the production around a shared memory of the Korean War, performing it for audiences that included Korea's Minister of Culture, Sports and Tourism, the Ambassador of Canada to Korea, and Korean War veterans. Four performances followed across the two countries. Alongside it ran a parallel disability arts exchange, designed with Canada's National Arts Centre, which brought ten artists together in a co-curated bilateral exhibition — a reminder that inclusion was built into the programme, not added to it.



K-arts on the Go | Dabal Kim's Dreaming Club – The Dream of Silence, MAO Museo d'Arte Orientale, Torino, Italy, September 10–20 2025, Courtesy of KOFICE.

55
Partner institutions

61k+
Audience reached

1036
Items of media coverage

02 Cultural Diplomacy:
Placing K-Arts within the local mainstream

Rather than staging standalone Korean events, KOFICE ran year-long Korea Seasons in Spain and Japan, placing Korean artists inside platforms that local audiences already follow. In Cartagena, Korea joined La Mar de Músicas as the festival's first Asian guest country, with ten music acts and five writers, extended by satellite concerts and author events in Madrid. The Korean Classic Music Festival ran across the year at the Real Academia de Bellas Artes de San Fernando and at Panticosa, and three dance companies performed at Matadero Madrid. In Japan, the Korea Day concert at the Osaka Expo brought six acts to the Expo Arena. Across both countries the seasons worked with 55 partner institutions, reached 61,891 people, and generated 1,036 items of media coverage.

121

Events across 57 cities

34

Countries across all 7 regions

170k+

Audience reached

114

Local partner institutions

03 Touring & Outreach:
Expanding reach through demand-driven matching

The expanded Touring K-Arts programme carried an integrated format — performances, exhibitions, and workshops — to overseas Korean Cultural Centres in 34 countries. Programming widened to include K-beauty masterclasses, traditional craft demonstrations, and culinary sessions, reaching audiences who might never visit a conventional arts venue. Each programme was matched to local demand through a two-way consultation process rather than assigned from Seoul. The result was over 170,000 attendees across 57 cities, with notable growth in Africa, the Middle East, and Latin America.



Korea Season in Spain | HOO Dance Company in the Opening Performance. Centro Danza Matadero, Madrid, Spain, July 4 2025. Courtesy of KOFICE.

3.0 A Sustainable Future

Looking Forward: Vision 2026

From Scale to System-Building: Shaping KOFICE's Next Phase

Five years of growth — from 7 to 35 countries, from 6 to 22+ exchange genres — have laid a solid foundation. In 2026, KOFICE turns from building scale to building systems: deepening the role of overseas Korean Cultural Centres as strategic hubs, formalizing coordination with partner agencies, and positioning Korean cultural exchange as a reciprocal, agenda-setting presence in global cultural policy.

THREE STRUCTURAL DIRECTIONS

01 Elevating Strategic Hubs
Developing overseas Korean Cultural Centres from event venues into curation and matchmaking nodes — connecting inbound visitors with domestic platforms, and local networks with Korean institutions.

02 Bidirectional Exchange & K-Brand Convergence
Building on the inbound foundation of the Cultural Partnership Initiative, 2026 pairs inbound and outbound programmes within a single framework for the first time — inviting international figures in visual arts and publishing to Korea while sending 700 young Korean cultural ambassadors abroad.

03 Unified System Coordination
Coordinating cultural exchange initiatives across agencies — including the King Sejong Institute Foundation and the Taekwondo Promotion Foundation — within a shared framework, bringing greater coherence to Korea's international cultural exchange.

FIVE STRATEGIC PRIORITIES

01 Empowering the Next Generation
KOFICE launches the *K-Culture Youth Global Frontier*, a national programme supporting 700 young cultural practitioners, administrators, and students (aged 19–39) to lead intercultural exchange initiatives across 30 countries.

02 Expanding Geographic Reach
The *Korea Season* moves to Viet Nam in 2026 — our first full bilateral cultural season in Southeast Asia — while the *Korea-China-Japan Cultural Exchange Year* enters its second year.

03 Strengthening Multilateral Frameworks
The *ASEAN-Korea Partnership Project for Innovative Culture (PIC)* enters its second year following its launch in Singapore, with the ASEAN Foundation as co-organizer. The *World Gyeongju Forum* will carry forward the legacy of the 2025 APEC HLD-CCI as a cultural policy platform.

04 Deepening the Global Platform
Building on a strong 2025 — 45,939 visitors, 20,648 international attendees, and KRW 114.9 billion in B2B export consultations — *MyK FESTA* moves from proof of concept toward an established global platform, with dedicated B2B exhibition space, an expanded buyer network, and new brand partnerships.

05 Advancing Knowledge & Data-Driven Policy
The *Overseas Hallyu Survey* expands to 30 countries with improved sampling, supported by *AI-based Hallyu Big Data Dashboard* across 958+ online channels. In 2026, a Hallyu scholarly association grounded in field research will be formally launched, ensuring that the open-access *Hallyu Research Archive* informs global cultural policy.



Kore·A·Round Culture | Korea–Japan Traditional Performing Arts Collaboration. Namsan Gugakdang, Seoul, Korea, October 2, 2025; Tessen-kai Noh Institute Theatre, Tokyo, Japan, April 8, 2026. Courtesy of KOFICE.



K-arts on the Go | North Sea Jazz Festival—SONG YI JEON NONET & SAMULNORI NEWDOT. Missouri Stage, North Sea Jazz Festival, Rotterdam, the Netherlands, July 12 2025. Courtesy of KOFICE.

Co-Creating the Cultural Ecosystem

From Programme Delivery to Ecosystem Design

The 2026 portfolio marks a shift in how KOFICE works. Beyond delivering standalone events, we are building the connective infrastructure that allows international cultural exchange to operate with greater coherence. Central to this is the development of overseas Korean Cultural Centres into strategic global hubs, alongside efforts to align Korea's domestic cultural exchange sector.

We also recognize that the durability of cultural relations rests on people. KOFICE is expanding its commitment to people-to-people exchange, with particular focus on the next generation — investing in capacity-building and emerging talent to sustain cross-border dialogue over the long term. That commitment runs in both directions. Alongside Korean practitioners placed at institutions abroad, KOFICE hosts cultural professionals from partner countries within Korean organizations, where they build the working relationships that outlast any single programme.

Our aim is to advance the foundation of global cultural exchange itself. KOFICE welcomes partnerships with cultural agencies, universities, arts platforms, and intergovernmental bodies working at the intersection of cultural diplomacy, the creative economy, and digital innovation. Whether through collaborative programming, researcher exchange, or policy co-authorship, we invite dialogue with organizations that share our commitment to equitable and sustained international cultural exchange.

HOW TO WORK WITH US: FIVE WAYS TO PARTNER

01
Bring Korean artists to your stage
For venues, festivals, and presenters. Through demand-driven matching and our Directory of Verified Overseas Platforms, we connect your programming needs with Korean artists and companies. First step: write to us with the programming you have in mind.

02
Co-produce something new
For institutions ready to make work together, not host a visit. Two-way co-creation projects pair Korean and overseas artists from concept to stage. First step: send a brief expression of interest outlining the collaboration you envision.

03
Exchange practitioners in both directions
For organizations building lasting relationships. We host cultural professionals from partner countries inside Korean institutions, and place Korean practitioners with partners abroad. First step: get in touch to discuss a placement or a hosting arrangement.

04
Work with our Hallyu research and data
For universities, analysts, and policy bodies. We welcome proposals and inquiries regarding Hallyu research and data collaboration.

05
Explore intergovernmental cultural cooperation
For governments and intergovernmental bodies. We welcome proposals and inquiries regarding cultural cooperation involving ASEAN.

For partnerships and collaboration:
strategy@kofice.or.kr
+82-2-3150-4811

Korea Season in Spain | Choe Contemporary Dance Company in the Opening Performance. Centro Danza Matadero, Madrid, Spain, July 4 2025. Courtesy of KOFICE.



Financial Overview & Governance

Guided by transparent governance and multidisciplinary leadership, KOFICE turns public resources into lasting cultural impact — every investment a deliberate step toward broader partnership and shared prosperity.

Governance: Board of Directors

As Korea's dedicated agency for international cultural exchange, KOFICE is guided by a Board of Directors drawn from across the national cultural sector. The board is chaired by KOFICE's President and includes the Director-General for International Cultural Policy at the Ministry of Culture, Sports and Tourism together with the heads of Arts Council Korea (ARKO), the Korean Film Council (KOFIC), the Korea Tourism Organization (KTO), and the Korea Creative Content Agency (KOCCA), aligning the country's cultural institutions within a shared framework. It also brings together specialists in digital government and artificial intelligence, the content industry, on-the-ground cultural exchange, and cultural policy—expertise that supports transparent and forward-looking governance.

2025 Financial Overview & Impact

In 2025, KOFICE executed a total budget of KRW 36.8 billion (approx. USD 26.7 million), a 51.3 per cent increase on the previous year. The additional resources supported independent arts organizations in reaching international stages, expanded reciprocal exchange networks to 35 countries, and generated economic and industrial value through platforms such as MyK FESTA. Rather than funding isolated events, this investment built the lasting infrastructure of sustained cultural exchange. The increase was also a reallocation. Support for independent arts organizations more than doubled, from KRW 4.3 billion to KRW 11.2 billion (USD 3.1 million to USD 8.0 million), while the Hallyu convergence programme was discontinued and overseas trend research reduced by a third. Programmes built around diplomatic occasions grew by 90 per cent to KRW 13.0 billion (USD 9.3 million), and the Hallyu festival platform by 115 per cent to KRW 6.8 billion (USD 4.8 million). Institutional operating costs rose by 2.0 per cent. Almost the entire increase went to programmes rather than to administration — a portfolio rebalanced toward the organizations and platforms that carry exchange, rather than spread evenly across it.

4.0 Appendix

2025 Programme Reference: Exchange in Action

A year built on partnership: the complete 2025 portfolio of our global initiatives.

KOFICE's 2025 portfolio reflects a shift from standalone project delivery toward the cultivation of a sustained cultural ecosystem. Organized under three strategic pillars, these initiatives demonstrate a commitment to inter-cultural dialogue, capacity building, and the creative economy.

01 Elevating Cultural Diplomacy

KOFICE drew on Korea's cultural resources to strengthen bilateral and multilateral relations, using major national milestones and global summits as occasions for deeper exchange.

Through *Cultural Events for Diplomatic Anniversaries*, KOFICE ran tailored programmes in 7 countries, reaching 119,081 attendees through 52 partner institutions, with major local platforms such as Gardens by the Bay in Singapore and KCON in Japan. The *Korea Season* placed Korean artists on premier stages in Spain and Japan, working with 55 institutions and reaching 61,891 visitors. The *Years of Cultural Exchange* programme sustained cooperation with 4 countries—including Canada and Italy—through initiatives such as youth musical co-creation and the Colosseum media-façade exhibition. KOFICE also convened the *APEC High-Level Dialogue on Cultural and Creative Industries*, bringing together delegates from 20 economies who, for the first time, adopted the cultural and creative industries as a core APEC agenda.

02 Fostering a Sustainable Cultural Ecosystem & Capacity Building

To support a resilient and inclusive creative ecosystem, KOFICE shifted its mechanisms toward artist mobility and platform-centred collaboration.

The International Cultural Exchange Council convened 41 organizations—public institutions, private entities, and foreign diplomatic missions in Korea—through thematic roundtables that strengthened governance for cultural cooperation. *Touring K-Arts* moved to a two-way, demand-driven matching system with overseas Korean Cultural Centres, delivering 121 events across 34 countries—reaching into Africa, the Middle East, and Latin America—and engaging over 170,000 people. *K-arts on the GO* facilitated 56 projects across 35 countries by matching Korean artists with the expanded Directory of Verified Overseas Platforms, while *Kore·A·Round Culture* supported 10 two-way co-creation projects across 9 countries, involving 233 artists and reaching 32,938 audience members. In capacity building, the NEXT programme placed 14 emerging professionals at international institutions across 8 countries; the *Cultural Partnership Initiative (CPI)* hosted 38 experts from 28 countries; and the *ASEAN-Korea Partnership Project for Innovative Culture* developed multilateral models connecting 11 countries. The ASEAN-Korea Partnership Project for Innovative Culture convened eleven countries at the National Gallery Singapore around a single question: what cultural sustainability requires in the age of artificial intelligence. Twenty-one speakers addressed cultural diversity, mobility in the creative industries, heritage, and cultural literacy under AI — an agenda set with, not for, the region.

03 Driving the Creative Economy & Evidence-Based Policy

Connecting cultural engagement to the creative economy, KOFICE translated cultural reach into measurable socio-economic outcomes and evidence-based policy.

MyK FESTA combined B2C concerts with B2B export consultations, drawing 232 participating companies and 176 overseas buyers (from 117 companies across 16 countries) and generating B2B export consultations of KRW 114.9 billion. To support these initiatives with data, KOFICE operated a network of *Global Correspondents* across 39 countries, published the *Hallyu White Paper* covering 10 cultural sectors, and ran the *AI-based Hallyu Big Data Dashboard* tracking 958+ channels—delivering reliable, data-driven insight to artists, policymakers, and industry.

The Architecture of Global Cultural Collaboration

Four Pillars, One Ecosystem: Structuring the Future of Cultural Exchange

For KOFICE, international cultural exchange rests on a multi-layered ecosystem of collaboration. We work with a wide range of partners, including ministries of culture in partner countries, embassies, foreign cultural centres in Korea, overseas Korean Cultural Centres, and King Sejong Institutes. We pursue this cooperation on both bilateral and multilateral levels, through formal agreements such as MOUs alongside a range of informal collaborations.

In 2025 these relationships were formalized through eighteen agreements. The partnership with the ASEAN Foundation, first signed in 2023, was renewed in Singapore in November for a further term, committing both organizations to building networks among ASEAN cultural authorities and to linking their forum programmes. Several agreements were trilateral, pairing a Korean institution with an overseas counterpart under KOFICE's coordination — among them the National Museum of Modern and Contemporary Art with the Venice Art Center, for an exhibition timed to the Venice Biennale. Others opened institutional resources rather than programmes: an agreement with the Korea Social Science Data Archive at Seoul National University placed KOFICE's survey microdata in an open academic repository.

Our network spans several sectors. To extend artistic boundaries and enable reciprocal exchange, we work with arts organizations such as the National Museum of Modern and Contemporary Art, Korea (MMCA), the Venice Art Center, and the National Arts Council, Singapore. To advance cultural data, policy, and multilateral agendas, we engage academic and intergovernmental bodies including the ASEAN Foundation, the ASEAN-Korea Centre, and the Korea Social Science Data Archive (KOSSDA) at Seoul National University. To extend the reach of K-Culture, we partner with industry and media, including NOL Universe, the Recording Industry Association of Korea, and The Korea Times. Through this integrated approach, each partnership contributes to a larger framework for mutual cultural exchange.

Government, Diplomatic & Intergovernmental Bodies
Providing policy alignment, diplomatic support, and official frameworks for medium- to long-term cooperation.

Arts & Cultural Institutions
Enabling co-production, joint curation, and reciprocal exchange that extend artistic boundaries on leading stages.

Academic & Research Partners
Supplying data-driven insight, evaluating cultural impact, and shaping evidence-based academic and policy discourse.

Industry & Media Collaborators
Extending the reach of K-Culture through commercial collaboration, lifestyle brand integration, and global media networks.



Korea Season in Spain | Humanstance in the Opening Performance.
Centro Danza Matadero, Madrid, Spain, July 4 2025. Courtesy of KOFICE.

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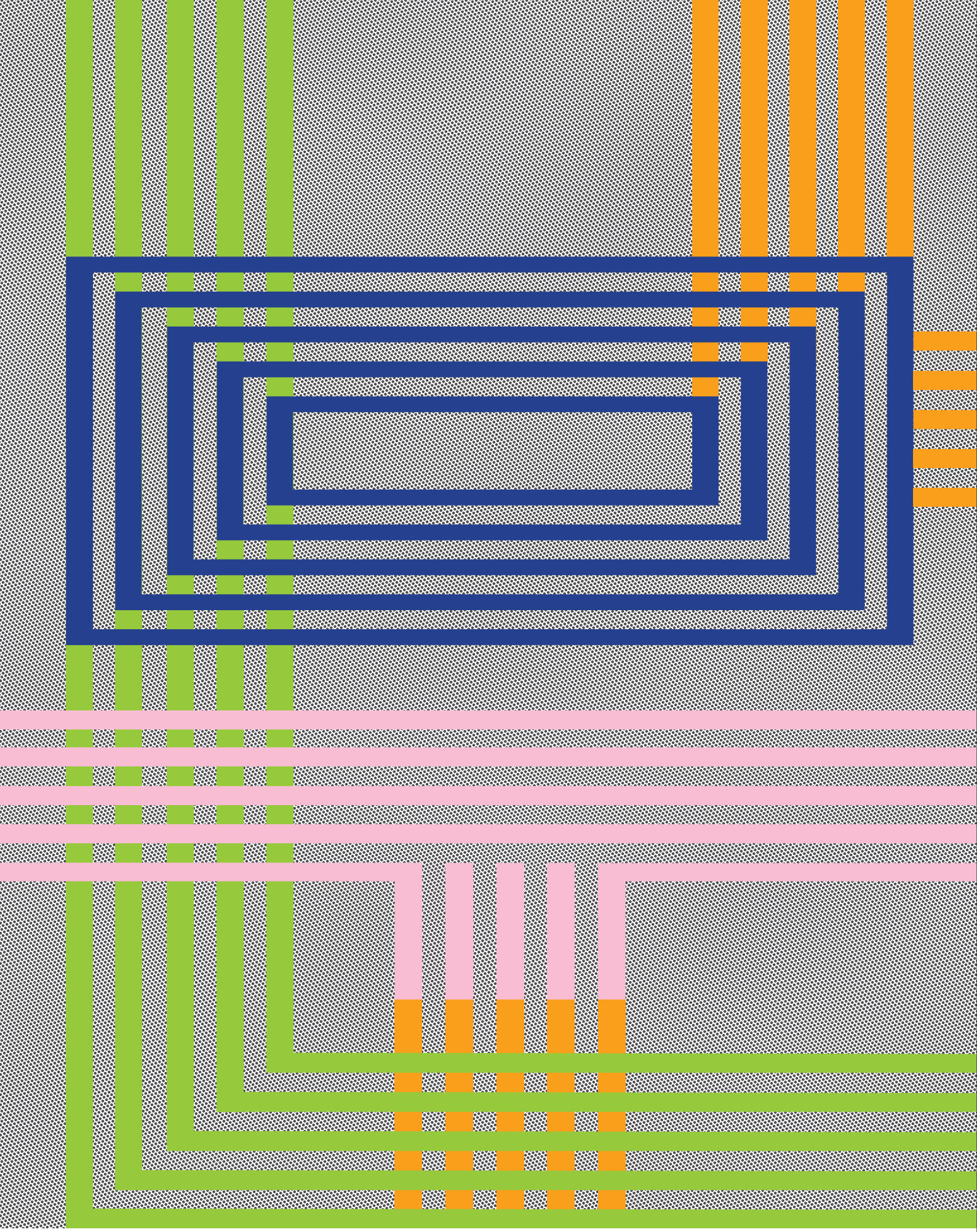
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