

2013
글로벌
한류포럼
결과보고서



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I. 개요



1. 사업명

- 2013 글로벌 한류포럼

2. 사업기간

- 2013년 4월~12월

3. 사업 주최 및 후원

- 주최 한국문화산업교류재단, 주영국 한국문화원, 주일본 한국문화원, 주필리핀 한국문화원, 주베트남 한국문화원, 주위싱턴 한국문화원, 주멕시코 한국문화원, 주인도네시아 한국문화원
- 후원 문화체육관광부

4. 사업 목적

- 해외 한류 연구 활성화를 위한 현지 학계 및 업계 전문가간 정보공유 및 협력 체계 구축
- 한류 관련 국내외 네트워크 구축 환경 조성

5. 사업 추진 현황

- 2013년 4월 23일 MOU 체결
- 2013년 5월~12월 7개국 11회 글로벌 한류포럼 개최

국가	일시	장소	주제	참석자 수
영국	2013.5.21	주영국 한국문화원 복합홀	춘(春) - K-뮤직 포커스	60명
	2013.7.22	주영국 한국문화원 복합홀	하(夏) - '달 향아리' 미술전시 포럼	60명
	2013.10.15	주영국 한국문화원 복합홀	추(秋) - 한국문학을 말하다	60명
	2013.11.12	주영국 한국문화원 복합홀	동(冬) - K-Film Talk - 한국영화를 말하다	60명
일본	2013.7.5	주일본한국문화원 한마당홀	한류 10주년과 한국문화의 세계화	300명
	2013.7.26	주일본한국문화원 한마당홀	한일 콘텐츠 공생을 위한 협력과 글로벌	300명
필리핀	2013.9.17	EDSA 상그릴라 호텔	한국, 필리핀 영화산업의 현재와 교류 방안	180명
베트남	2013.10.26	하노이 대우호텔 그랜드볼룸	2013 한류포럼 - 아름다운 한국의 음식문화	250명
미국	2013.11.8	조지워싱턴대학 Jack Morton 강당	Hallyu Live!: Growth and Future, Live Hallyu Online Community	300명
멕시코	2013.11.23	멕시코시티 JW Marriott Polanco Thai House홀	멕시코 한류 (K-Culture) 진단 및 활성화 방안	50명
인도네시아	2013.12.11	자카르타 보로부르드 호텔	2013 Forum on Indonesia - Korea Mutual Cooperation in Film Industry	100명

II. 국가별 개최 내역 및 결과



1 영국

1. 춘(春) - K- 뮤직 포커스

결과보고서

사업 개요

- 행사명 K-뮤직 포커스 포럼
- 일시 2013. 5.21 (화) 19:00~23:00
- 장소 주영한국문화원 복합홀 및 리셉션
- 발제자

- David Jones (Serious 기획사 디렉터)
- Max Reinhardt (BBC Radio 3 진행자)
- Edwina Mukasa (The Guardians 저널리스트)
- Ben Mandelson (음악 제작자)
- Simon Broughton (Songlines 편집장)

참석자

영국 공영방송 BBC World Service 및 Radio 3, 4 관계자, SERIOUS 기획사 관계자, 현지 음악 언론 및 학계 관계자 약 60여명

주요 발제 내용

David Jones (SERIOUS 기획사 대표)

- 'K-뮤직 페스티벌'을 시작으로 영국 내 한국 음악의 전파와 언론, 방송, 문화 등 다양한 관점에서 본 한국 음악의 산업화 방향 제시
- 'K-뮤직 페스티벌'의 연주자들의 다양한 영화 음악 제작에 참여하였음을 명시, 유럽 내 한국 영화의 입지와 함께 K-뮤직 산업화의 시너지를 높일 수 있을 것이라고 봄

Simon Broughton (Songlines 편집장)

- 한국 방문 후 판소리에 대한 견해 변화의 계기, 자연과의 융합을 중시하는 한국 전통 음악에 대해 소개
- BBC Radio 재직 시절, 1988년 서울 올림픽 시기에 한국을 방문, '판소리' 공연을 처음 접했으며 '폭포'와 같이 떨어지며 파도치는 자연의 소리에 매료 됨
- 한국 음악은 가장 고대적이고 전통적인 음악에 새롭고 현대적인 요소를 더해 새로운 장르를 창출해 내는 점이 유럽관객을 이끌 수 있는 특성이라고 함

■ Max Reinhardt (BBC Radio 3 진행자)

- 90'년대 한국에서 시작 된 전통과 현대의 퓨전음악 소개, 영국 내 미디어와 공연을 통한 한국 전통 음악의 전파 방향 제시
- 방송 진행 및 무대 디렉터로서, 영국 내 세계음악을 전하는 다양한 음악 및 방송 프로그램을 통해 K-뮤직 소개하고, 끝없는 '실험정신'을 갖고 전통과 현대 음악을 선보이는 음악가들과 한국 전통 악기들을 효과적으로 홍보하여 알리는 것이 산업화의 첫 걸음이 될 것이라고 제시

■ Edwina Mukasa (저널리스트)

- 유튜브와 온라인 중심의 'K-Pop'과 한류의 시작, 이후 콘서트를 통한 정기적인 노출과 다양한 채널을 통한 현지의 젊은 K-문화 확장 현황
- 2012년 빅뱅의 '갤럭시 투어 런던 공연'의 경우 2일 공연 모두 만석을 포함하여 유럽 내 K-Pop 스타 방문 및 공연의 수가 증가하고 있는 추세이나 현지 K-Pop 팬들의 수요에 비해 아직 공연의 수가 부족한 편이며, 온라인을 넘어 오프라인 활동이 더 활발히 이뤄져야 함

■ Ben Mandelson (WOMEX 창시 대표, 음악 프로듀서)

- 세계 음악 전문가 시선으로 본 한국 음악과 연주자들의 특성, 전통과 현대음악을 조합시켜 새로운 장르를 구축하는 한국 음악인들의 창의성에 대해 발제
- 매년 WOMEX에 한국 음악가를 초청하고 있으며, '거문고 팩토리' 등 전통 · 현대 음악 공연이 유럽 관객들과 관계자들에게 점차 높은 호응을 얻어내고 있는 추세임

성과 및 결과

- 춘하추동 사계 포럼의 일환인 'K-뮤직 포커스 포럼'을 계기로 각기 다른 분야의 음악 전문가들의 발제로 한국 음악의 우수성과 미래지향적 발전에 대한 다각화 된 토론 가능
- 영국 BBC 월드 서비스 및 라디오 방송, 인디펜던트지, SOAS 대학 아시안 학과 관계자 등 다방면의 현지 음악 전문가들이 관객으로 참석하였으며, 현지에서 활동하는 한인 음악인들과의 네트워크 계기 마련
- K-Pop을 넘어 국악 악기, 판소리 등에 대해 심도 있게 다루어져 새로운 한국 음악 장르에 대한 이해를 높일 수 있었으며, 이번 전문적인 포럼을 통해 'K-뮤직 페스티벌' 홍보를 나아가 새로운 장르의 한국 음악 전파의 발돋움 역할을 할 것이라 평가 됨
- 발제 후에 진행된 질의 및 토론을 통해, 많은 관객들이 심도 있는 질의와 수년간 연구하고 애정을 쌓아 온 한국 음악에 대한 발제자들의 논의에 관객과 전문가들의 만족도가 높았음
- 포럼 및 질의 후, 한국 전통 절기 음식인 봄나물 비빔밥과 썸밥을 제공함으로써, 음악과 음식의 시너지 효과를 높여 주요 인사들을 대상으로 한식 홍보 계기 마련

사후 홍보계획

- 온라인 홍보: Youtube 채널을 통해 포럼 동영상 업로드
- 오프라인 홍보: 포럼 주요 내용 발췌 책자로 제작하여 문화원 방문객 및 국내외 주요 문화기관 대상 배포

1 포럼 행사 사진



K-뮤직 포커스 포럼 발제자들



K-뮤직 페스티벌 홍보 영상 관람



포럼 참관 모습



질의 및 토론 시간



포럼 후 현지 BBC 방송 인터뷰 모습



포럼 후 한식 절기 음식 라식션을 즐기는 현지 관객들

2 포럼 발제자 약력

이름	사진	약력
David Jones		• 영국 최대 음악 기획사인 SERIOUS 대표 • London Jazz Festival 기획자
Simon Broughton		• 영국 세계음악 잡지 'Songlines' 편집장 및 음악 전문 저널리스트 • 세계적 음악 잡지 'Rough Guide to World Music' 부편집장 • BBC 라디오 2 프로듀서, Evening Standard 음악 평론가 역임
Max Reinhardt		• 영국 BBC Radio 3 진행자 및 세계 음악 전문 컨설턴트 • 2009년 Tate Britain 내 Late Night Radio 행사 큐레이팅
Ben Mandelson		• 현 '세계음악엑스포 (WOMEX)' 창단 대표 • 세계음악 전문 레코드사 'GlobeStyle' 공동대표
Edwina Mukasa		• 영국 'Live Magazine' 문화 편집장 • 음악 전문 저널리스트 • 현지 The Guardians 'K-Pop' 관련 기사 지필

2. 하(夏) - '달 항아리' 미술전시 포럼

결과보고서

사업 개요

- 행사명 국문 글로벌 한류포럼 <달항아리 심포지엄>
영문 Moon Jar: Contemporary Translations in Britain <Symposium - Joining Hemisphere>
- 일시 2013.7.22 (화) 14:00~18:00
- 장소 주영한국문화원 복합홀 및 리셉션
- 주최 한류문화산업교류재단
- 주관 주영한국문화원
- 발제자 전시 참여 큐레이터 및 참여작가 포함 총 7명

- 이수미 박사 (국립중앙박물관 큐레이터, 영국박물관 한국실 방문 큐레이터)
- 알렉스 램블리 (리치 포터리 연구원 / Falmouth 대학 박사 과정 및 강사)
- 사라 플랭글레튼 (독립큐레이터)
- 잭 도허티 (참여작가, 현 Ceramic Arts London 조직위원회장)
- 개러스 매슨 (도예가, 참여작가)
- 아담 뷰익 (도예가, 참여작가)
- 아키코 히라이 (도예가, 참여작가)

참석자

현지 큐레이터, 공예 예술가 및 순수예술 언론 관계자, 런던 주요 대학 도예학과 교수 및 일반관객 포함 총 65여명

목적

- 20세기초부터 현재까지 영국 도예계에 끼친 한국도예문화에 관한 주제를 통해, 새로운 개념의 '한류' 접근
- 도예 전문 심포지엄으로써 현지 전문가 및 관계자들 초청 한국 도예 문화를 재조명하고, 세분화 된 문화 관객층의 참여 확대
- 한영수교 130주년을 계기로 기획된 <달항아리> 전시와 아울러, 현지 관객들에게 심도 깊은 이해와 소통의 장 마련

주요 발제 내용

- 이수미 박사 (국립중앙박물관 큐레이터, 영국박물관 한국실 방문 큐레이터)
 - <조선시대의 역사적 문화적 시점으로 본 달항아리> 소개
 - 조선시대 유교 사회의 맥락과 백자에 대한 취향 속에 나타난 백자 대호, 조선 및 근대 풍속화에서 발견되는 달항아리를 통해 실제적인 쓰임 유추
 - '달항아리' 어원은 근대 역사학자 해곡 최순우 선생이 명명
 - 미학적 연구와 더불어 역사적 맥락의 연구 필요성 강조

— 알렉스 램블리 (리치 포터리 연구원 / Falmouth 대학 박사 과정 및 강사)

- 〈모더니티와 모더니즘: 버나드 리치, 루시 리에와 달항아리〉 소개
- 생활공예품의 가치를 알리는 민예운동을 주도한 버나드 리치와 오스트리아에서 시작된 모더니즘의 대표적인 선구자 루시 리에의 동시대 작가이지만 서로 다른 미술 운동의 양극단에 있던 두 도예가를 연결하는 달항아리
- 각 도예가들이 달항아리로부터 받은 영향과 공통분모에 관한 논의

— 사라 플랑글래톤 (독립큐레이터)

- 김환기, 도상봉, 구본창, 강익중 등 달항아리를 모티브로 삼은 한국의 근현대 작가들이 회화, 사진, 설치 작품으로 재해석한 달항아리 소개
- 달항아리는 한국적 미학을 대표하는 문화유산으로써, 한국 뿐만 아니라 유럽 작가들에게도 예술적 영감의 원천이 되고 있음

— 잭 도허티 〈기능의 모호함〉

- 1960년대에 루시 리에의 스튜디오에서 본 생생했던 달항아리의 인상 소개
- 꽃이나 음식을 담아두던 달항아리의 일상성과 기능성을 재해석, 작가가 거주하는 영국 남부 콘월의 바다, 녹슨 배의 표면등이 합쳐진 작품 세계 발표

— 가레스 메손 〈관용의 미학〉

- 영국 박물관의 한국관에 전시된 달항아리 회화 40여점과 함께 조선시대 무명의 도공과의 대화를 연극적 요소로 조합한 발표

— 아담 뷰익 〈Earth to Earth: 대지예술 필름〉

- 웨일즈, 펴브록셔 지방의 풍경과 자연의 변화하는 과정을 연구하며, 돌과 그 지역에서 파낸 흙으로 빚은 도예를 통해 그 장소만의 고유한 감정을 전달
- 2주간 웨일즈 해안가 및 달항아리를 찍은 약 25000장의 사진을 연결하여 만든 〈Earth to Earth〉 대지 예술 영화 제작 과정 설명

— 아키코 히라이 〈오브제의 언어〉

- 달항아리의 불완전함, 차고 기우는 '달'에 대한 직관적이고 시적인 감수성을 (시, 에세이 등)로 표현하고, 이를 시각적으로 옮겼다는 작품 세계 소개

— 부대행사

- 한국의 24절기 중 열 두번째에 해당하는 절기 '대서' 소개
- 한국 대서 관련 풍습 소개 및 호박설기, 수박, 냉죽차 제공하여 전통 절기음식 체험 기회 마련

성과 및 결과

- 현지 공예 및 순수 미술 전문가들의 대거 참석으로 한국 공예에 대한 새로운 팬층 확보와 더불어 큐레이터의 학문적 연구 및 전시 참여 작가들의 달항아리에 관련 작품 소개를 발표함으로써 전문 관객들의 이해 증진

- 약 2백여년의 역사를 가진 조선시대의 '달항아리'가 현지 작가 및 공예 전문가들에 의해 재조명되어 다각도로 창조적인 이미지를 생산하는 모티브가 제공되어 한국 공예의 입지 재확인 계기 마련
- 참석자 중 한명은 루시 리에의 제자로서, 소장하고 있던 로드 스노든이 찍은 루시 리에의 초상화 중 한 점을 보여주며 당시 루시 리에가 달항아리에 대한 각별한 애정을 생생히 전달하기도 함
- 발제 후에 진행된 질의 및 토론을 통해, 많은 전문 관객들이 심도 있는 질의와 수년간 연구하고 애정을 쌓아 온 한국 도예에 대한 발제자들의 논의가 강함

1 포럼 행사 사진



달항아리 심포지엄 개장



현지 도예가 아담 뷰익의 달항아리



포럼에 집중하는 관객 모습



참여 작가의 달항아리 관련 연사



연사 후 관객과의 토론 및 질의



포럼 후 연사에게 질문하는 관객들



한국 절기 '대서' 소개문과 절기 음식



대서 절기 음식인 수박과 호박실기를 즐기는 현지 관객들

2 포럼 연사 약력

이름	사진	약력
이수미 박사		• 국립중앙박물관 큐레이터 • 영국박물관 한국실 방문 큐레이터
알렉스 램블리		• 리치 포터리 연구원 • Falmouth 대학 박사 과정 및 강사 • Falmouth 대학 '21세기 예술과 디자인' 석사 수료
사라 플랭글랜튼		• 현 독립 큐레이터 • 전 리치 포터리 미술관 근무 • Falmouth 대학 'Curatorial Practice' 석사 수료
잭 도허티		• 현 Ceramic Arts London 조직위원회장 • 전 공예가협회 (the Craft Potters Association) • 2008-2013년 리치 포터리 수석 도공 및 크리에이티브 디렉터
가레스 메슨		• 현지 도예 작가 및 영국 공예가협회 연구원 • 미국 제이슨 잭키스 미술과 개인전 (2011), 영국 블랙웰 예술관 개인전 (2007) 등 활동
아담 뷰익		• 영국 웨일즈 출신 공예가 • 영국 텐비 미술과 개인전 'Earth to Earth' (2012), 아르헨티나 단체전 'Create, Observe, Perform' 등 다수 참여

아키코 히라이



- 일본 태생, 현지 공예가
- 캔싱턴 첼시 대학 강사 및 도예학과장
- 영국 런던, 에딘버러 개인전 활동

3 포럼 프로그램

This will be a day of exchange, interaction, new perspectives and discussion with the Curators and Artists. With specific historical reference to the Korean Moon Jar, the event will reflect a deeper understanding of how culture and art are shaped by context. Over the passage of time and place the interpretation and meaning of objects can shift to create new narratives, unexpected connections and encounters.

MOON JAR: Contemporary Translations in Britain

Symposium JOINING HEMISPHERES

Programmes

Welcome and Introduction

Chair - Jack Doherty

As well as lecturing, writing and curating exhibitions, Jack Doherty is currently chair of the organising committee of Ceramic Art London and, as former Chair of the Craft Potters Association is at the forefront of promoting contemporary ceramics. Between 2008 and 2013 Doherty was the first Lead Potter and Creative Director at the restored Leach Pottery in St Ives, Cornwall.

Curators Talks (2.10-3.15pm)

2.10 - 2.30pm

Dr Soomi Lee

Visiting Curator, Korean Collection, British Museum / Curator, National Museum of Korea.
(Moon Jar in Cultural Perspective of Joseon Period)
Outline of historical and cultural context of Moon Jar

2.30 - 2.50pm

Alex Lambley

Research Fellow, The Leach Pottery / Doctoral Candidate, Falmouth University
(Modernity and Modernism: Bernard Leach, Lucie Rie and the Moon Jar)
Although much has been written about both Leach and Rie, there is little or no explanation regarding the threads that bound them to the Moon Jar. Framed by Modernity and Modernism, this paper considers Leach and Rie's differing translations of this iconic work.

2.50 - 3.05pm

Sarah Frangleton

Independent Curator
(Contemporary Translations and Interpretations)
Exploring a new perspective from painting and literature to photography: Contemporary Artists and Makers alike have been inspired by the archetypal vessel form of the Korean Moon Jar.

Artists Talks (3.45-5.00pm)

3.45 - 4.00pm

Jack Doherty (Chair) (The Ambiguity of Function)

Since the beginnings of civilisation mankind has created clay vessels for practical application. As society evolves we no longer need pots-out of 'necessity' and survival. Archetypal forms from history are re-examined in my practice: vessels made for a contemporary context can be solitary and contemplative or ceremonial, for everyday or a special occasion. I question their place in the world.

4.00 - 4.15pm

Gareth Mason

(An Aesthetic of Acceptance - A potter's response to the Korean Full Moon Jar in the British Museum collection)
Bernard Leach's decision to purchase his Joseon Full Moon Jar from an antiquary in Seoul in 1935 had far-reaching consequences. I wonder if he imagined that it would become a treasure of the British Museum and consequently sow seeds in the imaginations of thousands of people, myself included. I will interrogate this remarkable vessel with a potter's empathy and throw light on how it recorded an unconscious philosophy of making and became a crucible of dreams.

4.15 - 4.30pm

Adam Buick (Earth to Earth Presentation of Land Art Film)

My work explores the human experience of landscape through a single jar form. By incorporating stone and locally dug clay into the jars I wanted to create a narrative that conveys a unique sense of place. The individuality and tension between the making process and materials speaks of the human condition and how landscape shapes our perception of the world around us.

4.30 - 4.45pm

Akiko Hirai (The Language of Objects)

'The language of objects' explains how I realise my concept in a form with ceramics. Each object has a different narrative. This presentation describes how I create these stories, their influence around my ceramic pieces and the interaction with the viewers.
Visual language and written language are two different means of expression. I attempt to bring them together in cohesive and cogent way. I will explain how I navigate the world around me and communicate.

3. 추(秋) - 한국문학을 말하다

결과보고서

사업 개요

- 사업명 K-Lit: Taking Its Place on Korean Wave
- 일시 2013.10.15 (화) 19:00~21:30
- 장소 주영한국문화원 복합홀 및 리셉션
- 주최 한류문화산업교류재단
- 주관 주영한국문화원, 영국문화원 (British Council)
- 참석자
현지 주요 출판사 편집장 및 관계자, 영국박물관 관계자, 작가, 주요 대학 한국문학과 교수 및 학생 포함 총 60여명
- 목적
 - 영국문화원과 공동 주관 2014년 런던북페어의 주빈국으로 한국이 선정 계기 한국 문학 포럼
 - 한국문학과 세계화를 주제로 프랑스, 독일 등 타 유럽 국가에 활발히 진출되어 있는 한국문학의 예로 2014년 런던북페어를 기점으로 전파될 수 있는 현지 한국문학의 소개 및 확산 토론
 - 현지 발행인과 언론인들이 본 한국 문학의 현지 위치와 향후 한국문학 산업의 발전 방향 모색
- 사회 및 발제자
 - 사회 Samira Ahmed (영국 BBC, Chanel 4 앵커 및 저널리스트)
 - 발제자 Dr Grace Koh (런던 SOAS 대학 한국문학과 교수), Emmie Francis (Short Books 편집장), 정찬 (소설가)

주요 발제 내용

- Dr Grace Koh (런던 SOAS 대학 한국문학과 교수)
 - 한국 문학의 특성과 세계 속 한국문학의 발전 방안 제시
 - 한국 문학이 내포하고 있는 한국의 역사와 예술성 전개
 - 주로 학술적 혹은 개인적 관심으로 접근하나 한국 문학을 전파할 수 있는 전문적 인력과 시설이 부족한 상황
 - 한국 문학의 고유성 전파와 세계 문화 속 현대 문학 발전을 위해 번역의 중요성 강조함
- Emmie Francis (Short Books 편집장)
 - 영국 내 한국 소설 출판 현황 및 발전 방향 제안
 - 소설가 공지영의 '우리들의 행복한 시간' 영어번역판 출판 준비 과정 및 한국문학번역원의 역할 강조
 - 한국 문학 중 단편소설을 영국 및 유럽 시장에 전파하기 위해 학문적인 접근 및 재정적 지원뿐만 아니라 일반 구독자를 겨냥한 전략이 필요할 것이라 강조

정찬 (소설가)

- 한류의 관점으로 본 한국 문학의 현황과
- 음악, 드라마와 같은 한류 예술 장르와 다르게 문학은 다른 나라의 문자로 이루어져 대중들에게 전달되기 어려운 점이 어렵다고 제안
- 빠름을 추구하는 자본사회에서 느림의 아름다움과 문학의 가치를 중요하게 여기고 작품의 깊이를 담아내는 번역의 창조성 강조

부대행사

- 2014년 런던북페어 한국 마켓 주빈국 선정 기념 리셉션
- 전통 한식 (불고기 쌈밥, 두부김치 등) 문학과 함께 한식 시식 기회 마련

성과 및 결과

- 영국문화원과 공동 주관으로 2014년 런던북페어 한국 주빈국 선정 기념과 더불어 현지 출판 및 문학 관계자 관객들이 참석, 한국 문학의 역사와 고유성을 전달함으로써 한국 문학에 대한 집중 조명 계기 마련
- 관객들은 한국 문학에 대한 깊은 관심과 전문성을 보이며, 현대 문학 뿐만 아니라 한국 역사를 알 수 있는 고전도 전파 되었으면 좋겠다는 의견을 표함

1 포럼 관련 사진



K-Lit 한국문학포럼 개장



발제 중인 영국 출판사 편집장 Emmie Francis



SOAS 대학 한국문학 교수 Grace Koh



한국 소설가 정찬 발제하는 모습



포럼에 집중하는 관객 모습



발제자들과 문화원 및 영국문화원 관계자들



토론에 참여하는 관객들



포럼 후 한식 리셉션을 즐기는 관객들과 발제자들

2 발제자 약력

Grace Koh 교수 약력



성 명	Grace Koh
소 속	영국 런던대 동양·아프리카대학 (SOAS) 한국문학 교수
학 력	• 프랑스 아메리칸대학 문학 및 불문학 학사 • 영국 옥스퍼드대학 동양학 (한국문학) 석·박사
경 력	• 18~20세기 동·서양 문학 관련 서적 집필 • 삼국유사 영문판 편집 • 국문번역위원회 임원

참고: 런던대 동양·아프리카대학 (SOAS)

- 1916년 제3세계 및 대영제국의 식민지의 효율적 경영을 위한 외교관, 국가공무원, 정보원 양성을 위해 설립
- 현재 영국 런던대학교 소속의 아시아와 아프리카의 언어, 역사, 정치, 종교, 문화, 경제를 전문으로 하는 연구대학
- 총 16개 학과 200여개의 전공과목 설치
- 2004년 'The Times'가 선정한 세계 대학순위 44위, 'The Guardian'이 선정한 영국 대학 4위에 선정된 바 있음
- 한국학 연구에 있어 영국 최초의 대학으로 알려져 있음(1940년대 후반)

소설가 정찬 약력



- 성명** 정찬 (정찬동)
- 생년월일** 1953년생
- 소속** 소설가
- 학력** 서울대학교 국어교육학 학사
- 경력**
- 동아일보 출판국 기자 (전)
 - 제16회 동서문학상 (2003)
 - 제26회 동인문학상 (1995)
- 주요저서**
- 정결한 집 / 문학과 지성사 (2013)
 - 유랑자 / 문학동네 (2011)
 - 두 생애 / 문학과 지성사 (2009)
 - 희고 둥근 달 / 현대문학 (2006)
 - 광야 / 문이당 (2006)
 - 빌라도의 예수 / 랜덤하우스 코리아 (2004)
 - 베니스에서 죽다 / 문학과 지성사 (2003)
 - 슬픔의 노래 / eBook21
 - 별들의 냄새 / eBook21
 - 그림자 영혼 / 세계사 (2000)
 - 시인의 시간 / 내일을 여는 작가 (2000) 외 다수

3 홍보 포스터 시안



London Book Fair · Korea Market Focus 2014

K-Lit:

Taking Its Place on the Korean Wave

Date Tuesday 15th October (7 PM)

Venue Korean Cultural Centre UK

한국문화원

BRITISH COUNCIL

K-Office

K-Lit : Taking Its Place on the Korean Wave

This Forum aims to give an overview of the breadth of Korean literature today in advance of Korea's participation as Market Focus country of The London Book Fair in April 2014.

Korean culture has successfully been exported around the world through the phenomenon of K-Pop and critically acclaimed Korean films, but at the moment, Korean literature is less well-known internationally. The discussion will explore the unique and universal characteristics of Korean literature, the writers and books that have successfully travelled outside Korea and what needs to be done to create an appetite for more K-Lit amongst UK readers.

Programme

- 19.00-19.10 Welcome and Introduction by Samira Ahmed
- 19.10-20.00 Panelists Talks and Discussion
- 20.00-20.20 Q&A with Audience
- 20.20-21.00 Drinks and Reception

Chair & Panellists

Samira Ahmed is a journalist, broadcaster and visiting professor of journalism at Kingston University and lives in New Malden, where she developed her love of Korean culture. She presents Sunday Morning Live and Newswatch on BBC1, Night Waves on Radio 3, Something Understood on Radio 4 and has made documentaries for Radio 4 on subjects ranging from David Bowie to Westons. She writes a column for The Big Issue and contributes to newspapers including The Guardian. She won a Stonewall Broadcast of the year award while a reporter and presenter at Channel 4 News. Samira began her career as a BBC news correspondent and has worked as a reporter on Newnight, the Today programme, as the BBC's Los Angeles Correspondent and news anchor for Deutsche Welle TV in Berlin.

Dr Grace Koh is a lecturer in Korean Literature at SOAS, University of London, where she has convened the MA Korean Literature and MA Comparative Literature programmes and teaches courses on Korean literature, literary theory, and translation. She received her BA in Comparative Literature and French Studies at the American University of Paris, MSc in Korean Studies and DPhil in Oriental Studies (Korean Literature) at Oxford University. Her research areas include Korean and East Asian literary prose traditions; literary and intellectual history; travel literature and cultural encounters; critical theory and comparative literature.

Emmie Francis is an editor at Short Books, where she works with narrative non-fiction, literary fiction/memoir and literature in translation. Previously, she worked at Grove/Atlantic, Inc. in New York. Educated in London and at Harvard University, she completed the Columbia University Publishing Course in 2011. She is also a contributing editor at The White Review, a quarterly arts journal published in print and online specialising in new or emerging artists and writers.

Jung Chan, a Korean author, has concentrated on the impossible questions 'Can humans ever be redeemed?' and 'What is the origin of existence?'. Many of the main characters in Jung Chan's novels are novelists. Through these characters he investigates ontological questions such as 'What is the novel and the novelist?' and 'How difficult is it to be a novelist in the 21st century?' He is interested in concepts such as Power, the Almighty and Redemption. The main characters grab these concepts and struggle with them throughout his novels. His novels are a prophecy rather than a story.

4. 동(冬) - K-Film Talk - 한국영화를 말하다

결과보고서

사업 개요

- 사업명 K-Film Talk: 한국영화를 말하다
- 일시 2013.11.12 (화) 16:00-18:30
- 장소 주영한국문화원 복합홀 및 리셉션
- 주최 한류문화산업교류재단
- 주관 주영한국문화원
- 참석자
현지 영화 제작 및 배급 관계자, 평론 및 언론가, 한국 영화 관객 포함 총 60여명
- 목적
 - 제8회 런던한국영화제 계기 한국과 영국 영화 관계자 대거 참석, 영국 및 유럽 내 한국 영화 시장의 현황을 검토하고, 대표 한류 콘텐츠로써의 실질적 산업 활성화 방안 모색, 할리우드 외 영국 공동제작 유치 및 판권 수출 등에 대한 토론
 - 영국 및 세계 엔터테인먼트 시장의 2%를 점유하고 있는 한국 음악, 방송 애니메이션 분야의 증가 추세에 따라 각종 세계 우수 영화제에서 활약을 하고 있는 한국영화의 산업 발전 방향 제시
- 사회 및 발제자
 - 사회 Tony Rayns (아시아 영화 평론가)
 - 발제자 강우석 (영화감독), 김성수 (영화감독), 오동진 (평론가), Briony Hanson (British Film Council 디렉터), Isabel Davis (Head of International, British Film Institute), Alex Stolz (Head of Distribution)

주요 발제 내용

- Briony Hanson (British Council Film 디렉터)
 - 영국 영화 산업 증진을 위한 영국문화원의 지원 정책 소개:
신인 감독, 단편영화 제작 지원, 영국영화협회와 공동으로 영국 단편영화의 세계 영화제 참여 및 출품 지원, 영국의 영화 관련 주요 기관뿐만 아니라 해외 주요 배급사, 세계 영화제 등 주요 기관과의 협력을 통해 영국 영화의 세계화 및 대중화 증진 등
- Isabel Davis (Head of International, British Film Institute)
 - 영국 영화 배급 및 세계화를 위한 영국영화협회의 정책 소개
 - 한국을 포함한 아시아 내 영국 영화의 배급 현황, 미국 대규모 제작사와의 합동영화를 제외한 순수 영국영화의 배급이 증가하고 있는 추세

— Alex Stolz (Head of Distribution, British Film Institute)

- 영국영화 뿐만 아니라 영국 내 제작되는 영화의 배급을 위한 영국영화협회의 프로그램 소개
- 영국 내 다국적 영화의 배급을 통한 현지 영화 산업의 발전의 이점과 일반 관객들의 영화 문화 및 전문성 상승 강조
- 영국 제작 및 감독 관계자들의 관점에서 실질적인 보조를 위해 노력하며, 세계영화제 및 세계 시장 대상 배급에 주력하도록 지원 함

— 강우석 (영화감독)

- 지난 30여년간의 감독으로써의 활동을 통해 느낀 한국영화 산업의 역사와 현황을 전달
- 한국영화 발전에 미치는 한국영화의 수출 및 한류의 영향

— 김성수 (영화감독)

- 한국 영화의 '한류' 현상과 한국영화의 세계 문화의 혼합성에 대한 견해 발제
- 국제영화와 합작 영화 제작 시 시스템의 차이로 상업 및 예술적으로 성공률이 저조하지만 미국영화 이외에 유럽영화와도 다양한 협력과 소통의 계기를 만드는 것이 한국 영화 발전에 중요하다고 강조
- 미국과 영국 등 다른 개성을 가진 영화적 상상력과 자본, 인력 등 다양성과 불협화의 갈등 과정도 발전의 자양분이 될 것이라 강조

— 오동진 (평론가)

- 한국영화의 발전과 정치 및 사회적 변화의 영향의 긴밀성 강조하며,
- 한국 영화산업 발전의 주요 요소는 표현의 자유와 기술의 자유이며, 1990년 이후부터 급속한 발전을 통해 한국영화의 한류를 이끌고 있다고 평가

— 부대행사

- 제8회 런던한국영화제 계기 'K-필름 토크' 한식 리셉션

성과 및 결과

- 영국영화협회, 영국문화원 디렉터 등 영화 산업 전문가들의 발제를 통해 양국의 영화 제작 및 배급의 현황과 정책에 대한 토론을 통해 양국 영화 시장의 이해를 높임
- 한국 영화의 제작, 배급, 한류의 현황 등 다양한 분야의 발제를 통해 영국 영화관련 및 한국 영화 팬들의 청중에게 한국 영화의 이해를 높이는 계기 마련
- 현지 영화 관계자 관객들이 참석, 관객들은 구체적인 질문을 통해 한국 영화에 대한 깊은 관심과 전문성을 보였으며, 이후 한국과 영국의 영화에 대한 추가

1 포럼 행사 사진



〈K-Film Talk 포럼 발제자들〉



〈발제 중인 영국문화원 필름 디렉터 Brianny Hanson〉



〈영국영화협회 Isabel Davis〉



〈발제중인 오동진 평론가(좌), 김성수 감독, 강우석 감독〉



〈K-Film Talk 발제자들과 관객들의 Q&A〉



〈포럼에 집중하는 관객들의 모습〉



〈포럼 후 박수를 보내는 관객들〉



〈포럼 후 발제자와 관객들의 리셉션 모습〉

2 일본

1. 강연회: 한류 10주년과 한국문화의 세계화

결과보고서

사업 개요

- 행사명 글로벌 한류포럼 2013 - 강연회 “한류, 문화의 힘은 어디에서 오는가”
- 일시 2013. 7. 5 (금) 19:00~21:00
- 장소 한국문화원 한마당홀
- 주최 한국문화산업교류재단, 주일한국대사관 한국문화원
- 협력 한국관광공사, 한국콘텐츠진흥원
- 후원 한류 10주년 실행위원회
- 강연자 이어령 (중앙일보 상임고문, 초대 문화부 장관)

주요 내용

- ‘일본에서 한류란 무엇인가’를 주제로 일본 및 세계 속에서 폭발적인 인기를 끌고 있는 한류에 대해 다각적인 측면에서 강연했음
- 일본에 한류 붐을 일으킨 한국 드라마 <겨울연가>는 중년 여성층을 중심으로 한 시청자들의 마음 속의 고독감이나 공허감을 메워 주고, 이 드라마의 주연인 ‘윤사마’(배용준)는 주부들에게 살아가는 기쁨과 사랑하는 기쁨을 느끼게 했음으로 일본에서 일어난 한류는 한국이 전달한 것이 아니라, 일본사람 한 사람 한 사람의 마음이 갈구한 결과로 태어난 것이라고 주장했음
- 한류는 일본만이 아니라, 중국, 유럽에도 통하는 콘텐츠로 전 세계를 석권하였고 아시아의 마음, 아시아의 육체, 아시아의 영혼이 세계에 통용된다는 것을 인지시키는 기회가 되었다고 전했고, 현재 세계적인 콘텐츠가 되고 있는 싸이, 소녀시대, 장근석, 뽀로로 등을 예로 들으면서 소개했음
- 또한, 현재 일본에서의 반한류 운동에 대해서도 언급하여 “그들은 왜 개인이 좋아해서 즐기고 있는 한류를 국가와 연결시켜 매국노라 부르며 비난하는가”라는 의문을 던졌으며, “한류를 싫어하는 사람은 보지 않으면 된다. 그런 사람들의 행동이 아시아의 통합을 방해한다”며 일본의 반한류 운동에 경종을 울렸음
- 강연회는 모두 일본어로 진행되었으며, 이어령 전 장관의 유머러스한 이야기와 모습에 시종일관 웃음소리가 끊이지 않는 좋은 분위기로 강연회가 진행되었음

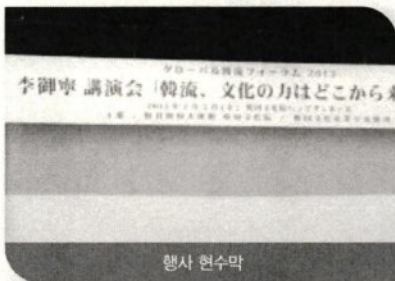
1 포럼 행사 사진



관람자 접수



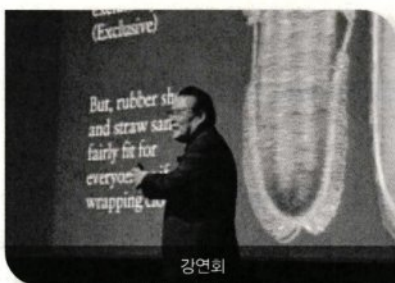
관람자 접수



행사 현수막



행사장 풍경



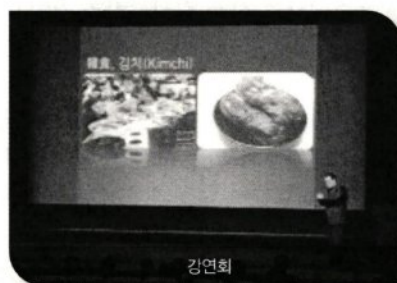
강연회



강연회



강연회



강연회

韓流 生命の力

詩人

시인



産業化 - 經濟原理 - 自由(liberté) - 市場, 競爭



民主化 - 政治原理 - 平等(égalité) - 社会, 福祉



生命化 - 文化原理 - 友愛(fraternité) - 生命圈, 共感



Liberté • Egalité • Fraternité

RÉPUBLIQUE FRANÇAISE



産業化



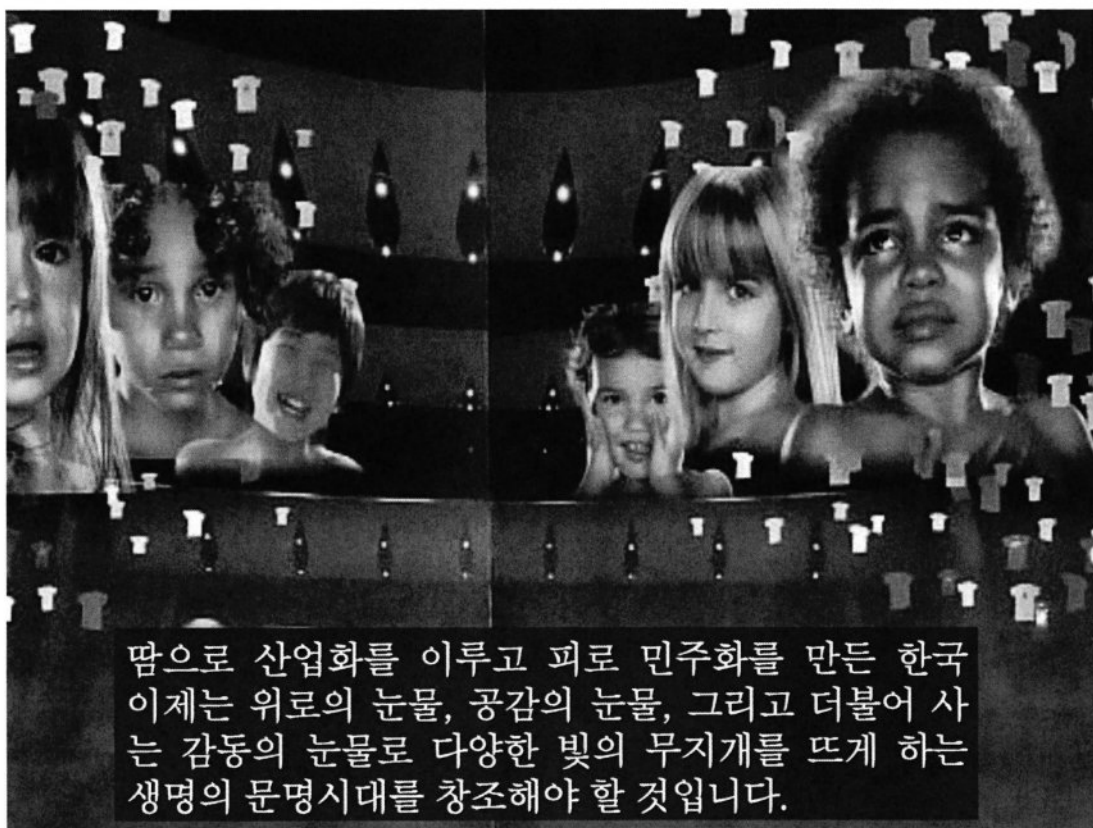
民主化



生命化

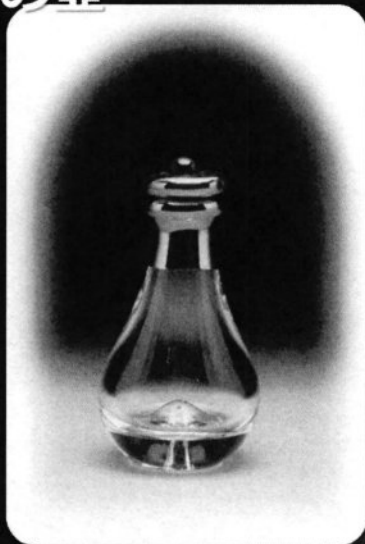


가난과 억압의 시대에 태어났던 이 얼굴의 격렬한 눈물이 우리가 이룩한 산업화와 민주화의 초고속 시대의 에너지였다. 그러나 이제는...



땀으로 산업화를 이루고 피로 민주화를 만든 한국
이제는 위로의 눈물, 공감의 눈물, 그리고 더불어 사는
감동의 눈물로 다양한 빛의 무지개를 뜨게 하는
생명의 문명시대를 창조해야 할 것입니다.

Lachrymatory Tear Bottles 涙 の壺



Egypt



Rome

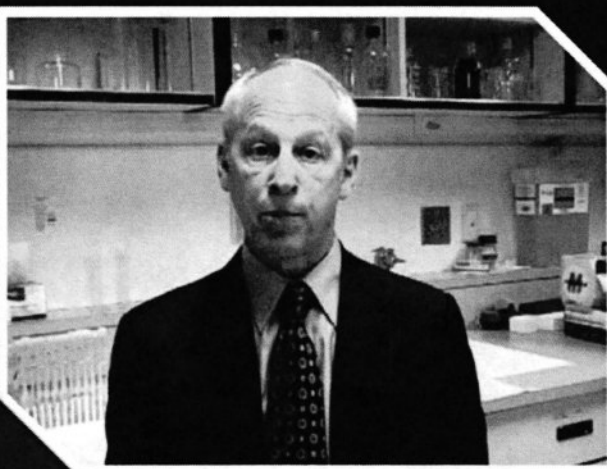
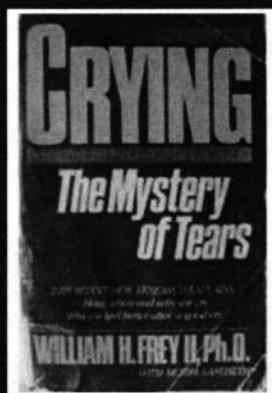
Egyptian Lachrymatory Tear Bottles



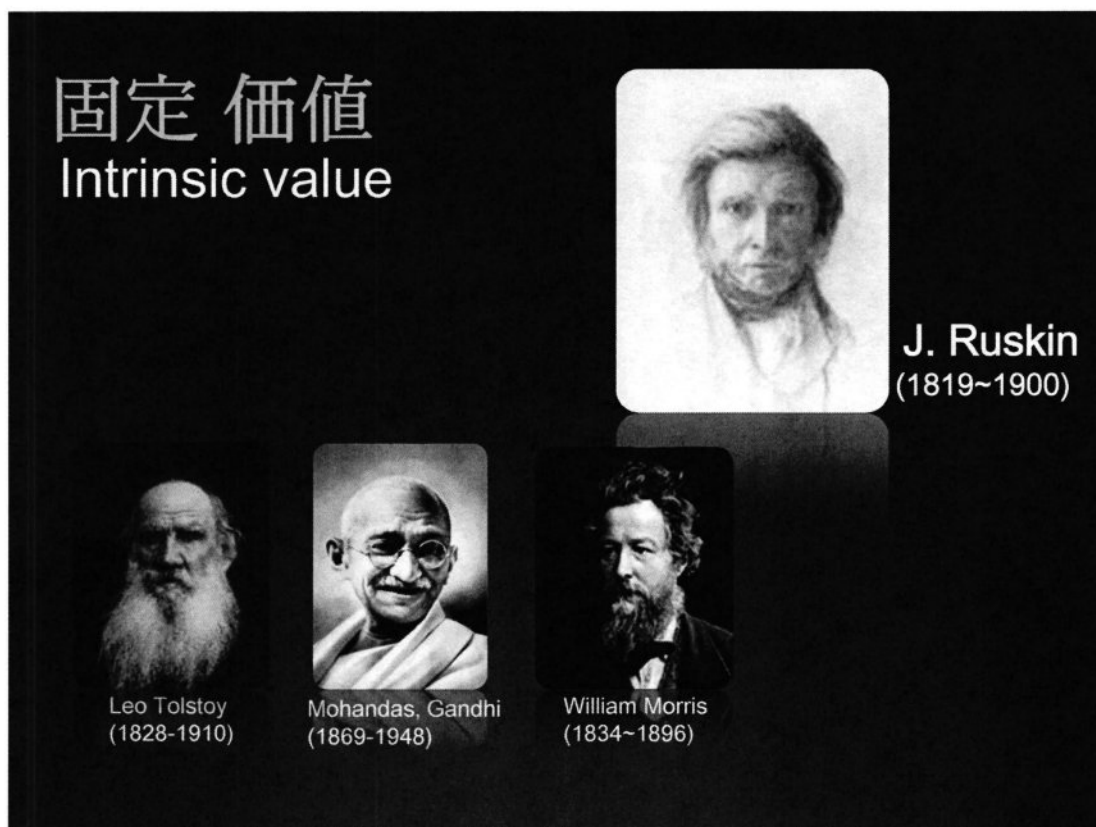
British museum

生命の誕生と涙の文化

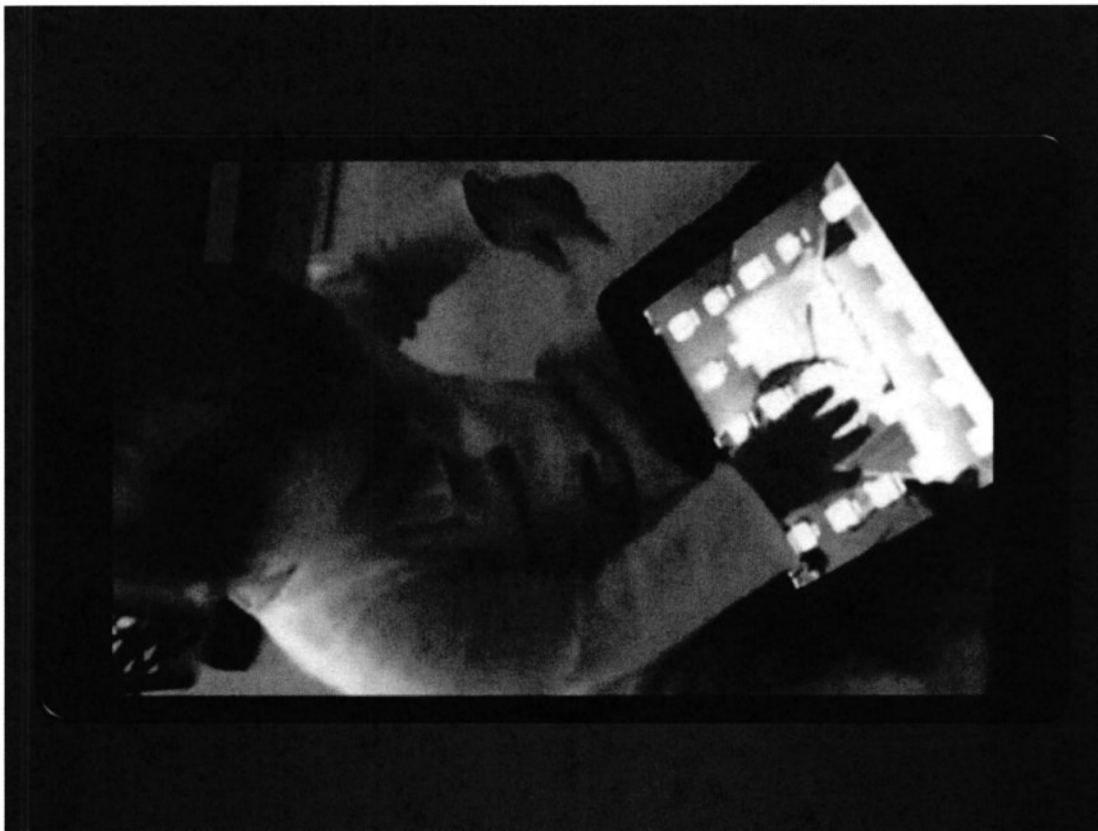
New business "The Memorial Tears"



William H. Frey II, Ph D.
Biochemist at the St Paul-Ramsey
Medical Centre in Minnesota







1930年大恐慌期の三英雄



Mickey
Walt Disney



King Kong(1933)
Merian C. Cooper



Tarzan the Ape
Man(1932)
Johnny Weissmuller

The Data, Information, Knowledge, Wisdom Chain

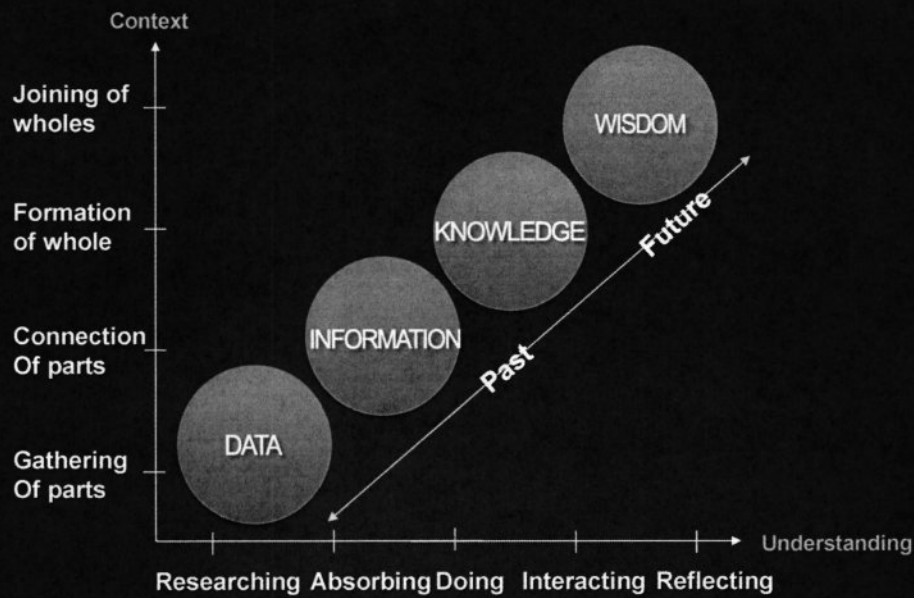
Where is the Life we have lost in living?

Where is the wisdom we have lost in knowledge?

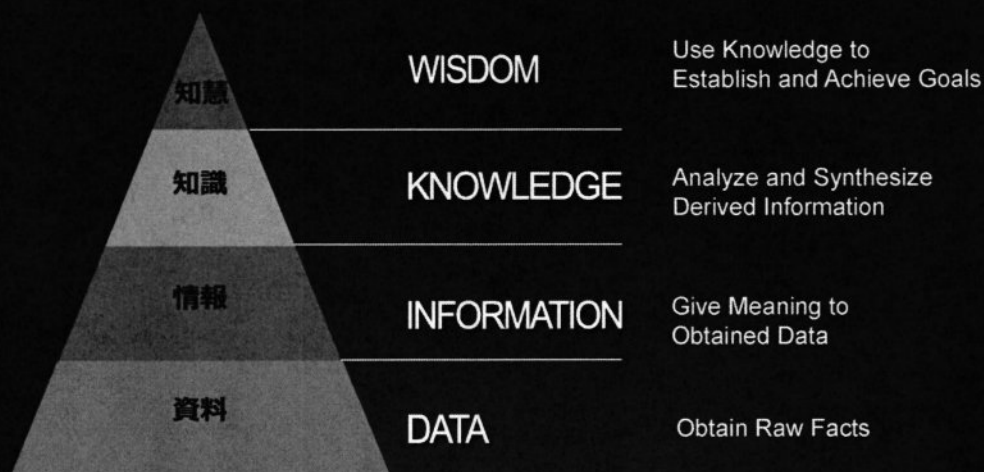
Where is the knowledge we have lost in information?

T.S. Eliot, "The Rock", Faber & Faber 1934

DIKW hierarchy



The Knowledge Pyramid

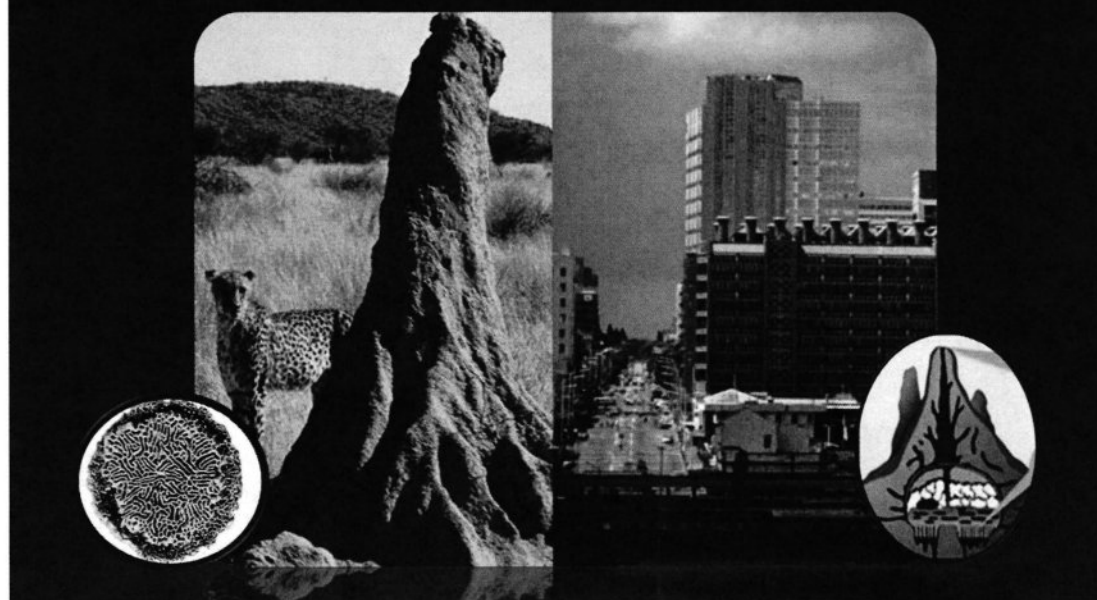


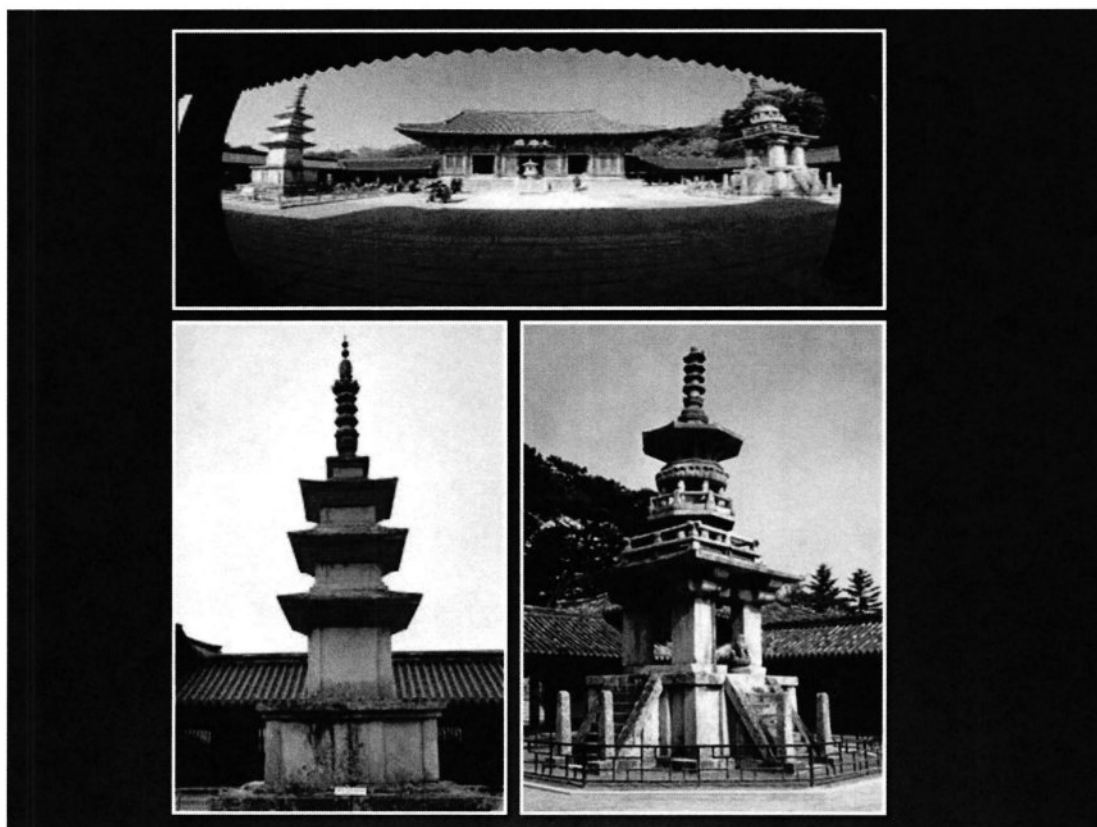
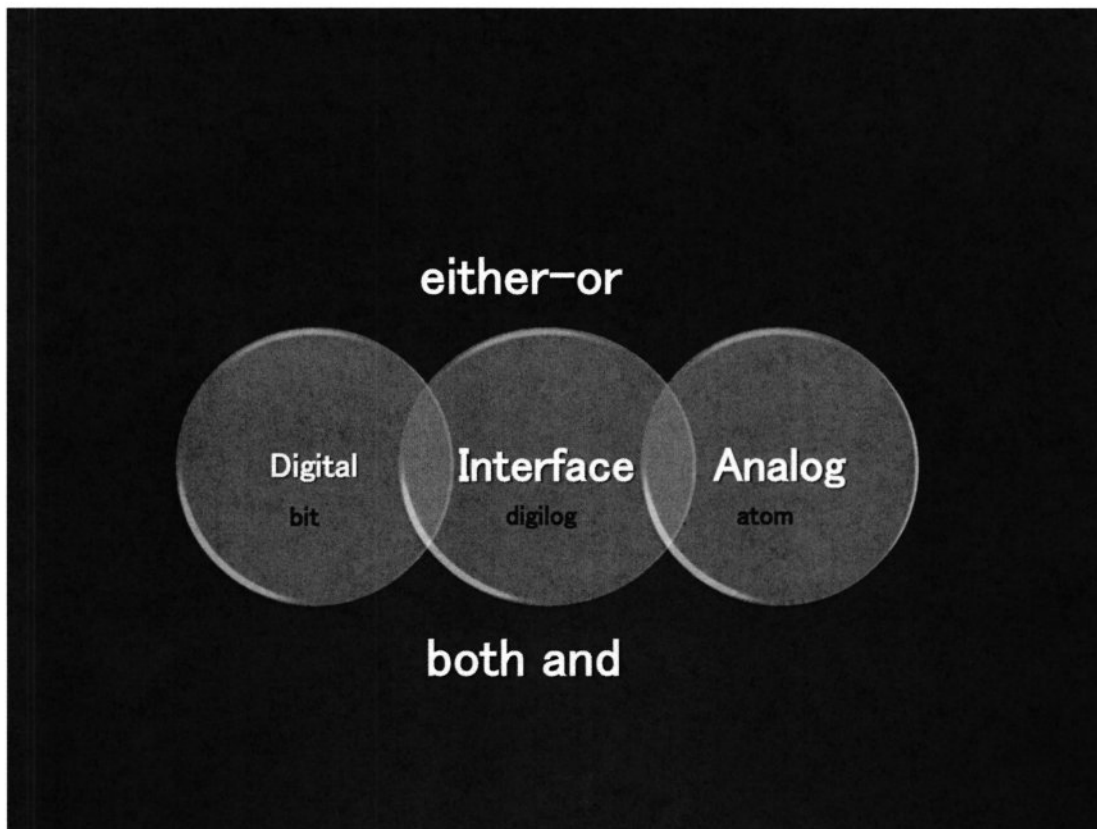
Biomimicry



Green Building in Zimbabwe Modeled After Termite Mounds

by Abigail Doan, 12/10/07





Thinking Buddha 半跏思惟仏像



Why did Goethe called the gingo tree the oriental tree which moved the ancient sages?



This tree's leaf that from the East
To my garden's been entrusted
Holds a secret sense, and grist
To a man intent on knowledge.

Is it one, this thing alive,
By and in itself divided,
Or two beings who connive
That as one the world shall see them?
Fitzly now I can reveal
What the pondered question taught
me:
In my songs do you not feel
That at once I'm one and double?

contraria sunt complementa:
“opposites are complementary”



Coat of Arms of Niels Bohr



Niels Henrik David Bohr(1885~1962)

Copenhagen, Denmark

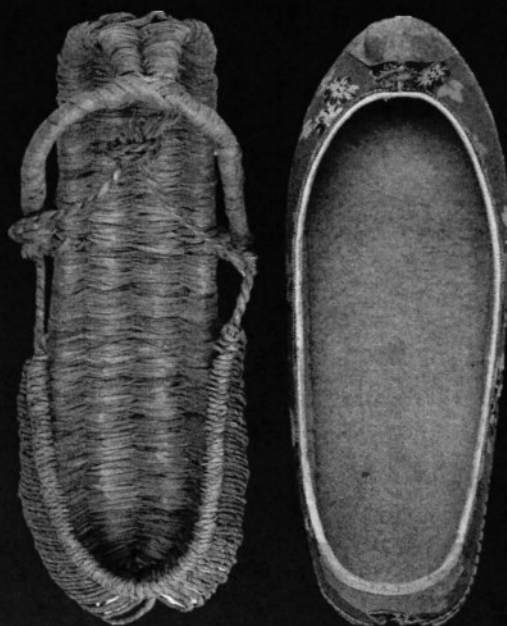
In 1922, Bohr was awarded the Nobel Prize in physics

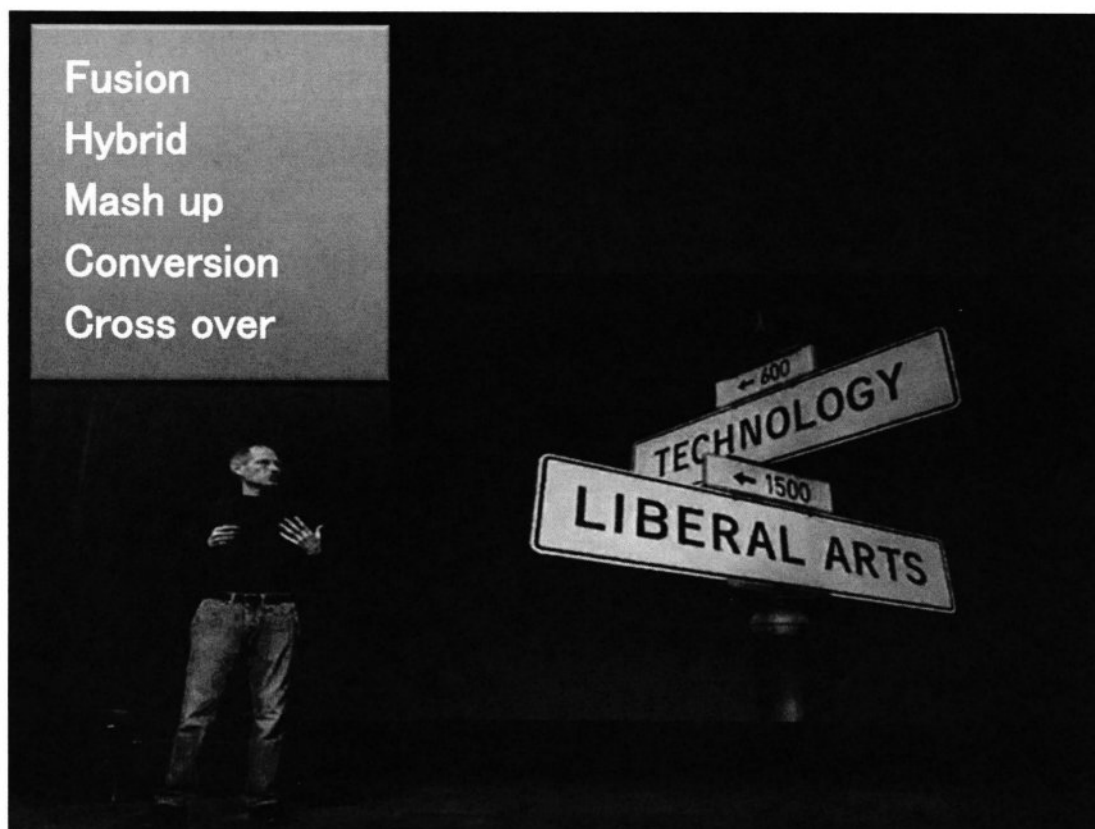
Rubber Shoes and Straw Sandals

No left, No right

Glass shoes for
Cinderella fits
exclusively for her.
(Exclusive)

But, rubber shoes
and straw sandal is
fairly fit for
everyone as if
wrapping cloth
does

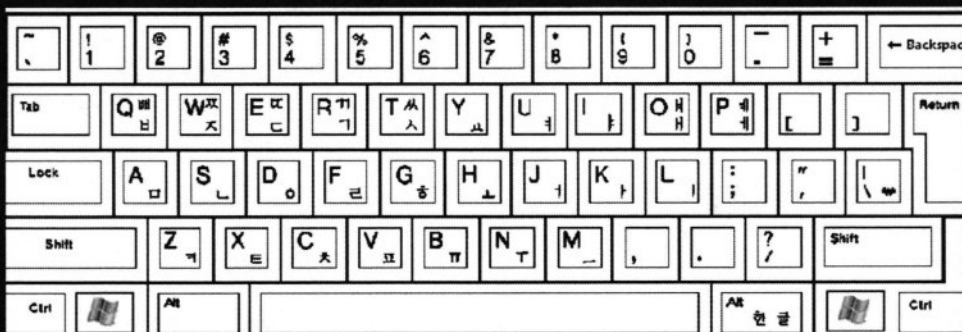






130年間変わらぬキーボード

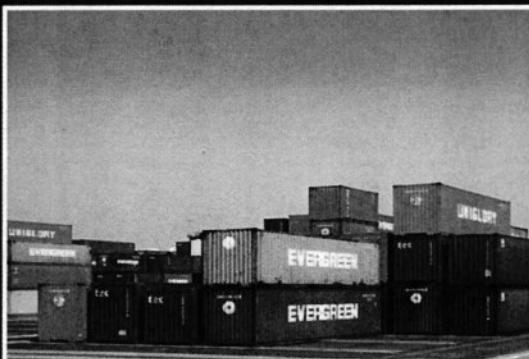
사람도 컴퓨터도 변했는데
그 사이의
자판만은 130년 동안이나



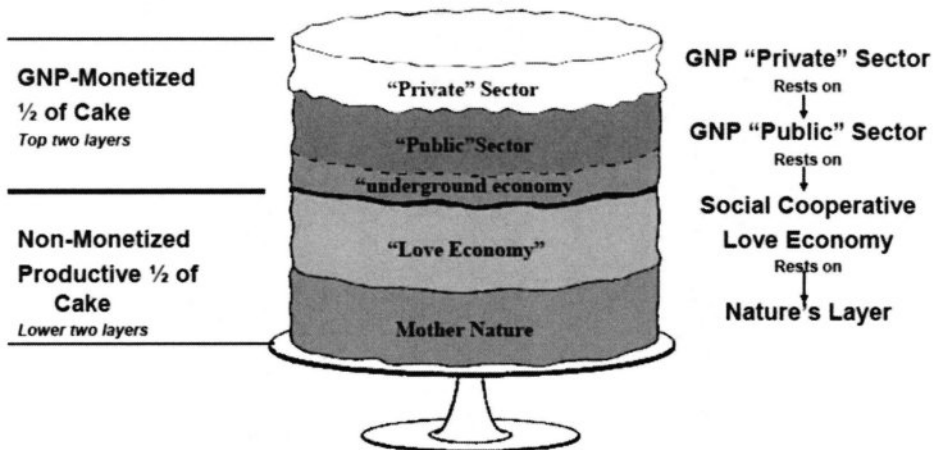
Intermodal Container

箱

Malcom P. McLean



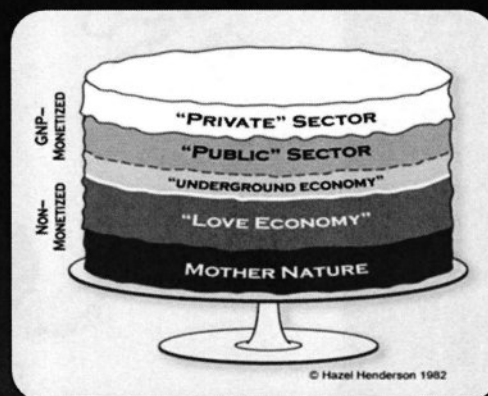
Total Productive System of an Industrial Society (Layer Cake With Icing)



All rights reserved.

Copyright© 1982 Hazel Henderson

Happy Birthday





Rock (Fist)

(Close)

(hard)

(aggression)

(heavy)

(dimensional)

(Trunk)



Paper-Wrapping cloth(palm)

(Open)

(soft)

(catholicity)

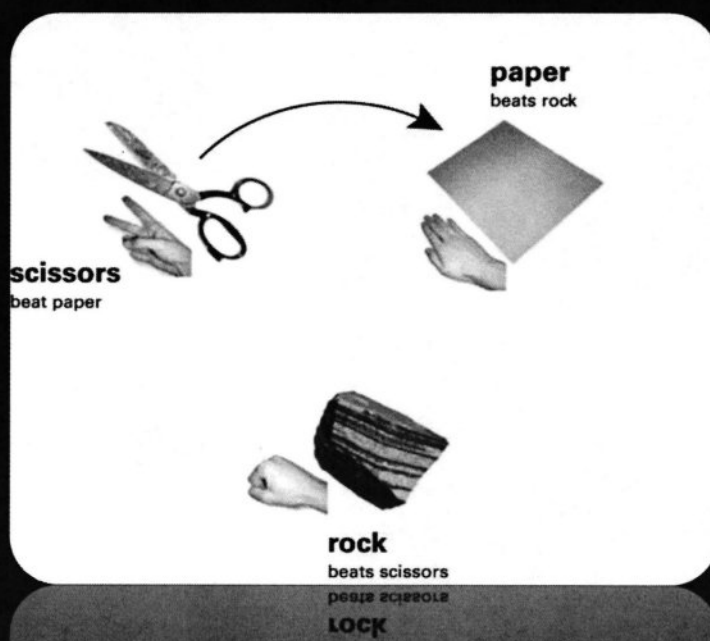
(light)

(flat)

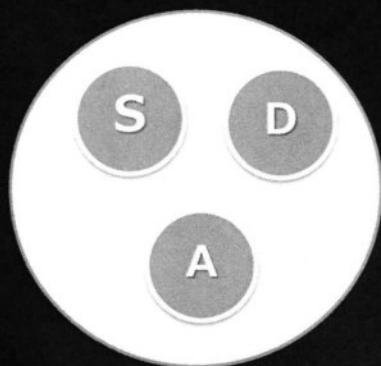
(leaf)

Design code in Asian Culture

Beyond Binary opposition



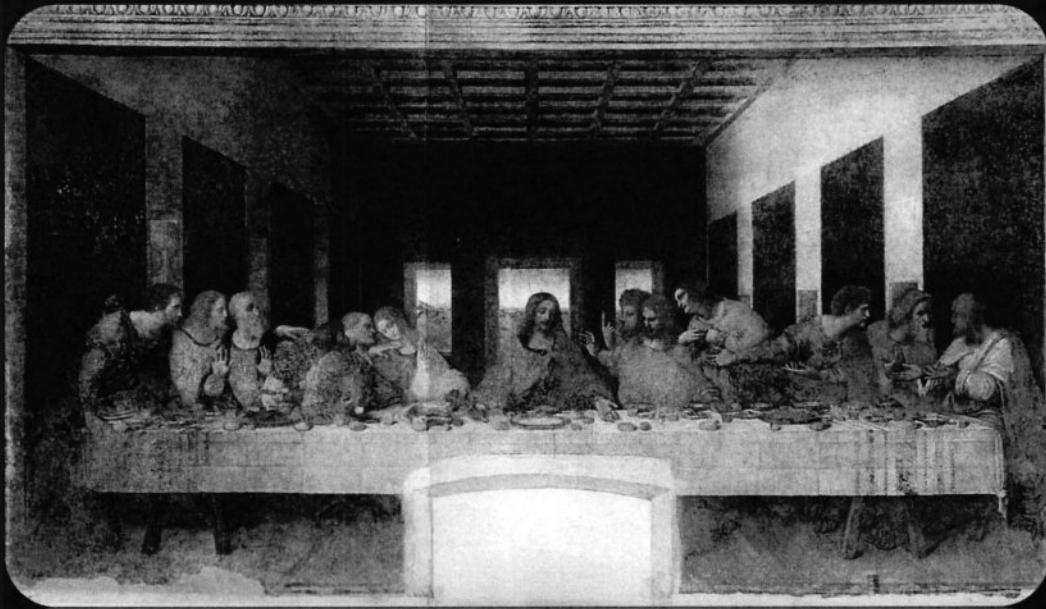
Pansori



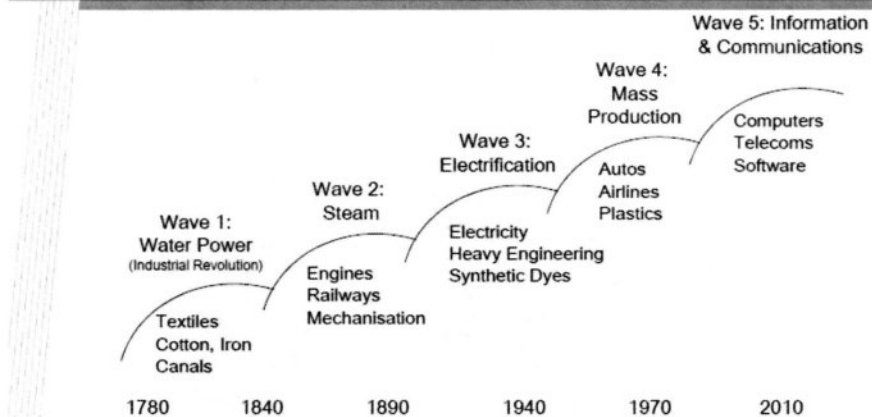
S=singer D=drumer A=audience



최후의 만찬 레오나르도 다 빈치(Leonardo Da Vinci, 1452~1519) 작
1495년~1497년, 회벽에 유채와 템페라, 산타마리아 델라 그라치에 성당 소장



Waves of Innovation



Resource
Efficiency

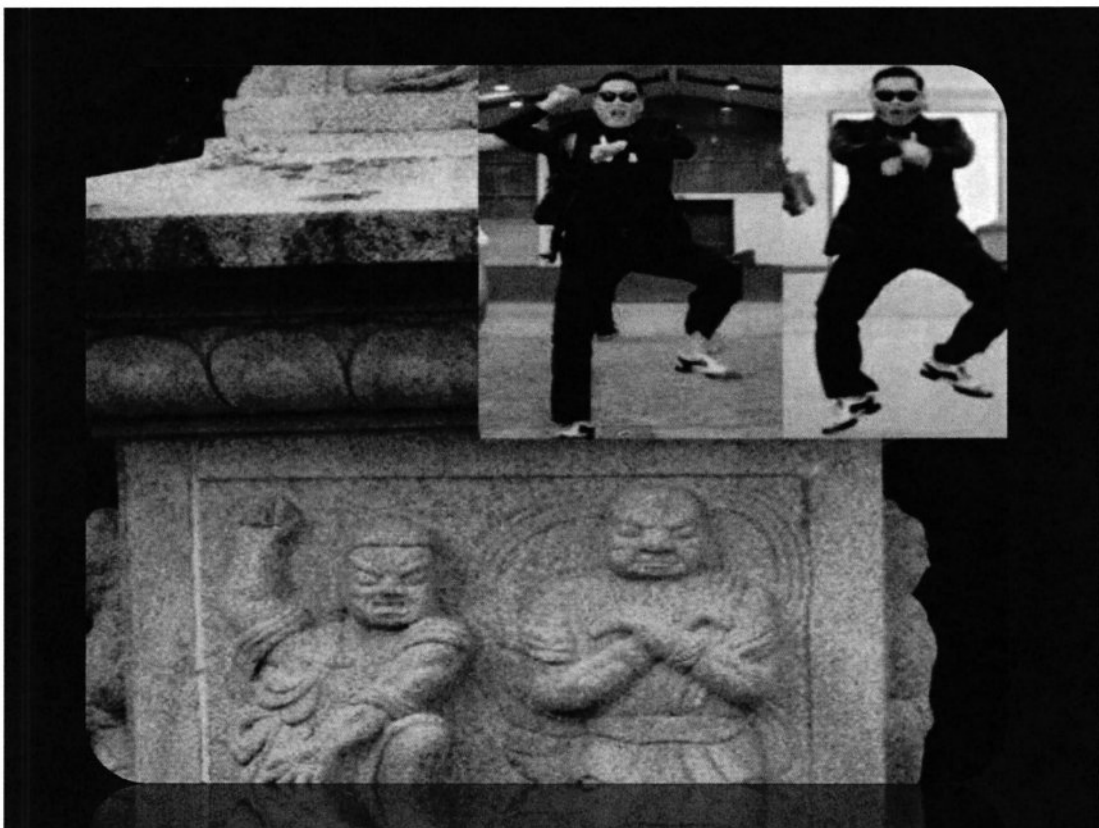


EFFICIENCY



韓流
遂に
知恵-感動-生命化の
ミーム(meme)が動きだした。







少女時代



K-pop, in Moscow

뽀로로 Pororo 폴로로



DO HO SUH - Home Within Home



Lee Young Hee - 風の衣



韓食, 김치(Kimchi)



三国の箸

日本



韓国



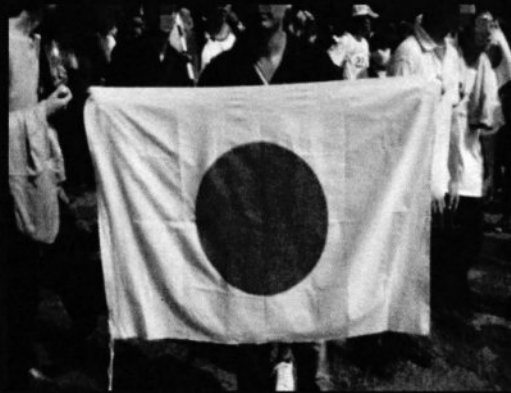
中国



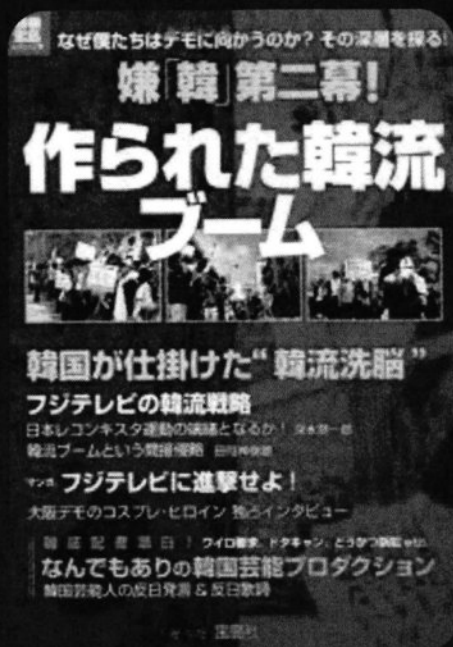


韓流反対デモ

お台場・潮風公園



作られた韓流ブーム



弓が琴の絃に変わる時

사물에서 배우다 

활이 아니다. 하프가 되거라

Thank You.

2. 심포지엄: 한일 콘텐츠 공생을 위한 협력과 글로벌

결과보고서

사업 개요

- 행사명 글로벌 한류포럼 2013 - 심포지엄 “한일 콘텐츠 공생을 위한 협력과 글로벌”
- 일시 2013. 7. 26 (금) 18:00~21:00
- 장소 한국문화원 한마당홀
- 주최 한국문화산업교류재단, 주일한국대사관 한국문화원
- 협력 한국관광공사, 한국콘텐츠진흥원
- 후원 한류 10주년 실행위원회, 한류발전협의회

프로그램

주제	발표자
제 1부 기초발표	
일본 콘텐츠산업의 현황과 앞으로의 방향성에 대해서	사고 타즈야 (경제산업성 상무정보정책국화정보관련산업과장(미디어콘텐츠과))
문화와 산업 교류가 가져오는 새로운 가능성 (한류의 성과와 미래)	김영민 (SM 엔터테인먼트 대표이사)
KADOKAWA의 글로벌 전략	구로스 노부히코 (주식회사 KADOKAWA 해외사업총괄본부 해외사업본부 본부장실 실장)
제 2부 토론 공개 토론회 ‘한일 콘텐츠 공생을 위한 협력 가능성과 전망’	
패널리스트	김영민 (SM 엔터테인먼트 대표이사) 구로스 노부히코 (주식회사 KADOKAWA 해외사업총괄본부 해외사업본부 본부장실 실장) 요코타 히로시 (한류 10주년 실행위원회위원장, SPO이사) 다니구치 하지메 (에이벡스 뮤직 퍼블릭 주식회사 대표이사 사장) 김영덕 (한국콘텐츠진흥원 일본사무소장)
사회 및 진행	나카무라 이치야 (게이오 기쥬쿠대학교 대학원 미디어디자인 연구과 교수)

주요 내용

- 제1부 기조발표에서는 경제산업성 사고 과장이 현재 일본 콘텐츠산업 해외진출을 지원하기 위해 170억엔 규모의 “쿨재팬” 정책을 추진하고 있는데, 향후 한일 양국이 서로의 장점을 살리면서 협조하여 아시아 시장 진출하면 상승 효과가 있을 것이라고 강조하였음
- SM엔터테인먼트 김영민 대표이사는 콘텐츠사업의 해외 진출을 이제 어느 나라의 콘텐츠라는 것은 중요하지 않고 어떠한 콘텐츠가 어떻게 진출하느냐가 중요하다고 지적하였으며, 이제 콘텐츠와 IT의 융합시대를 맞이하여 로컬 IT기업이 많은 한중일이 해외시장 공략하기 위한 플랫폼을 공동으로 구축하는 것도 방법이 아닐까라고 제언하였음
- KADOKAWA 구로스 실장은 콘텐츠의 해외 진출을 위해서는 해외 문화 및 시장과의 융합에 의한 독자적인 로컬 콘텐츠의 창출이 필요하다는 점을 강조하는 등, 향후 한류 콘텐츠 비즈니스 발전과 해외시장 진출을 위해 많이 참고가 도리 기조발표를 하였음
- 제2부 패널디스커션에서는 향후 한국과 일본이 콘텐츠 비즈니스에서 공생하기 위해서는 인적교류, 공동 제작이나 사업 등 다양한 형태의 비즈니스 기반 구축과 저작권을 비롯한 콘텐츠의 권리를 보호하기 위한 인식 공유가 중요하다는 점에 토론이 집중되는 등, 앞으로의 한류 확산 및 한일 문화교류 촉진의 가능성을 검토하는데 유익한 자리가 되었음
- 요코타 히로시
작년에 한일간에서 일어난 역사 및 영토 문제 때문에 현재 일본 내 한류 비즈니스는 과거 어느 때보다 어려운 상황에 직면하고 있으며, 이를 극복하기 위해 일본내 한류비즈니스 관련 기업으로 구성된 한류 10주년 실행위원회를 설립하였고, 현재까지 일본에 수입된 1,200편 한국드라마 중에서 최우수상을 정하기 위한 투표 사업을 추진중이며, 향후 다양한 한류 관련 사업을 개최해나갈 예정임
- 다니구치 하지메
일본은 국내 콘텐츠 시장 규모가 커서 해외에 진출할 필요성이 높지 않았지만 현재 한국이 앞서 가 있는 콘텐츠의 해외시장 진출을 참고로, 이제 한국과 일본이 경쟁관계 아닌 협력 관계를 구축할 필요가 있고, 콘텐츠의 공동 제작이나 사업을 공동으로 추진하는 것이 중요함
- 김영덕
현재 한일 양국에서 개최하고 있는 국제적인 콘텐츠 행사를 유럽이나 북미 등에서 같이 개최하면서 아시아 콘텐츠를 홍보할 수 있으면 좋을 것. 또한, 콘텐츠의 판매만이 아니라 콘텐츠를 유호 활용한 식품이나 화장품 등을 비롯하여 제조업과의 연계를 추진하면서 부가가치가 있는 콘텐츠 개발이 필요함

자체 평가

- 이번 강연회 및 심포지엄 행사에는 주재국 유력 한류 비즈니스 관계자와 주요 언론사들이 다수 참가하는 등, 주재국의 한류 비즈니스에 대한 높은 관심을 확인할 수 있는 좋은 계기가 되었음
- 또한, 향후 한류 콘텐츠 비즈니스 발전과 해외시장 진출을 위해 많이 참고가 될 발표와 토론이 진행되었고, 앞으로의 주재국 한류 확산과 한일 문화교류 촉진의 가능성을 검토하는데 유익한 자리가 되었음

1 행사 사진



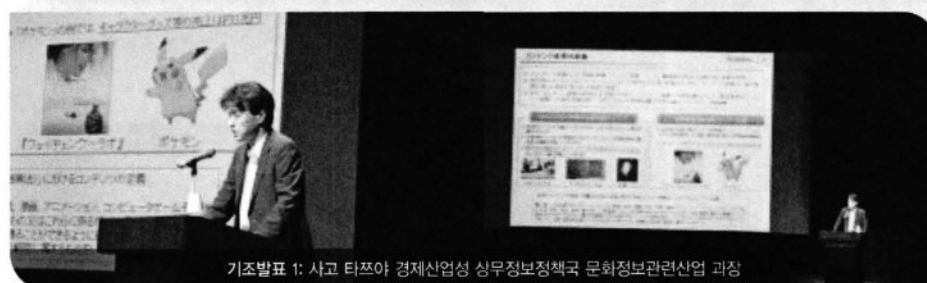
관람자 접수



행사장 풍경



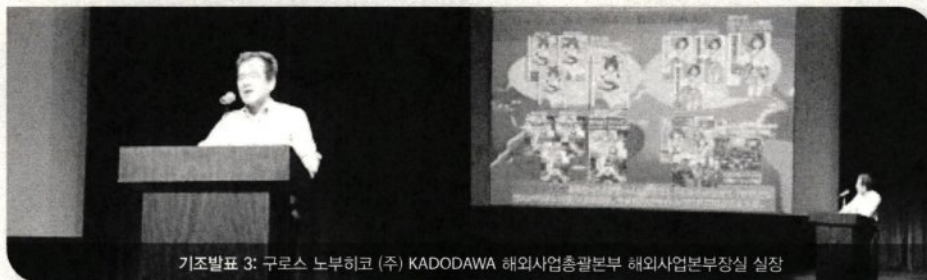
주최자 인사: 주일한국대사관 한국문화원 심동설 원장



기조발표 1: 사토 타츠야 경제산업성 상무정보정책국 문화정보관련산업 과장



기조발표 2: 김영민 SM엔터테인먼트 대표이사



기조발표 3: 구로스 노부히코 (주) KADODAWA 해외사업총괄본부 해외사업본부장실 실장



패널 디스커션



패널 디스커션



패널 디스커션



コンテンツ産業の現状と 今後の発展の方向性

平成 25 年 7 月
経 済 産 業 省
商 務 情 報 政 策 局
文 化 情 報 関 連 産 業 課

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I. 現状分析

コンテンツ産業の意義

- 「コンテンツ産業」とは、映像(映画、アニメ)、音楽、ゲーム、書籍等の制作・流通を担う産業の総称。
- 我が国のコンテンツは「クールジャパン」として海外からも高く評価されており、コンテンツ産業は、海外展開を通じた成長を見込める有望な産業。
- また、コンテンツ産業は経済波及効果が大きい。コンテンツ産業の市場規模に対して、製造業等非コンテンツ産業への波及市場は約1.7倍になるとの民間試算が存在(出典:デジタルコンテンツ協会試算)。

海外からも高く評価される我が国のコンテンツ

- 映画『おくりびと』、短編アニメ『つみきのいえ』が米国アカデミー賞を受賞(09年2月)。
- 女優寺島しのぶさんが映画『キャタピラー』でベルリン国際映画祭の最優秀女優賞を受賞。(10年2月)
- 歌手の松本孝弘さん(B'z)、ピアニストの内田光子さんなど日本人4名がグラミー賞を受賞。(11年2月)



『おくりびと』



『つみきのいえ』



寺島しのぶ

経済波及効果の高いコンテンツ産業

- 北海道の道東を舞台にした中国映画『フェイチェンウーラオ』のロケ地阿寒湖への中国人観光客は約13倍増(朝日新聞報道)
- 「ポケモン」の例では、キャラクターグッズ等の売上は約3兆円



『フェイチェンウーラオ』



ポケモン

(参考)「コンテンツの創造、保護及び活用の促進に関する法律(コンテンツ振興法)」におけるコンテンツの定義

第二条 この法律において「コンテンツ」とは、映画、音楽、演劇、文芸、写真、漫画、アニメーション、コンピュータゲームその他の文字、図形、色彩、音声、動作若しくは映像若しくはこれらを組み合わせたもの又はこれらに係る情報を電子計算機を介して提供するためのプログラム(電子計算機に対する指令であって、一の結果を得ることができるように組み合わせたものをいう。)であって、人間の創造的活動により生み出されるもののうち、教養又は娯楽の範囲に属するものをいう。

日本のコンテンツ産業の現状

経済産業省

4

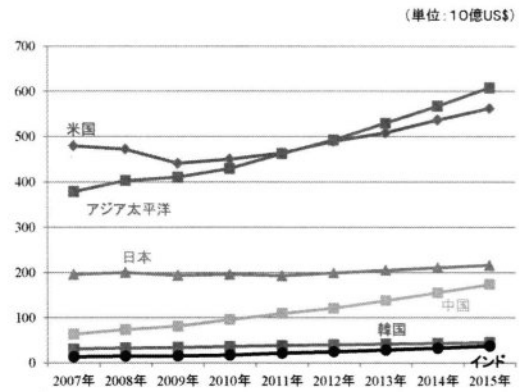
- ▶映画・アニメ・TV番組・ゲーム・書籍等のコンテンツ産業の市場規模は約12兆円で、米国に次いで世界第2位の規模(2011年)。近年は、少子・高齢化や不況によりマイナス成長が続いている。
- ▶今後の持続的な成長のためには、日本のコンテンツの価値を活かし、海外からの収益を獲得していくことが重要。

国内コンテンツ市場の全体像



出典：デジタルコンテンツ協会「デジタルコンテンツ白書2012」

主要国のコンテンツ市場規模



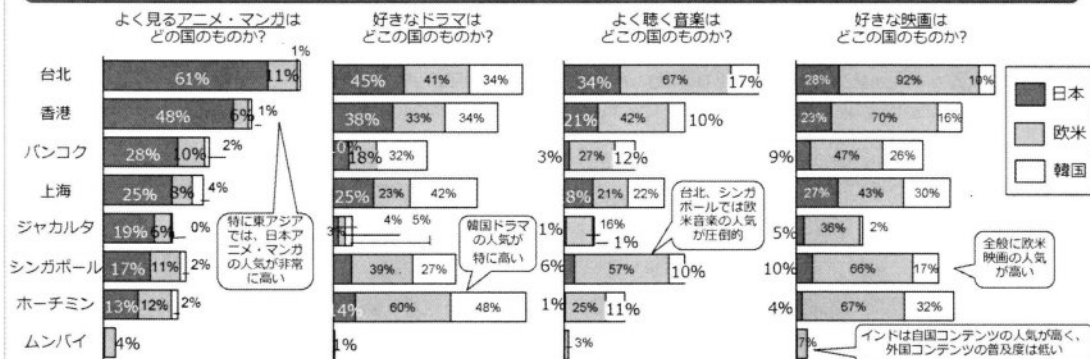
出典：PWC「Global Entertainment and Media Outlook:2012-2016」※2012以降は予測値

日本コンテンツの潜在力

経済産業省

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アジア主要都市における日・韓・欧米コンテンツ普及度



出所: 博報堂Global HABIT 調査 2011年7月 (サンプル調査: 15~54歳の男女6,591名が回答(複数回答))

欧米における日本コンテンツ関連イベント

[JAPAN EXPO]

フランスの民間団体が主催して毎年行われているJAPAN EXPOは2012年の第13回では過去最大の20万人超の観客が来場。コンテンツを中心に日本発のポップカルチャーが展示され、好評を得ている。

[Anime Expo]

米ロサンゼルスで、民間団体により1992年から開催されてきた、日本アニメ・マンガの大型イベント。昨年の来場者数は4万7000人超(伸び12万8000人超)で、過去最高。北米におけるアニメ・マンガの売上は減少しているが、潜在的なマーケットの可能性は拡大している。

主な日本原作のハリウッド映画

題名	原作映画	劇場数	興行収入(百万ドル)	公開年
Godzilla ※	ゴジラ	3,310	136.3	1998年
The Ring	リング	2,927	129.1	2002年
The Grudge	呪怨	3,348	110.3	2004年
Shall We Dance	Shall We ダンス?	2,542	57.8	2004年
Eight Below	南極物語	3,122	81.6	2006年
One Missed Call	着信アリ	2,240	26.8	2008年
真珠がえり		-	-	未定
Death Note		-	-	未定
MONSTER		-	-	未定

※邦画オリジナル「ゴジラ2000」の興行実績は2111館/10百万ドル。

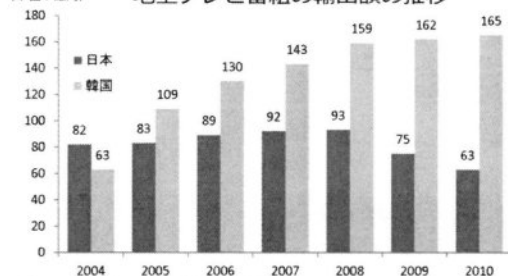
出典: 「日本映画の国際ビジネス」、HP: Box office Mojoより作成

Ⅱ. 日本コンテンツの海外展開

日本コンテンツの海外展開の現状

- 日本のコンテンツは、海外から高く評価されているが、海外輸出比率は5%で、成長するアジア諸国等の需要を取り込めていないのが現状。※米国のコンテンツ産業の海外輸出比率（17.8%）の約3割にすぎず、輸出のうち家庭用ゲームの売上が97%以上を占める。
- 日本の放送番組の輸出金額は、減少してきており、韓国の半分にも満たないのが現状。日本の輸出比率は 0.15%（国内市場規模：約3.7兆円、輸出金額：約63億円）であり、大きな潜在力を有しているが活かしきれていない。
- 放送番組輸出の内訳を見ると、地域別では、アジアに対する輸出が多く約5割を占めており、ジャンル別では、アニメの比率が高い。

（単位：億円） 地上テレビ番組の輸出額の推移

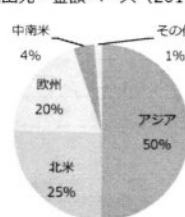


出典：日本の輸出額：総務省情報通信政策研究所「メディア・ソフトの制作及び流通の実態に関する調査研究」（年度ベース）
韓国の輸出額・・・韓国コンテンツ振興院プレゼン資料より作成（基年ベース）
為替レート・・・2010年の平均為替レート（1米ドル＝88.09円 財務省貿易統計より）で換算

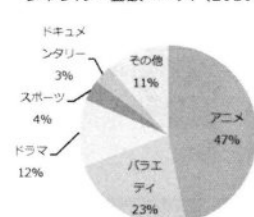
テレビ放送の国内市場規模・海外輸出比率 （単位：億円）

	国内市場規模	放送番組の海外輸出比率
日本（2011年）	39680	0.15%
韓国（2010年）	5440	3.03%

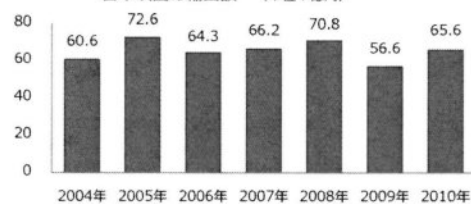
番組の輸出先・金額ベース（2010年）



輸出番組のジャンル・金額ベース（2010年）



日本映画の輸出額 （単位：億円）



日中韓3カ国のコンテンツ市場(2011年)

経済産業省

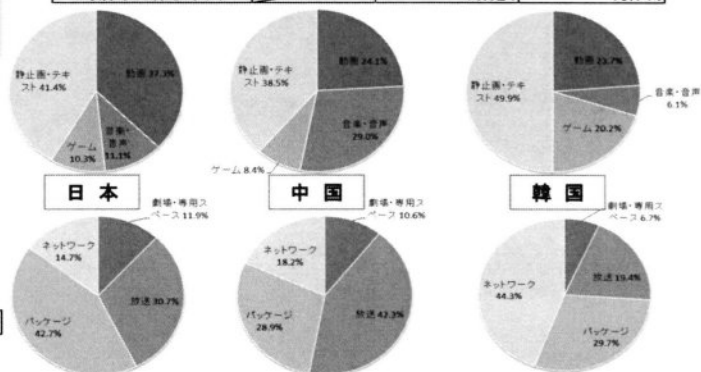
8

- ▶ コンテンツ産業の市場規模(2011年)は、日本は151,009百万USD、中国は87,602百万USD、韓国は39,281百万USDで、大まかに比較すると、中国は日本の3/5、韓国は日本の1/4。
- ▶ 現地通貨による市場規模の伸び率(2010-2011年)は、日本 ▲1.1%、中国 13.8%、韓国 19.1%。
- ▶ 最も大きな流通メディアは、日本はパッケージ、中国は放送、韓国はネットワークと異なる。また、各国ともに、2011年に最も成長したコンテンツ分野はゲーム、最も成長した流通メディアはネットワークであった。



コンテンツ分野別 比較

	2009年	2010年	2011年
日本(百万円)	12,149,773	12,185,281	12,045,987
対前年伸び率(%)		0.29%	-1.14%
中国(百万元)	441,653	511,344	581,679
対前年伸び率(%)		15.78%	13.75%
韓国(百万ウォン)	33,007,812	36,512,675	43,500,221
対前年伸び率(%)		10.62%	19.14%



流通メディア別 比較

※放送: テレビ放送とラジオ放送が含まれる。

日中韓3カ国のコンテンツ市場(2011年)～音楽分野～

経済産業省

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- ・日本と韓国は「カラオケ売上」の割合が一番大きく、中国は「ラジオ放送収入」の割合が大きい。
- ・音楽分野の市場規模全体については、中国、韓国が伸びているのに対し、日本のみ減少。これは、「音楽ソフト売上」が継続的に減少していることが一因。
- ・韓国の「音楽ソフト売上」が前年比62.3%増と成長しているのは、韓国国内においても少女時代などのK-POP人気の影響。

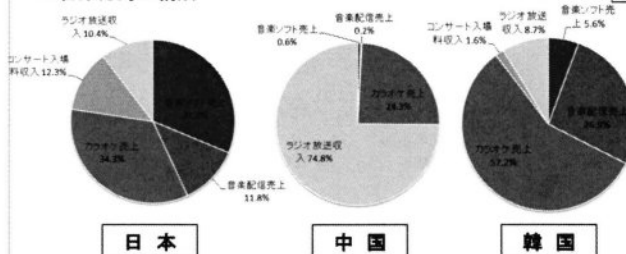
■音楽の市場規模

日本	中国	韓国
16,705.73 百万 USD (1,332,616 百万円)	25,394.73 百万 USD (168,621 百万元)	2,402.87 百万 USD (2,660,939 百万ウォン)

■市場規模の伸び率(2010-2011年)

音楽/音声	日本	中国	韓国
音楽ソフト売上	▲2.8%	▲14.3%	62.3%
音楽配信売上	▲12.3%	65.2%	40.4%
カラオケ売上	▲3.2%	-	12.2%
コンサート入場料収入	2.2%	-	21.0%
ラジオ放送収入	▲1.1%	5.8%	▲14.1%
合計	▲3.4%	4.3%	17.6%

■音楽分野の構成



音楽/音声	日本	中国	韓国
音楽ソフト売上	31.2% (31.0%)	0.6% (0.7%)	5.6% (4.1%)
音楽配信売上	11.8% (13.0%)	0.2% (0.1%)	26.9% (22.5%)
カラオケ売上	34.3% (34.2%)	24.3% (25.4%)	57.2% (59.9%)
コンサート入場料収入	12.3% (11.6%)	-	1.6% (1.6%)
ラジオ放送収入	10.4% (10.1%)	74.8% (73.7%)	8.7% (11.9%)

日本の音楽コンテンツの海外展開事例

経済産業省

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- アニソン、アイドル、ビジュアル系によるイベント、ライブを主軸とした着実な活躍が見られる。
- また、ワールドツアーとして韓国でイベントやライブを開催する日本人アーティストも多数存在。

海外展開事例

AKB48:

・パリのJAPAN EXPO (2009年)を皮切りに、海外でのイベントに多数参加。
・マカオでの単独公演(2010年)を実施する他、シンガポールでは定期公演を開始(2011年)。

YUI:

・香港で単独ライブを開催(2011年)
・上海・静安寺での街頭フリーライブには2000人以上のファンが参集(2011年)

SMAP:

北京で初の海外公演を開催(2011年)

堂本 光一:

韓国でコンサートを開催(2011年)

山下 智久:

香港、韓国でコンサートを開催(2011年)

w-inds.:

台湾で初の海外単独公演を開催(2004年)して以降、韓国、北京、香港、上海、ベトナム等でイベント参加や単独ライブを開催

牧野 由依:

JAPAN EXPO (2009年)やニューヨークアニメフェスティバル(同年)に参加したほか、アジアにおいても活動。



X JAPAN:

・香港、台湾で初の海外公演(2009年)
・北米ツアー完結(2010年)
・パリ、ロンドンをはじめとするワールドツアーを開催(2011年)

L'Arc~en~Ciel:

・上海、台湾、フランス、韓国、香港、東京、大阪の7会場を回るコンサートツアー(2008年)。
・20周年記念ツアーを香港、バンコク、中国、NY、ロンドン、パリ、シンガポール等世界14都市ツアーを行い、45万人を動員。また、国内映画館他、パリ、ロンドン、NY、台北、香港、ソウルで同時中継(2011年)。

DIREN GREY:

・上海、香港、台湾、韓国などのアジアツアー開催(2002年)
・2007年から世界各国での活動が顕著となり、イギリス、ドイツ、フィンランド、ポーランド、アメリカなどでライブを実施。
・南米(ブラジル)のイベントに出演(2009年)
・オランダを皮切りに海外ツアーを実施(2011年)

坂本 龍一:

・ソウルでソロコンサート(2000年)
・北米ツアー(2010年)
・ソウルでソロコンサート(2011年)

小野 リサ:

・日本以外に香港、台湾、中国、韓国などでもCDのリリースをする他、台湾で公演を開催(2000年)
・アジア縦断ツアーを数行中(2011年)

中 孝介:

・上海の「JAPAN NIGHT」(2006年)出演。
・デビュー曲が香港出身の有名俳優に広東語でカバーされた(2006年)。
・香港、台湾、中国で単独公演開催(2010年~2011年)

DEPAPEPE:

ソウルの野外イベントに出演(2008年、2011年)

由紀 さおり:

・米国のジャズオーケストラ(ピンク・マルティニ)とのアルバム「1969」が米国iTunesジャズチャートで1位、カナダ、ギリシャ等で上位にランクイン(2011年)

PUFFY AmiYumi:

・2002年から北米ツアーを行い、アルバム現地版とベスト盤を発表
・PUFFYをモデルにしたアニメが制作され、全米で放映(2004年)

日本コンテンツの韓国への進出状況

経済産業省

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日本映画公開の状況

- ・ 日本映画の上映本数(2010年):59本
- ・ 外国映画に占める日本映画の比率(2010年):13.8%

日本のテレビ番組の放送状況

- ・ NHKワールドTV、NHKワールド・プレミアム視聴可能。
- ・ 地上波・ケーブルテレビともに、放送ジャンルがアニメに集中。

日本の図書コンテンツの翻訳出版の状況

- ・ 多くの作家の日本文学が翻訳出版されている。
- ・ 日本文学の翻訳書数:832点(2010年)
- ・ 主要な日本のファッション雑誌が輸入・販売されている。

日本のマンガの翻訳出版の状況

- ・ 「ONE PIECE」「NARUTO」「神の雫」「はじめの一步」「ハチミツとクローバー」「鋼の錬金術師」「GTO」「将太の寿司」「寄生獣」「HUNTER×HUNTER」「クレヨンしんちゃん」「ドラえもん」など、多くの日本人気作品が翻訳出版されている。

- ・ 商業的目的での映画やビデオの上映、配給に関して、上映、配給前に映像物等級委員会に対して上映等級付与のための申請をする必要がある。
- ・ 映像作品の輸入に際しては、KMRB(映像物等級委員会)の審議を経て輸入推薦を受けなければ輸入通関ができない。

■映画作品(実写)興行収入上位3タイトル(2011年公開)

タイトル	興行収入(万円)	種別
告白	339,334,000	スリラー
のだめカンタービレ 最終楽章	289,590,500	ドラマ
ノルウェイの森	144,737,800	ロマンス

■映画作品(アニメ)興行収入上位3タイトル(2011年公開)

タイトル	興行収入(万円)	種別
名探偵コナン:沈黙の15分	4,213,024,000	ミステリ
映画クレヨンしんちゃん 超時空!嵐を呼ぶ オラの花嫁	2,357,563,000	コメディ
劇場版ポケットモンスター ベストウイッシュ/ビクティニと黒き英雄 ゼシラム	1,729,310,500	冒険

- 韓国では、日本大衆文化の段階的開放措置が行われてきたものの、放送分野については未だ日本に特化した規制が残っている。
- 日本には韓国製番組に対する放送規制はないため、日本製番組に対する規制が撤廃され、日韓両国において、争議にコンテンツが放映される環境を整え、両国における、コンテンツビジネスが一層促進することを期待。

韓国における日本コンテンツに対する規制

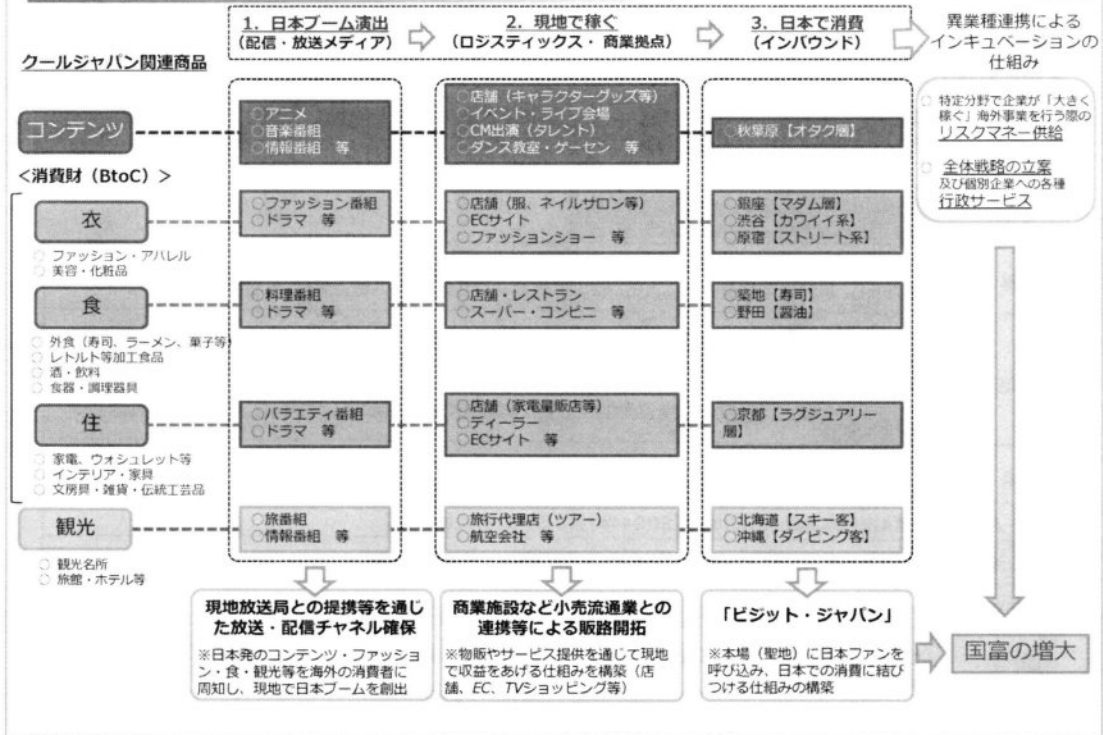
映画	・第4次日本大衆文化の開放(2004年1月1日)により全面開放。 ※ただし、映像物等級委員会により上映の等級取得や審議を得て「輸入推薦」を受ける必要あり。
放送	・第3次日本大衆文化の開放(2000年6月27日)により、スポーツ、ドキュメンタリー、報道番組の放送を許可。またケーブルTVや衛星放送の場合、公認された国際映画祭受賞作や全年齢視聴可能である国内上映作を放送許可。 ・ バラエティショー、トークショー、コメディ等、その他娯楽番組の放送や18歳以上 視聴可の成人向け番組は未開放。
音楽	・第4次日本大衆文化の開放(2004年1月1日)により全面開放(日本語歌詞含む) ※ただし、映像物等級委員会により「輸入推薦」を受ける必要あり。
ゲーム	・第4次日本大衆文化の開放(2004年1月1日)により全面開放。
マンガ	・第1次日本大衆文化の開放(1998年10月20日)により全面開放。
劇場用アニメ	・第4次日本大衆文化の開放(2004年1月1日)の2年後に全面開放。(2006年1月)
ビデオ	・ 第4次日本大衆文化の開放(2004年1月1日)により、映画、劇場用アニメのうち、国内で上映された作品以外は未開放。

Ⅲ. 今後の展開

「大きく稼ぐ」クールジャパン戦略の全体像

経済産業省

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政策の方向性

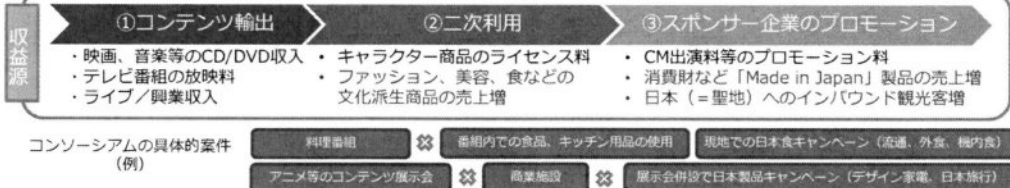
経済産業省

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- ▶ コンテンツの国際競争力や集客力を活かし、コンテンツ×消費財の組み合わせでグローバルに「大きく稼ぐ」成功事例を創出する。
 - ✓ コンテンツ企業と他産業企業のマッチング・イベントを開催。
 - ✓ アニメ・アイドル・B級グルメ等の大衆文化を、クールジャパンを支える文化・芸術の重要な柱のひとつと位置づけ。
- ▶ コンテンツの継続的な放送・配信等の場 (プラットフォーム) を確保するためのインフラ整備もあわせて行う。

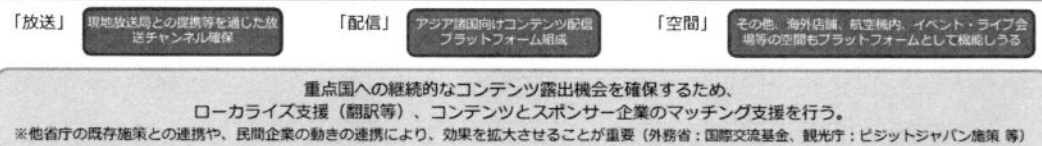
1. 「大きく稼ぐ」

当初から①コンテンツ輸出だけでなく、②二次利用、③スポンサー企業のプロモーションによる収益も見込める形で海外展開を行うこと



2. 継続的発信

現地で日本のコンテンツが常に視聴され、「Made in Japan」ブランドの人氣が維持されるよう、コンテンツの継続的な放送・配信等の場 (プラットフォーム) を確保すること



経済産業省が実施するコンテンツ振興施策

経済産業省

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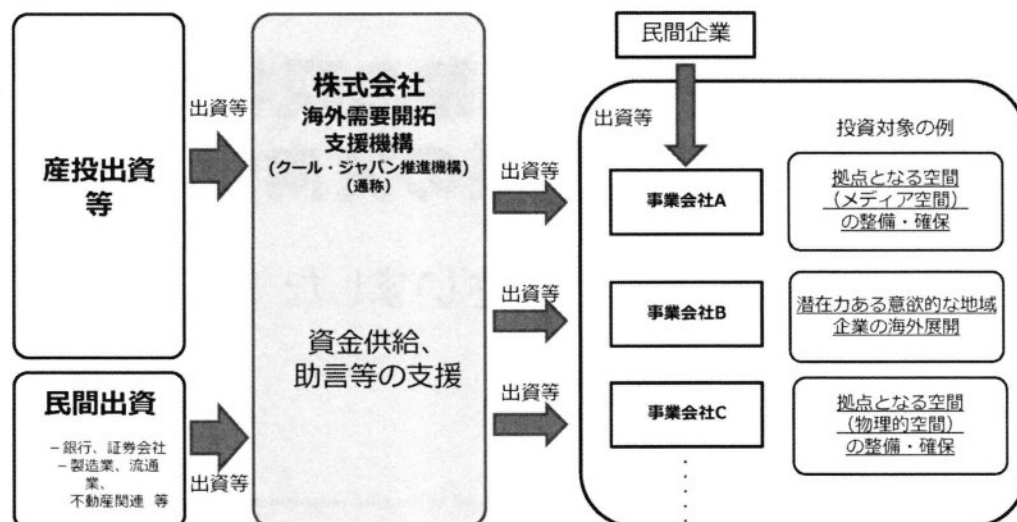


リスクマネー供給～クール・ジャパン推進機構（通称）の設立～

経済産業省

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- 産業化に向けたリスクマネーを供給するため、財政投融資特別会計（投資勘定）を活用（平成25年度500億円）してファンドを設立することとし、必要な法案を通常国会に提出。平成25年6月に法案が成立。



※存続期間：概ね20年程度を想定

コンテンツの海外展開支援(J-LOP・国際共同製作)

経済産業省

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- 戦略的海外展開のための映像コンテンツの海外発信
 - クールジャパン戦略の入り口として、プロモーション効果が高く他産業への波及効果が強い各種コンテンツの海外展開を支援する。
 - 映像コンテンツの海外流通を促進するため、今般の補正予算で以下3点の支援を実施。
 - ① ローカライズ支援：コンテンツを現地の言語や文化に合わせるために要する費用の保持 【95億円】
 - ② プロモーション支援：番組宣伝等の現地イベントのプロモーション等に要する費用 【60億円】
 - ③ 国際共同製作支援：海外放送局等との国際共同製作への支援 【15億円】
- ※①・②については、平成26年末までの基金を設立し、継続的かつ安定的な支援を行う。

事業イメージ

補正におけるコンテンツ海外展開支援施策：170億円
(うち 経産省：123億円)

基金：155億円

①ローカライズ支援

(経産省・総務省の共同要求)

クールジャパン戦略に役立つ番組、映画等の映像コンテンツのローカライズ(字幕付与、吹替え等)につき、その制作費の一部を、民間団体等を通じてコンテンツホルダー等に対して補助する。

【補助率】 1/2

95億円

②プロモーション等支援

(経産省の単独要求)

クールジャパン戦略に役立つコンテンツのプロモーションにつき、その活動費の一部を、民間団体等を通じてコンテンツホルダー等に対して補助する。

【補助率】 1/2

60億円

③国際共同製作支援

(総務省の単独要求)

海外放送局等との国際共同製作によるコンテンツの海外発信を推進し、効果や課題を検証する。

【請負】

15億円

経済産業省

コンテンツ産業の現状と 今後の発展の方向性

ありがとうございました！

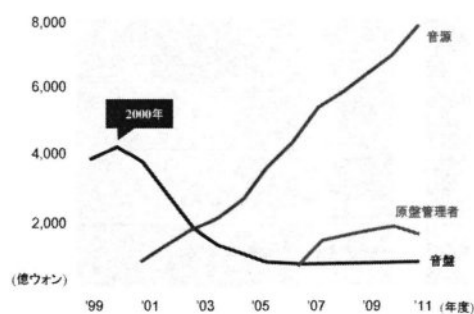
文化と産業の交流が導く新しい可能性 韓流の成果と未来

2013.07.26 グローバル韓流フォーラム2013

S.M. ENTERTAINMENT
C.E.O KIM YOUNG MIN

S.M. S.M. ENTERTAINMENT

韓国では2000年以降のインターネット基盤拡充に伴い 不法ダウンロードによる音盤市場崩壊を招く



S.M. S.M. ENTERTAINMENT

海外市場開拓に
インターネット活用

グローバルマーケットでの成功

YouTube 総再生回数: 5,352,488,005 (約 54億 View)

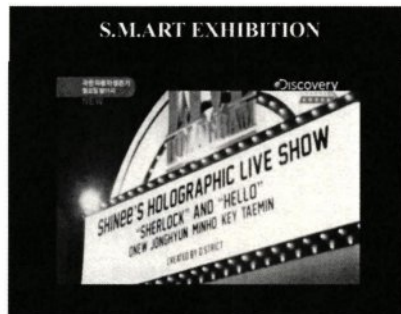
YouTube 2012年再生回数: 2,220,000,331 (約 22億 View)



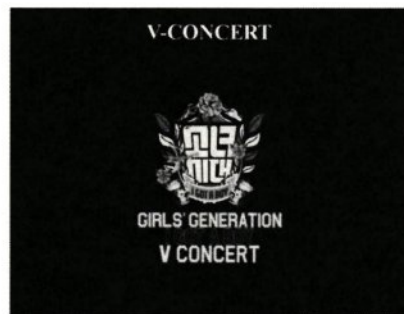
危機を機会に!

S.M. ENTERTAINMENT

コンテンツとITの融合による新しい創造物 = 新しいマーケットの開拓



Discovery | DISCOVERY CHANNEL 'S.M. ART EXHIBITION' DOCUMENTARY



S.M. | Girls' Generation 'Virtual Concert' in Gangnam Station

S.M. ENTERTAINMENT

SMエンターテインメントの新しい挑戦 EXO



新しい韓流の方向性と可能性 = 人と地域を越えるSMのプロデュース



SM
S.M. ENTERTAINMENT

EXO_늑대와 미녀 (Wolf) music Video (Korean Ver.)



SM
S.M. ENTERTAINMENT

EXO_늑대와 미녀 (Wolf_狼与美女) music Video (Chinese Ver.)

SM S.M. ENTERTAINMENT

文化と産業の交流が導く新しい可能性 韓流の成果と未来

2013.07.05 グローバル韓流フォーラム2013

S.M.ENTERTAINMENT
C.E.O KIM YOUNG MIN

Thank you

 S.M.ENTERTAINMENT

KADOKAWAのグローバル戦略



株式会社KADOKAWA
海外事業本部
黒須信彦
平成25年7月26日

角川グループのワンカンパニー化

KADOKAWA (旧、角川グループホールディングス)



書籍事業戦略会議

映像事業戦略会議

雑誌広告
事業戦略会議

ネットデジタル
事業戦略会議

海外事業戦略会議

連邦経営下では実現しなかった
「出版社体質」からの転換

1. マーケット着地型の事業展開

角川グループの海外事業基本方針

独創性及び国際性のあるジャパン・コンテンツの創出

- 角川グループの良質なコンテンツをもって日本カルチャーの魅力を世界に示し、世界の中での日本のプレゼンス向上に貢献。

海外進出によるジャパン・コンテンツの新市場開拓

- 人口減少や高齢化によって変化が訪れつつある日本のマーケット以外に、これからの成長が見込めるマーケットを確保。

ジャパン・コンテンツと海外カルチャーおよびマーケットの融合による独自ローカル・コンテンツの創出及び文化生活水準の向上

- 進出先国の人々とともに事業に取り組むことで、同国の経済的・文化生活的水準の向上に寄与し、ローカルマーケットの活性化を図る。

独自ローカル・コンテンツの日本への還流および国際化

- 進出先国で創出したオリジナルコンテンツを日本だけでなく他国へも発信し、マーケットのグローバル化を目指す。

角川グループの海外進出戦略概要

第1段階

- エーгент活用による海外権利許諾

- 1) メリット
 - ① 小規模スタッフ及びコンテンツでもビジネス展開可能
 - ② 取引先及び商圏開拓を任せられる。
- 2) デメリット
 - ① 代理店手数料による薄利
 - ② エーгентから先のマーケット情報の入手困難
 - ③ ビジネスノウハウの蓄積になりにくい。

第2段階

- 海外ローカル出版社及び映像配給会社への直接権利許諾

- 1) メリット
 - ① 直接取引によるローカル企業との関係強化
 - ② 既存販売ルートの活用
 - ③ MGやフラット契約による量販売上の確保
- 2) デメリット
 - ① 取引先との利益折半
 - ② 取引先拡大に伴う管理の煩雑化 (セールスレポート管理、代金回収など)

第3段階

- 海外ローカル出版社及び映像配給会社との業務提携やJV設立による共同展開

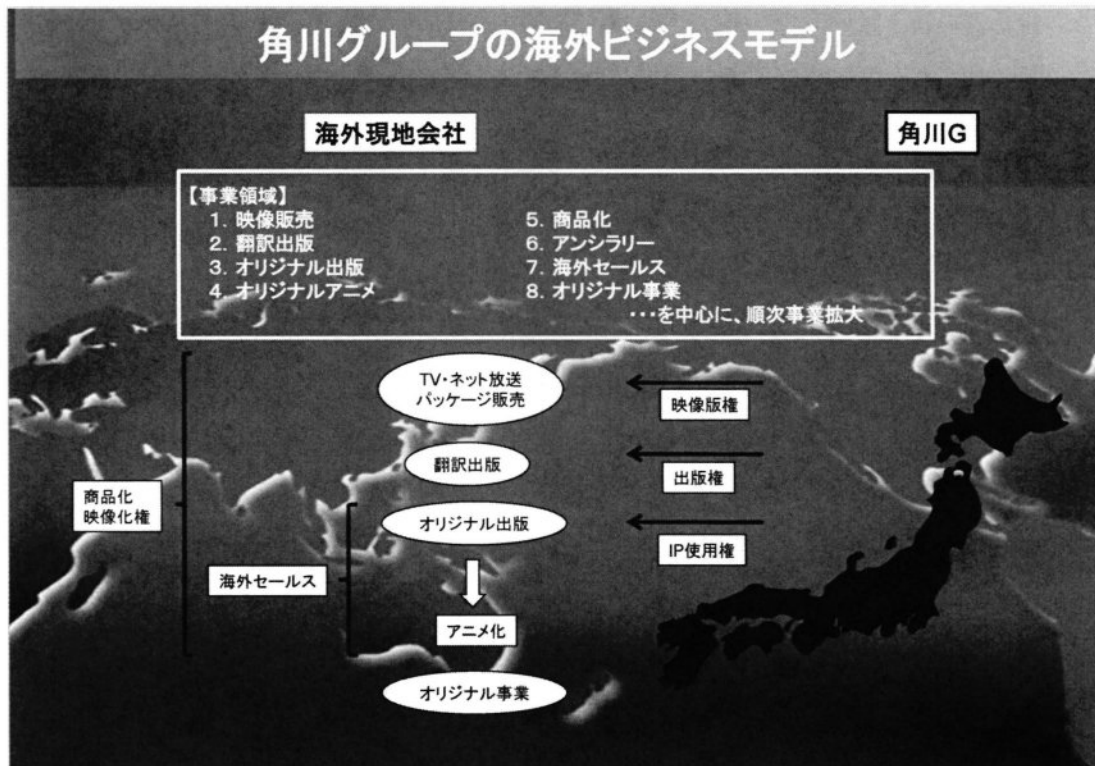
- 1) メリット
 - ① マーケット着地型ビジネスによる売上の最大化
 - ② マーケット情報及びビジネスノウハウの蓄積
- 2) デメリット
 - ① パートナーとの利害対立
 - ② 独占契約によるビジネスチャンスの縮小

第4段階

- 蓄積されたノウハウによる独自ビジネスモデルでの直接展開

- 1) メリット
 - ① 100%コントロールによる売上及び利益最大化 (ハイリスクハイリターン)
 - ② コンテンツ及び権利の自社コントロール
 - ③ 知財の自社管理
 - ④ 海賊版対策
 - ⑤ 日系企業とのコラボレーション

角川グループの海外ビジネスモデル



角川グループの海外事業展開実績



(実績1/5) 台湾国際角川書店

設立: 1999年4月

資本金: 5.6億円(角川グループ 85%、その他 15%)

現地従業員数: 124名(2012年10月現在)

⇒角川書店をはじめとした角川グループ企業の出版物だけでなく、他出版社のコミック・ライトノベルズ・小説、雑誌を中心に繁体字中文への翻訳出版を行っている。現在トータルで月に50~60点を刊行。「台北ウォーカー」は、台湾国民の100人に1人が購入する人気情報誌である。



台北ウォーカー



日本のコミック単行本の翻訳出版



日本のライトノベルの翻訳出版



2009年
オリジナルライトノベル
新人賞募集開始



台北ウォーカー主催のフリーマーケット



台北コミック
フェアに参加

(実績2/5) 角川インターコンチネンタルグループ

設立: 1969年11月

資本金: 600万円(角川グループ 70% Lai's ホールディング30%)

現地従業員数: 442名(2012年6月現在)

⇒香港・アジアにおける映像事業(映画、劇場、ビデオ、ゲーム)の拠点として事業・経営参画。2005年秋、香港Intercontinental社を買収。香港株式市場での上場を目指して、角川コンテンツを活用した中国事業への進出拠点とする。

■香港映画配給および宣伝:

ディズニー、パラマウント・ドリームワークス作品を中心に年30タイトル(2011年実績)、配給シェア25%

■DVD・CDの販売

■シネコンの運営

香港に6サイト38スクリーン(香港最大スクリーン数「ザ・ランド」を含む)、中国シンセンに2サイト、香港興行シェア13%(2011年実績)

■ゲームソフトの販売およびeコマース事業



(実績3/5) 角川インターコンチネンタルパブリッシング

設立: 2007年4月

資本金: 4500万円(角川グループ 100%)

現地従業員数: 17名(2012年10月現在)

⇒ 香港・アジアにおける出版事業の拠点として設立、「香港ウォーカー」をはじめコミック・ライトノベルズ・小説の翻訳出版など、現在トータルで月に約50点を刊行。香港市場での上場を目指しており、訪日中国人富裕層向けの無料情報誌「日本自遊行(Japan Premium)」も発行している。



中国富裕層向け日本観光情報誌「日本自遊行」



HKW (Hong Kong Walker)



ACC (アニメ・コミックイベント) 出展



日本のコミック・ライトノベルの翻訳出版

(実績4/5) 新華角川グループ

設立: 2005年10月

資本金: 7.5億円(新華グループ55%、角川グループ45%)

⇒ 2005年秋、香港新華グループとの合併会社設立。新華グループの不動産開発ノウハウと角川グループの劇場運営ノウハウの融合により、中国大陆におけるシネコン開発・運営に進出し、角川ブランドのプレゼンスを高める。北京を中心に6サイト35スクリーンを展開し、最終的には劇場配給事業への参入を目標とする。



(実績5/5) 広州天聞角川動漫

設立: 2010年7月

株主構成: 角川グループ49%、湖南グループ51%

現地従業員数: 77名(2012年10月現在)

⇒角川グループと、中国・湖南グループとの合併で設立。中国での翻訳出版、原作出版、アニメ制作、マーチャンダイジングを行う。単行本以外に、コミック雑誌、ライトノベル雑誌も創刊し、現在トータルで月に20~30点を刊行。



日本のコミック・ライトノベルの翻訳出版



上海ACGでのサイン会の様子

コミック雑誌



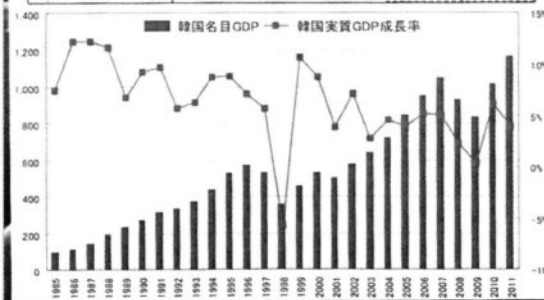
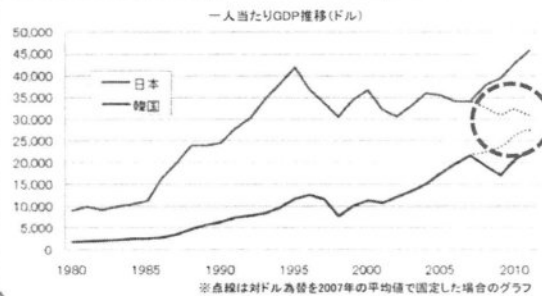
ライトノベル雑誌



2. 韓国市場環境

日韓比較① 経済

	韓国				日本
	2008	2009	2010	2011	2011
GDP (億ドル)	9,309	8,344	10,147	11,164	58,720
消費	70.0%	70.1%	67.8%	68.3%	76.5%
固定資本形成	29.3%	29.1%	28.3%	27.4%	20.7%
輸出	55.1%	51.5%	54.0%	57.7%	15.2%
輸入	-55.6%	-47.3%	-51.3%	-113%	31.3%
輸出入額(億ドル)	8,572	6,866	8,915	10,796	16,738
一人当たり#(ドル)	17,645	14,079	18,243	22,027	13,095



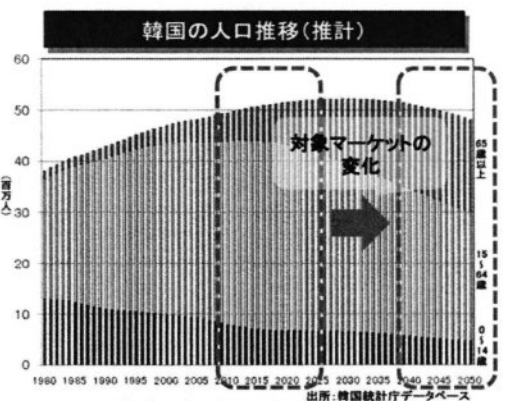
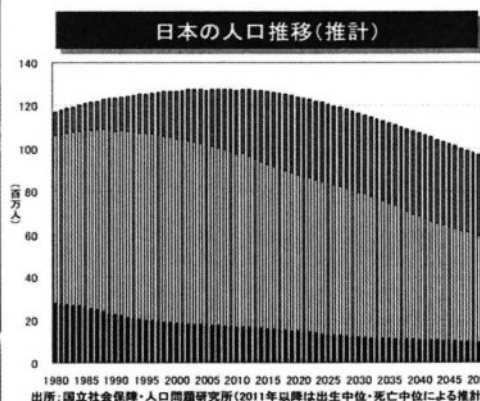
世界順位	13位	18位	24位	26位	35位	40位	65位
国名	シンガポール	日本	ブルネイ	香港	韓国	台湾	マレーシア
一人当たりGDP(ドル)	49,271	45,920	36,584	34,049	22,778	20,101	9,700

- 韓国のGDPと貿易額はともに約1兆ドル
- 日本のGDPは韓国の5倍、一人当たりGDPでは韓国の2倍
- 韓国の一人当たり輸出入額合計は日本を上回る水準
- 韓国政府が貿易総額1兆ドル構想を設定(2011年達成、現在は2020年までに2兆ドルを目標として設定)し、貿易量増加を主導的に推進

【出所】みずほCBソウル支店資料より
(IMF World Economic Outlook, 韓国銀行、内閣府)

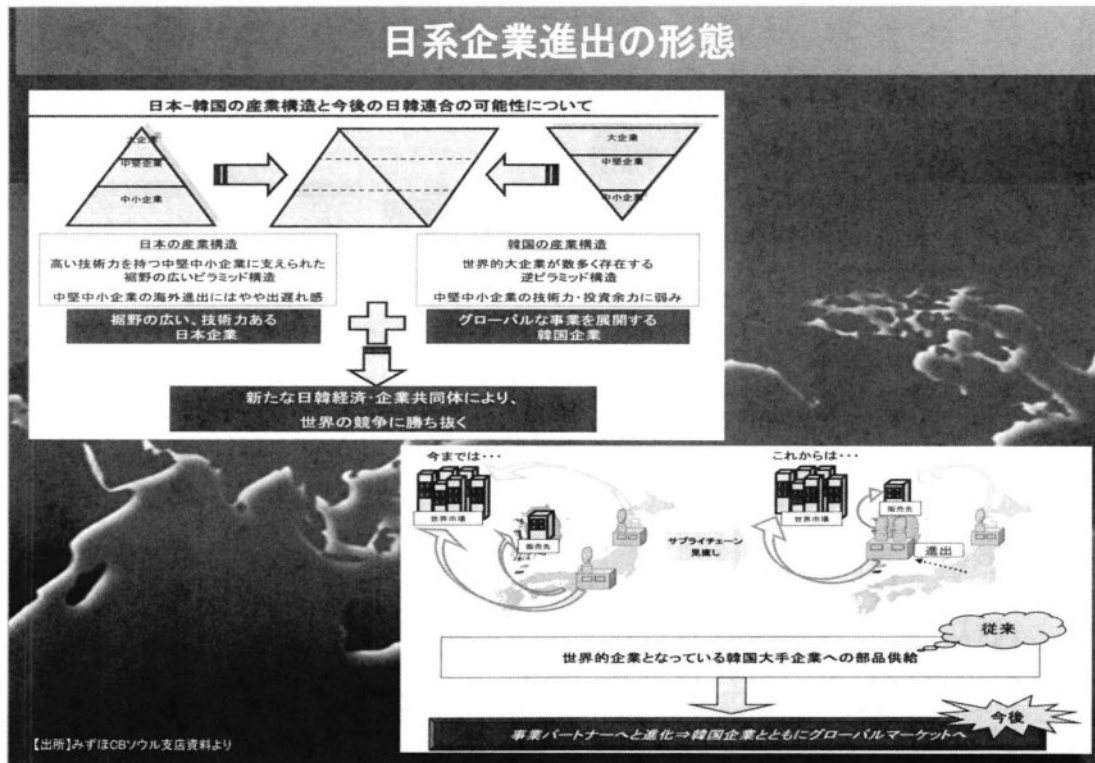
日韓比較② 人口

- 2000年代後半、日本は人口減少社会に突入。さらに少子高齢化が進み、人口減少速度を加速させる。
- ⇒ 特定の産業を除けば、国内市場は縮小局面を迎えている。内需中心の企業といえども海外戦略を検討することが必要に。
- ⇒ 韓国は2030年頃、人口減少社会に突入するとの推計。



【出所】みずほCBソウル支店資料より

日系企業進出の形態



3. 韓国との事業展開の可能性

韓国における角川の強みと新規性

①ライトノベルにおける圧倒的なシェア

- ・角川グループは、韓国・タイで安定した人気を誇るライトノベルにおいて、日本シェアの86%を占有。

②現地でのネームバリュー、ブランド力

- ・両国に対して、長く版權輸出などの形で取引をしてきたベースがある。

③メガコンテンツ×1ソースマルチユースの“IP戦略”

- ・角川グループは、圧倒的なコンテンツ量を保有する『メガコンテンツパブリッシャー』にして、1コンテンツを多方面に事業展開する『1ソースマルチユース』を得意としている。現地においても多様な展開が可能である。

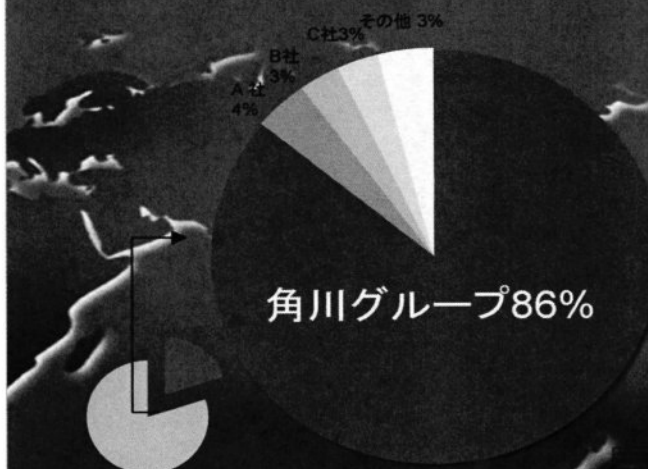
④翻訳品質向上、発刊日タイムラグの縮小

- ・歴史的背景や、先に翻訳出版が発達していた関係から、両国に直接進出している日系出版社はいまだ少ない。しかしネット等の発達により日本と現地との情報格差がほとんどなくなっている中、直接進出することで可能となる翻訳品質向上や発刊日タイムラグ縮小は大きなアドバリューであり、現地市場における優位性となりうる。

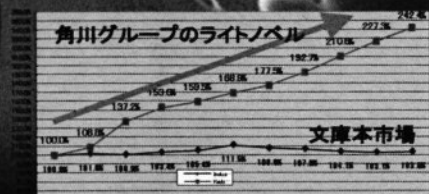
ライトノベル

角川グループは、韓国・タイで安定した人気を誇るライトノベルにおいて、日本シェアの86%を占有

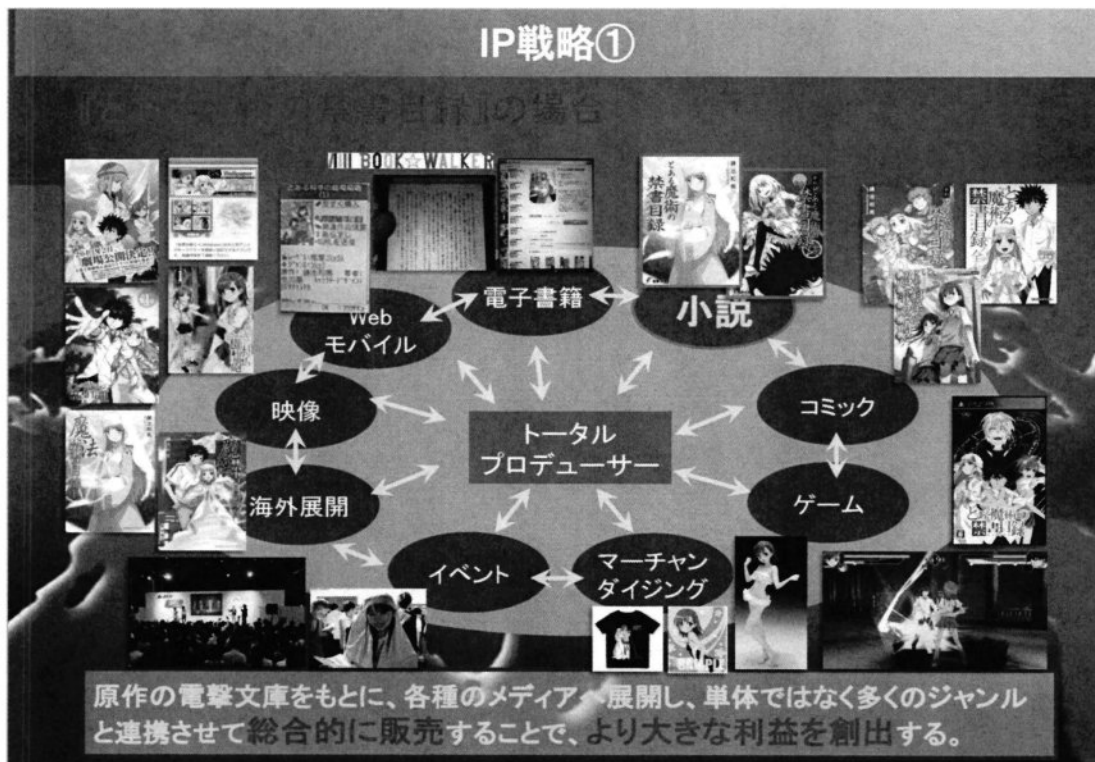
日本のライトノベル市場規模: 274億円 (2011年)



※角川グループのライトノベルは、この10年間、継続的に成長してきている。



ライトノベルは、日本の文庫本市場で20%のシェア



IP戦略②

貞子 × Kitty 禁断のコラボ
マーチャンダイジング

ニコン映画とのコラボ
旧作『リング』シリーズを一挙Blu-ray化。
ニコニコ生放送の企画も進行中

映画『貞子3D』
5月12日公開
⇒韓国・香港での公開も予定
貞子 × ケロロのコラボ
マーチャンダイジングも展開

原作・角川ホラー文庫『リング』シリーズ
新ビジュアルカバー

映画『貞子』
映画原作『エス』
雑誌に掲載
映画ノベライズ
＆映画コミカライズ

IP戦略は、角川グループが最も得意とする戦略。「貞子」というIPは20代～30代の認知度が非常に高く、様々な形で展開し、収益の最大化を目指す。

世界同時発売

日本・香港・中国本土・韓国で同時発売

原作小説
『涼宮ハルヒの驚愕』
(2011年5月25日発売)

原作小説
『生徒会の土産』
(2012年7月20日発売)

原作小説
『新世紀エヴァンゲリオン13巻』
(2012年11月2日発売)

中国本土での雑誌展開
(広州天聞角川動漫)

中国でのイベントも
大勢のファンが集う

5ヶ国同時発売を行なった『涼宮ハルヒの驚愕』、『生徒会の土産』、『新世紀エヴァンゲリオン13巻』に引き続き、今後もビッグタイトルで世界同時発売を予定。

4. 韓国との今後の展開

韓国との共同製作の実績



韓国・CJ(2007年6月21日)



日本・松竹(1999年11月13日)



日本・角川(2008年4月5日)



日本・フジ(2006年)



韓国・SBS(2006年)



日本・角川(2007年5月12日)



韓国・CJ(2007年11月1日)

日本原作(ラノベ)のローカライズ化の実績

日本の原作をベースとしてオリジナルコミックを出版したり、新人賞の創設などを通して、オリジナルコミック作家の育成を図っている。



中国語版『機動戦士ガンダムUC』

角川マンガ新人賞
募集



中国語版『涼宮ハルヒの憂鬱』

韓国政府による支援策

1. 電子出版産業育成法案

2010年から5年間で総額600億ウォン(約52億円)を投じ、2009年に1,300億ウォン(約111億円)の電子書籍市場規模を2014年に7,000億ウォン(約600億円:5.4倍)を上回る市場規模に拡大させる。

2. グローバル・コンテンツ・ファンド

毎年1本ずつ、計2本の同ファンドを設立予定(計2千億ウォン)。投資対象は、韓国企業が参加する国際的コンテンツの製作物。投資期間は、ファンド存続期間は7年。

3. 国際共同製作支援インセンティブ

支援対象映画は、直接製作費10億ウォン以上の長編実写劇映画。但し、KOFFICにより韓国映画として認められる必要がある。支援内容は、韓国で執行される費用の25%を現金で支援(1本あたりの支援限度は未定)。

4. 外国映像物ロケーション支援

支援対象となる映画は、外国資本による投資が直接製作費の8割を超える70分以上の長編劇映画。支援内容は、韓国で支出する映画製作費の25%を現金で支援。

3 필리핀

결과보고서

사업 개요

- 행사명 2013 한류 포럼: 한국·필리핀 영화산업의 현재와 교류 방안
- 일시 2013. 9.17 (화) 9:00~15:00
- 장소 마닐라 호텔 판당고 (Pandanggo) 홀
- 주최 한국문화산업교류재단, 주필리핀 한국문화원
- 주관 주필리핀 한국문화원
- 후원 문화체육관광부
- 참석자
 발제자, 언론사 관계자, 학계 관계자, 영화산업 종사자 및 관계자 등 179명

주요 논의 내용

- 한국과 필리핀 영화산업의 현재를 조명하고 국제사회로의 확산을 위한 노력과 성과를 보여줌으로써 앞으로의 개발 가능성과 향후 발전 방안에 대하여 토론
- 각국의 영화산업의 진흥을 위한 국가적 차원의 지원과 정책을 공유하고 양국가간의 영화산업의 진흥 방안과 협력관계 방안 모색
- 양 국가 영화산업의 모체와 현재까지의 발전과정을 조명하여 국제사회로 나아가기위한 방안 모색
- 필리핀과 한국영화의 국내·국외 배급 체계와 제작과정들에 대해 공유하고 영화산업의 확산 및 배급의 판로개척 및 진흥방안 모색
- 한국과 필리핀 영화산업의 접목과 협력방안 모색을 통한 양국가간 협력관계 형성을 위한 노력과 방안 모색

성과 및 결과

- 한류포럼 (한국영화와 필리핀 영화의 현재와 협력)을 통한 양국 영화산업의 현재를 조명할 수 있는 기회의 제공으로 양국 상호간 영화산업의 진흥을 위한 협력방안에 대하여 토론하는 자리를 마련함으로써 양국영화산업의 발전과 진흥에 기여
- 드라마, K-POP 등으로 형성된 필리핀 한류의 영향을 바탕으로 하여 영화산업으로의 대중 확산과 다각적인 분야에서의 한류의 유지와 확산 위한 중·장기적 홍보에 기여
- 필리핀 주요 미디어매체 관계자, 영화 비평가 그리고 영화감독 등 영화와 관계된 주요인사의 참석과 한국초청 인사와의 만남을 자리를 마련함으로써, 한국영화의 필리핀으로의 향후 진출에 이바지하고 한국 영화산업과 필리핀영화산업의 협력관계 형성에 이바지함
- 포럼과 함께 실시한 한국도서, 영화 DVD 작품을 전시함으로써, 포럼에 참가한 영화관계자 및 참석자에게 한국영화를 둘러볼 수 있는 기회의 제공

사후 홍보계획

- 온라인 홍보: Youtube, 문화원 홈페이지, 페이스북 등을 활용하여 포럼 영상, 자료 업로드
- 오프라인 홍보: 포럼 주요 내용을 발췌하여 책자로 제작하여 문화원 방문객 및 국내외 주요 문화기관 대상 배포
- 필리핀 영화 배급사, 영화 관계기관, 한국 내 영화제작사 및 영화관계자를 대상으로 포럼 주요 내용을 발췌 및 배포하여 향후 한국과 필리핀의 영화산업 발전에 참고자료로 활용할 수 있도록 함

한류 포럼 참석자

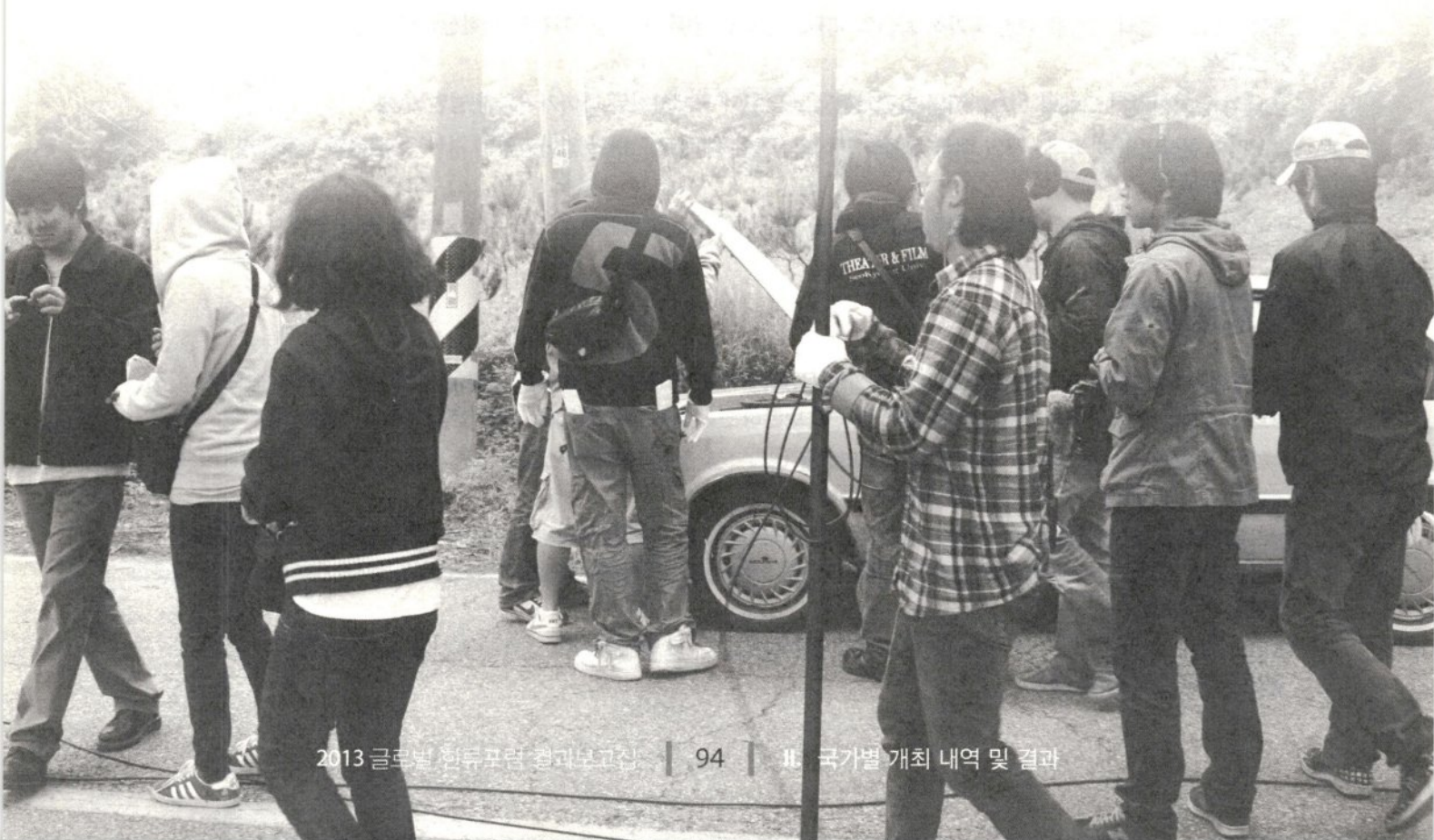
발표자
12명

참석자
127명

미디어 관계자
27명

직원 및
행사진행요원
13명

총계
179명



행사 프로그램

1 행사 프로그램

시간	양 국가 연주
09:00-09:25	환영사 주필리핀 대사관 이혁 대사 
09:25-09:30	행사진행 소개
첫 번째 패널 주제 필리핀 영화산업	
09:30-09:35	첫 번째 패널 발제자 Jonathan Eli A. Libut 교수 산토 토마스 대학 문학예술 교수 
09:35-09:50	“인도” 영화로부터 조명된 필리핀 영화의 역사적 반영 Patrick F. Campos 교수 필리핀대학 영화 협회 교수 
09:50-10:05	영화산업과 정부 Dr. Rolando B. Tolentino 필리대학 영화협회 임원, 필리핀 영화발전 심의회 임원 
10:05-10:15	제안 및 건의 Mr. Tito Genova Valiente 가와드 마누누리 펠리쿨랑 필리피노 (Gawad Manunuri ng Pelikulang) 위원장 
10:15-10:30	공개토론
커피 브레이크 (10분)	

시간

양 국가 연주

두 번째 패널 주제 한국영화산업

10:40-10:50

두 번째 패널 발제자

배경민 교수
필리핀 대학 한국어 강사



10:50-11:05

한국영화산업의 현재와 영화장려 정책

박희성 팀장
한국 영화진흥위원회 정책연구부 정책조사팀장



11:05-11:20

부천영화제의 경험

Mr. Ato Bautista
영화감독



11:20-11:35

한국 영화산업의 현재와 국제사업의 반영사례

정태선 부장
CJ E&M 베트남 영화사업 담당



11:35-11:45

제안 및 건의

Ms. Isabel de Leon 편집장
라이프스타일 (Lifestyle) 및 마닐라 볼레틴 (The Manila Bulletin) 편집장



11:45-12:00

공개 토론

점심 식사 (90분)

세 번째 패널 주제 한국과 필리핀간의 협력 분야

13:30-13:35

세 번째 패널 발제자

Mr. Jade Castro
영화감독, 작가



13:35-13:50
아시아 프로젝트 마켓과 아시아 영화
Mr. Pepe Diokno
영화감독, 작가, 영화제작자



13:50-14:05
국제 협력
김형준 대표
영화감독, 주식회사 한맥문화 대표



14:05-14:15
제안 및 건의
Jag Garcia 대표
데 라살 대학 (De La Salle-Saint Benilde) 디지털 영화제작 대표



14:15-14:25
공개 토론

폐회식

14:25-14:35
총평 및 폐회사
황성원 원장
주필리핀 한국문화원 원장



14:35-15:00
발표자 상장 수여식

종료

2 포럼 발표자 약력

이름

사진

약력

Jonathan Eli Libut
교수



- 산토토마스 대학 (University of Santo Tomas)과 라살 (De La Salle University-Manila) 대학 (마닐라캠퍼스) 문학역사학 강사
- 한국 카톨릭 대학 국제 언어교육 센터 교육 보조강사로 근무
- 산토토마스 대학 아시아학과 졸업
- 한국 카톨릭 대학 국제관계학 졸업

이름	사진	약력
Patrick Campos 교수		• 필리핀 대학 영화 협회 임원 • 필리핀대학 (University of the Philippines) 교수 • 필리핀 대학 영화와 영상음향매체 학과 졸업
Dr. Roland Tolentino 교수		• 필리핀 대학 대중매체 대학 학장 (University of the Philippines) • 필리핀 대학 영화협회 임원 • 필리핀 영화진흥 위원회 임원
Tito Genova Valiente 대표		• 가와드 마누누리 낭 페리쿨랑 필리피나 (Gawad Manunuri ng Pelikulang Pilipino) 영화비평가 협회 대표 • 아테네요 데 나가 대학 (Ateneo De Naga University) 비콜 역사와 문화 위원회 감독 • Business Mirror 예술매체 비평가
배경민 강사		• 필리핀 대학 (University of the Philippines) 한국어 강사 • 숙명여자대학 한국문학과 졸업
Ato Bautista 감독		• 영화감독 24여편 제작, 대표작으로 "Sa Aking Pagkakagising mula sa Kamulatan (My Awakening from Consciousness), Blackout, Carnivore, Di Natatapos ang Gabi (The Night Infinite) • 10회 시네마닐라 영화축제에서 최고의 감독상 수상
정태선 부장		• CJ E&M 베트남 영화사업 담당 • (주) 엠바로 대표이사 역임 - CJ E&M과 네이버 JV • CJ Entertainment 배급 및 부가판권 담당

MS. ISABEL DE LEON 편집장		• 라이프 스타일 (Lifestyle Editor) 편집장 • 마닐라 볼레틴 (The Manila Bulletin) 저널리스트
Jade Francis Castro 감독&대표		• 작가, 영화감독, Origin8 Media (영화 제작, 마케팅 및 배포 회사) 대표 • 독립영화 "Endo-2007" • "My Big Love-2008", "Zombadings 1: Patayin sa Shokot si Remington -2011", "My Kontrabida Girl-2012", "Juana C. The Movie-2013", "My Lady Boss" 영화 다수의 영화 제작
Pepe Diokno 감독		• 26살 영화감독, 작가, 영화제작자 • "Engkwentro-2009" 데뷔작 (최고의 데뷔작 상 수상) • 대통령 상 수상 (Ani Ng Dangal award-2010) • 프랑스 정부 지원으로 제작한 "Above the Clouds" 홍보영화 감독. • 필리핀 스타 (Philippine STAR) 컬럼리스트
김형준 대표		• 주식회사 한맥문화 대표 • CJ E&M 주식회사 상임고문 역임 • 주식회사 다인필름 대표 역임 • 영화 "실미도" 감독
Jose Antonio Garcia 대표		• 라살 대학 (De La Salle-College of Saint Benilde) 디지털 영화제작 프로그램 위원장 • 방송 & 영화 역사학과 및 영화, 비디오 제작학과 교수



3 포럼 행사 사진



한류포럼 참석자 접수



주필리핀 대사관 이혁대사 환영사



포럼 질의응답 및 참관 모습



발표자와 함께



포럼 발표자 토론



포럼 발표자 발표 및 토론

4 한류 포럼 제작물



포스터 (70*102cm)



초청장 (105 x 148 mm)



배포용 한류포럼 가방



배포용 KOFICE USB

5 주요 미디어 보도자료

September 06, 2013

ManilaBulletin

<http://www.mb.com.ph/2013-hallyu-forum-to-focus-on-film-cooperation-between-korea-philippines/>

2013 Hallyu Forum To Focus On Film Cooperation Between Korea, Philippines

By JONATHAN K. INCAP

The film industries in South Korea and the Philippines and the cooperation between the two countries will be the main topics at this year's Hallyu Forum, which will be held on Sept. 17 at Pandalag Hall of the historic Manila Hotel.

Korean Cultural Center in the Philippines (KCC) will be holding the Hallyu (or the Korean Wave) Forum as the launch pad for the 2013 Korean Film Festival in the country.

"Hallyu Forum 2013: The New Wave of Cinema" is organized by the KCC Philippines in cooperation with the Ministry of Culture, Sports and Tourism (MOCST) of Korea, the Korea Organization of International Cultural Exchange (KOICE) and the Film Development Council of the Philippines (FDCP).



TERRY ABULOG

This is the second year that the Hallyu Forum is being organized. Last year, the inaugural forum focused on the impact of Hallyu on the Filipino psyche.



PEPE DIOLINO

KCC Philippines said the word "Hallyu" is derived from two Korean words: "Hae" for Korea and "Yeu" for waves. It was originally coined by the Chinese media to describe the growing

popularity of Korean dramas imported to their country.

Hallyu has a strong following in the Philippines especially in the form of Kpop music, Korean dramas and the yearly Korean Film Festival.

According to the KCC Philippines, the first panel of the Hallyu Forum will focus on the Philippine film industry.

Patrick Campos of the UP Film Institute and Dean Roland Tolentino of the UP College of Mass Communication will serve as discussants while Tito Guevarra Valentin, head of the Gawad Manunuri ng Pelikulang Pilipino, will be the reactor.

For the Korean film industry, Park Jiyin, senior researcher of the Film Research & Development Department of the Korean Film Council will lead

the panel, followed by Filipino director Tikoy Aguiluz and Jeong Tae-sun, general manager of CJ Entertainment Vietnam.

Isabel de Leon, lifestyle editor of the Manila Bulletin, will also be part of the second panel as a reactor.

Identifying the areas of cooperation between Korea and the Philippines will be discussed in the final panel.

Panelists are Filipino director Pepe Diolito and Korean producer and director Jonathan Kim, who is the president and CEO of Dyme Film.

Jag Garcia, chair of the Digital Film-making for the De La Salle-College of Saint Benilde, will be the reactor.

Other sponsors of the Hallyu Forum are the Manila Hotel, the Korea Tourism Organization and LG.

September 18, 2013

DZRH

The Effects of the Hallyu wave in Philippine Cinema

The 2013 Hallyu Forum was held at the Manila Hotel yesterday and the topic for this year is all about the New Wave of Cinema: Convergence, Convergence and Cooperation.

There's no doubt that the Hallyu, or Korean wave has had a big impact, not just regional, but globally. Everything Hallyu is being copied, appreciated and idolized. From its kimchi to kpop, from their fashion down to saying "Ahyeoonghaseyo".

But the biggest influence is by far, their films. As the panel of speakers compared and discussed Philippine cinema and Korean films, there's no denying that the two are so different in many levels.

The first session dealt with the history of Philippine Independent films. There was an in-depth analysis on how indie films before were old school and how the newer breeds have become commercialized, that one would think, if they could still be considered as "indie".

Korean resource persons were second to speak as they explained to the guests how South Korea develops and promotes its film industry globally.

It was something to ponder that their government doesn't only subsidize its local films, but also foreign film makers as well.

The Korean government, through its many agencies, like KOFICE and Busan IFF were created to promote Korean films. We all know that the Busan International Film Festival is one of the most prestigious movie award giving bodies that even Hollywood is trying to penetrate.

Mr. Jonathan Kim, Chairman of Haeam Cultural Corporation and a film producer, explained to the audience that in South Korea, they have a ceiling

number of days that all cinemas should follow in showing locally made films. Something that we should seriously think about, considering the influx of foreign films that there are days when you enter a movie house and 5 out of its 6 theaters, they're showing foreign movies.

One program topic that was discussed in the whole day's event was that if Philippines could create a feat of a "Philippine wave". Mr. Kim was very passionate as he explained his point that we should fight for it. A Philippine wave is a reflection of its culture and the government should protect that, and if they're not we should fight for it.

The South Korean people fought for it, they had to lobby to foreign film makers that there should be a ratio between foreign produced films and their local films. Also, Filipino producers are being cheated if they are paying additional taxes when foreign companies don't.

However, discussing all these numbers all boil down to one thing, that the peso's purchasing power is not as strong as some of its Asian counter parts. A middle-class Filipino with a minimum wage salary will opt to watch a highly well-produced foreign movie rather than something locally made with its artists you often see on television for free.

The Korean Film Festival 13 will kick off its celebration by screening for free in selected cinemas some of its latest movies.

The 2013 Hallyu Forum was presented by the Korean Cultural Center and Embassy of the Republic of Korea in cooperation with KOFICE, Korea Tourism Organization MCST and Film Development Council of the Philippines. (Rita B. Salonga)

SR 18, 2013

DZRH (RADIO ONLINE REPORT)

September 19, 2013

ManilaBulletin

www.mb.com.ph/ambassador-lee-urges-philippine-korean-collaboration-in-film-dramas/

Ambassador Lee urges Philippine-Korean collaboration in film, dramas

by Jonathan M. Hicap

September 18, 2013



South Korea's Ambassador Hwang Lee (center) with (from left) Prof. Patrick Campos, Prof. Roland Tolentino, Tito Valiente and Director Seong-uh Hwang at the 2013 Hallyu Forum. (Photo by Jonathan Hicap)

With the popularity of Korean dramas in the Philippines and the active participation of Filipinos in film festivals in South Korea, a collaboration between the two countries is possible.

"I believe it is high time we seriously consider the collaboration among our actors, directors, writers," said Korean Ambassador to the Philippines Hwang Lee at the opening of the 2013 Hallyu Forum held on Sept. 17 at the Pandacan Hall of the Manila Hotel.

The Hallyu Forum, organized by the Korean Cultural Center in the Philippines, focused on the Philippine and Korean film industries under the theme "The New Wave of Cinema: Convergence, Convergence and Cooperation."

Noted filmmakers and experts tackled different aspects of the film industries in the two countries.

From the Philippines, the panelists were Prof. Patrick Campos of the UP Film Institute; Prof. Roland Tolentino, dean of the UP Diliman College of Mass Communications; Tito Valiente, chairman of the Manunung ng Pelikulang Pilipino; director, writer and producer Pepe Diokno; Prof. Jonathan Libut of the University of the Philippines; director and producer Abi Bautista; Isabel de Leon, Lifestyle Editor of the Manila Bulletin; writer and director Jade Centro; and Prof. Jag Garcia of the De La Salle-College of Saint Benilde.

Korean panelists were Prof. Kyung-min Bae, lecturer of Korean Language at UP Diliman; Jiyin Park, senior researcher at the Korean Film Council (KOFIC); Tae-sun Jung, general manager of CJ Entertainment Vietnam; producer Jonathan Kim, chairman of the Haeam Cultural Corp. and Director Seong-uh Hwang of the Korean Cultural Center in the Philippines, who gave the synthesis and closing remarks.

Ambassador Lee said the Hallyu Forum was aimed at "enriching relations between the Philippines and the Republic of Korea via support for the arts."

He said he was pleased to know that Korean dramas and K-pop are very popular in the Philippines.

"I am delighted to learn in my first year here as ambassador that Korean films, soap operas or what has come to be known as Korean dramas, and K-pop are very popular among Filipinos," he said.

Lee announced that the Korean government has relaxed its visa rules so that more Filipinos can visit South Korea and enjoy the Korean Wave, or Hallyu.

"It symbolizes the vibrancy, creativeness and dynamism of modern Korea. Korean drama and movies, more specifically, reflect values and emotions shared by people from all walks of life," he said.

He added that a collaboration among Korean and Filipino actors, directors and writers will be beneficial.

주요 미디어 보도자료

"As two peoples with a rich cultural heritage and high inclination for the arts, our artists can make new and attractive things, which will promote our countries regionally and globally. Let us take great advantage of this opportunity and capitalize on the talent and inventiveness of our artists. This way, we can further spread the charm and beauty of our nations, develop our culture, and create a common community of friendship and harmony," he explained.

For his part, Counsellor Hwang said Hallyu is not only about K-pop and Korean dramas but also Korean food and language.

He said K-pop and Korean films have been shown in different film festivals around the world including the Busan International Film Festival.

"This showcase of films, arguably one of the most popular forms of art and entertainment, has provided the world a window to the cultures of each nation. Further afield, I hope that our interactions in arts will not only be limited on the foreign turfs of film festivals, but will also extend within," he said.

He added that the KCC Philippines was established to further strengthen relations between South Korea and the Philippines.

"As a cultural center, we envision that the Hallyu Forum, together with the Korean Film Festival and many other initiatives, will open the gateways for deeper and much more rooted dialogues," he said.

The 2013 Hallyu Forum was also organized to promote the 2013 Korean Film Festival, which will run in the country from Sept. 18 to Oct. 13.

September 20, 2013

Manila Bulletin

<http://www.koreaobserver.net/2013/09/government-support-helps-growth-of.html>

Government support helps growth of Korean film industry

by Jonathan M. Hicap
September 20, 2013 (updated)



(From left) KOFIC's Jiyun Park, Filipino. The Korean government's support to its film industry has aided its growth by providing funds in various programs including research and development, international co-productions and technology.

director Atu Agustin, CJ Entertainment's Tae-sun Jung and Manila Bulletin Lifestyle Editor Isabel de Leon (Photo by Jonathan Hicap). In her presentation, Park said KOFIC is helping the Korean film industry by supporting film production, film distribution, investment and funding, global expansion, digital cinema technology, improvement of working environment, film festivals and location incentives for foreign films being shot in South Korea.

KOFIC is an independent organization funded by the government and entrusted by the Ministry of Culture, Sports and Tourism.

The Korean film industry had experienced a slump in the last few years, posting negative growths in 2008 and 2010.

Jung said the film market in South Korea had downward growth until the mid-90s.

"In the late 90s, its actual development has begun with the improvement in Korean films, thanks to the emergence of multiplexes and the increasing of industrial capital investment. Korean film's market share in Korea increased from 20 percent in the '90s to 62 percent in 2006," he said at the forum.

The industry made a complete turnaround in 2012 by setting records.

Park said Korea's film industry "made the big leap in 2012 in overall indexes including the number of admissions, ticket sales of box office, and the rate of return on investment."

It posted total admissions of 194.89 million, setting the highest attendance record in South Korea.

For this year, the government through the Korean Film Council (KOFIC) has allotted 21.12 billion won (about P846 million) for support programs to promote the Korean film industry, according to Jiyun Park, senior researcher at KOFIC's Film Research and Development Department.

Park and Jung Tae-sun, general manager in Vietnam of Korean film outfit CJ Entertainment, tackled the film industry in Korea at the recent 2013 Hallyu Forum, organized by the Korean Cultural Center in the Philippines and held at the Manila Hotel. Manila Bulletin's Lifestyle Editor Isabel de Leon served as reactor of the panel.

주요 미디어 보도자료

Korean films had total admissions of 114.61 million, or a market share of 58.8 percent, compared to foreign films shown in the country. Box office earnings reached \$1.32 billion, an increase of 17 percent from 2011.

Topping the box office last year were the Korean movies "The Thieves" and "Masquerade."

"The Thieves" posted total admissions of 12.98 million and earned \$1.64 billion won, or about \$3.71 billion. "Masquerade" had a total of 12.11 million in admissions and earned \$8.89 billion won, or \$3.52 billion.

In the first half of 2013, Park said, the Korean film industry continues its growth, posting total admissions of 98.5 million, "which is the highest record ever."

Jung said the early 2000s were the dark days for the Korean film market with many Korean films failed at the box office and made negative returns on investment because of mass produced low-quality films, lack of risk management and intensified competition in the market.

This was addressed by developing and implementing competitive response including reducing risk and increasing competitive advantage of films.

QJ Entertainment, which was behind "Masquerade," has expanded its investors in the global market through direct distribution and production in Japan, US and China in the last five years, Jung said.

In the next five years, the company will mainly focus on markets in China and Southeast Asia, slow down its efforts in the US market and distribute films with less risks using the effects of Hallyu, or the Korean Wave, in Japan, he said.

KOFIC is helping the Korean film industry with various programs to make it competitive. For this year, among its projects are supporting research and development of 50 Korean films, and supporting production of 30 to 40 independent films.

It also helps in the online and offline distribution of diverse films including supporting cinema and cinematheque operation, art house theaters and cinemas for independent films.

The council also assists in organizing film investment funds, export of Korean films and international co-productions, Park said.

To help aspiring filmmakers, the KOFIC operates the Korean Academy of Film Arts (KAFA).

In support of Korean films' global status, KOFIC also assists in international film festivals in Korea and abroad.

Jung said with the popularity of the Korean Wave in the Philippines, "I believe that the day we could easily reach Korean films here in the Philippines is not far away."

September 23, 2013
ManilaBulletin

Pepe Diokno Says Korean Grants Helped His Film Projects

By JONATHAN H. NICAP

Filipino director, producer and writer Pepe Diokno says Korean film grants have helped his projects get off the ground and urged other filmmakers to try his experience.

Diokno cited his film "Above the Clouds," which became a beneficiary of the Asian Cinema Fund (ACF) of the Busan International Film Festival (BIFF) in South Korea.

In 2011, he received a \$10,000 script development fund from the ACF for the film. He applied for the ACF "with just a synopsis, a treatment, and a copy of my previous work."

"I've never told anyone this, but I had such a hard time cracking the first drafts of 'Above the Clouds' that I had already given up on it when I was told I got the US \$10,000 ACF grant. In fact, it was the day after I decided to abandon the script that I got the e-mail from ACF," Diokno said at the 2013 Hallyu Forum held at the Manila Hotel recently.

Diokno was a panelist at the forum where he talked about his experience in the ACF as a grantee and the Asian Project Market as a producer.

"But apart from this emotional boost, getting the ACF grant also did something that kickstarted my writing



PEPE DIOKNO

process - it put me on a deadline. See, the funds are released in tranches, with one tranche coming after a first draft, and another, after the submission of a shooting script. So, when I was announced I got the grant, there was no question - I had to finish this script," he said.

He then pursued researching for "Above the Clouds," a film about a 13-year-old who loses both of his parents and is forced to live with his estranged grandfather, who takes him on a journey up an old, mystical mountain.

"A big problem in the Philippines is that screenwriters are chronically underpaid. Our writers are struggling for

peanuts - the ACF grant is perhaps two times the amount of what even the biggest local studios pay. Maybe more. So, I was lucky that I got the funds. It covered my living expenses as I shuttled myself off and wrote - this is the ideal situation; to take one's time, to focus on one project at a time," Diokno said.

After the script was finished, Diokno and producer Bianca Balbuena opted to go for international co-production to make the film.

"We also realized that, at the time, it wasn't the type of material local studios were open to supporting, as it didn't fit the conventions they're used to (including) big-name stars, many supporting characters, etc.," he said.

They used the ACF fund to attend workshops and international film projects including the Producers' As Soit workshop at the Festival of the Three Continents, in Nantes, France, and BIFF's Berlinale Talent Campus.

Aside from meeting prospective partners, their pitch won the International Relations ARTE Prize amounting to 6,000 euros (about \$7,000).

As a producer for "The Great Desaparecido," a film directed by Lay Diaz, he participated in the BIFF's Asian Project Market where they met their co-producers, Binh Tran Quoi of Distants Films.

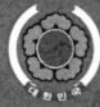
Distants Films provided funds

for them to shoot the film's 36-minute prototype, which will be screened at the BIFF and the San Sebastian International Film Festival.

He said "Above the Clouds" and "The Great Desaparecido" would not have been possible without the Asian Cinema Fund and the Asian Project Market.

"I thank the Korean Film Council for helping us contribute to the rich make-up of Philippine cinema, and widen the scope of what Filipino movies can be," he said.

He added, "I must point out that the Koreans do this without any creative intervention, allowing our films to keep a Filipino spirit, and filmmakers like myself to stay true to our intentions - which is usually a struggle, even when dealing with local film grants and film studios."



Embassy of the
Republic of Korea

and the



한국문화원
KOREAN CULTURAL CENTER

present

2013 Hallyu한 Forum류

The New Wave of Cinema:
Connections, Convergence and Cooperation

09:00 AM - 03:00 PM September 17, 2013 <<<
Pandango Hall, Manila Hotel <<<

in cooperation with:



K FICE
(재)한국문화산업교류재단
Korea Foundation for International Cultural Exchange



LG



KOREA
TOURISM
ORGANIZATION



MCST
Ministry of Culture, Sports and Tourism

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INTRODUCTION

In 2012, THE KOREAN CULTURAL CENTER held its first forum that focused mainly on the impact of Korean Wave, or the *Hallyu*, in the Philippines. It gathered the members of the academe, the media and the concert scene to expound on the phenomenon that has swept the Philippine shores with its frenzied growth.

The first forum provided an overview on Hallyu, as it is a phenomenon more commonly translated to the Filipinos as K-Pop and Korean dramas. In a more historical sense, Hallyu (한류) was coined by the Chinese media to refer to the popularity boom of the Korean dramas that were imported to their local shores. It was derived from to Korea words, the HAN (한) being *Korea* and the RYU (류) for the *waves*.

The term Hallyu soon became a household term for the booming entertainment industry of Korea.

In the Philippines, Hallyu is a very much established phenomenon and at the heels of the seventh Korean Film Festival comes the second Hallyu Forum which has been expressly limited on the industries of Korea and the Philippines in the field of cinema.

The second Hallyu forum is dedicated to the new wave of cinema as both Korea and the Philippines have had strong presence in the international film festival circuits. Subtitled "Connections, Convergence and Cooperation", this forum aims to identify the key areas of cooperation between Korea and the Philippines in film initiatives, as well as to promote the 2013 Korean Film Festival.

OBJECTIVES

1. Provide an overview of the film industries of Korea and the Philippines.
2. Identify the importance and the role of the government in film support.
3. Identify and explore key areas of cooperation between Korea and the Philippines in film initiatives, and;
4. Promote the 2013 Korean Film Festival.

PROGRAM

September 17, 2013, 9:00 - 4:00	
TIME	ACTIVITY
8:00-9:00	REGISTRATION
OPENING CEREMONY	
9:00-9:25	NATIONAL ANTHEM
	WELCOME ADDRESS Ambassador Lee Hyuk Ambassador of the Republic of Korea to the Philippines
FORUM PROPER	
9:25-9:30	2013 Korean Film Festival AVP Explanation of the forum proceedings
FIRST PANEL: Film Industry of the Philippines	
9:30-9:35	Introduction of the First Batch of Panelists and Reactor PROF. JONATHAN ELI A. LIBUT <i>Professor, Faculty of Arts & Letters, University of Santo Tomas</i>
	The Filipino Film Industry
9:35-9:50	PROF. PATRICK CAMPOS <i>Professor, UP Film Institute</i>
9:50-10:05	DR. ROLAND B. TOLENTINO <i>Dean, College of Mass Communication, UP Diliman</i>
10:05-10:15	MR. TITO VALIENTE <i>Chairman, Manunuri ng Pelikulang Pilipino (Premier film critics' group in the Philippines) Art and Media Critic, Business Mirror</i>
10:15-10:30	OPEN FORUM
COFFEE BREAK (10 mins.)	
SECOND PANEL: The Film Industry of Korea	
10:40-10:50	Introduction of the Second Batch of Panelists and Reactor PROF. KYUNG-MIN BAE <i>Lecturer of Korean Language, University of the Philippines</i>
	The Film Industry of Korea
10:50-11:05	MS. JIYIN PARK <i>Senior Researcher of Film Research & Development Department The Korean Film Council</i>
11:05-11:20	MR. ATO BAUTISTA <i>Producer & Director</i>
11:20-11:35	MR. JUNG TAE-SUN <i>General Manager, CJ Entertainment for Vietnam Office</i>
11:35-11:45	MS. ISABEL DE LEON <i>Lifestyle Editor, The Manila Bulletin</i>
11:45-12:00	OPEN FORUM
LUNCH BREAK (1 hour 30 minutes)	
THIRD PANEL: Areas of cooperation between Korea and the Philippines	
1:30-1:35	Introduction of the Third Batch of Panelists and Reactor MR. JADE CASTRO <i>Writer, Director</i>
	Areas of cooperation between Korea and the Philippines
1:35-1:50	MR. PEPE DIOKNO <i>Director, Writer, Producer Grantee, Asian Cinema Fund Participant, Asian Project Market (as producer)</i>
1:50-2:05	MR. JONATHAN H. KIM <i>Producer</i>
2:05-2:15	PROF. JAG GARCIA <i>Chairperson, Digital Filmmaking, DLS-CSB</i>
2:15-2:25	OPEN FORUM
CLOSING CEREMONY	
2:25-2:35	Synthesis and Closing Remarks MR. HWANG SEONG-UN <i>Director of the Korean Cultural Center</i>
2:35-3:00	Awarding of Certificates & Photo Opportunity - All Forum Participants with Speakers
	END

MESSAGE

Address by His Excellency Hyuk LEE
Ambassador Extraordinary and Plenipotentiary of the
Republic of Korea to the Republic of the Philippines
Hallyu Forum
September 17, 2013

Distinguished guests from the film industry and the academe;
Ladies and gentlemen:

Anyong hashimnikka! (Good morning!)

Before anything else, I would like to welcome you all to this event – the 2nd Hallyu Forum – and congratulate you for this very worthwhile endeavor. For the next seven hours or so, you will benefit from valuable information that will be imparted by people who are recognized authorities in their respective fields. Your interaction shall not be limited to the lectures. There will be open forums and your active participation in them is not only ideal but even encouraged. By the end of this forum, you will also be familiar with one another, thus, fostering a more harmonious relationship among peers in the film industry.

The forum, of course, has more concrete objectives. For one, this is one way of enriching relations between the Philippines and the Republic of Korea via support for the arts. Afterward, you will also find yourselves with additional knowledge and enhanced skills in your areas of expertise brought about by extensive discussions of our respective filmmaking techniques and styles. I am sure that this forum will let you discover the history of your own film industry, as well learn about ours. This, I hope, will open gateways towards collaborative efforts in cinema.

I am delighted to learn in my first year here as ambassador, that Korean films, soap operas or what has come to be known as Korean novels, and K-pop are very popular among Filipinos. I am pleased to inform you that we have relaxed our tourist visa policy so that more Filipinos can have the opportunity to visit Korea and ride the Korean wave or Hallyu. It symbolizes the vibrancy, creativity and dynamism of modern Korea. Korean drama and movies, more specifically, reflect the values and emotions shared by people from all walks of life.

As Ambassador, I believe it is high time we seriously consider the collaboration among our actors, directors, writers. As two peoples with a rich cultural heritage and high inclination for the arts, our artists can make new and attractive things, which will promote our countries regionally and globally. Let us take great advantage of this opportunity and capitalize on the talent and inventiveness of our artists. This way, we can further spread the charm and beauty of our nations, develop our culture, and create a common community of friendship and harmony. In closing, I would like to thank all the speakers, reactors, and moderators, as well as the support staff of the KCC, who are instrumental in the inevitable success of this forum.

Thank you and a pleasant day to all of you.

SESSION 1

Film Industry of the Philippines

Panel Objectives:

The panel seeks to answer the following questions:

1. What are the important periods of the Philippine cinema and how did the Philippine filmmaking landscape arrive at its present status?
2. What are the challenges of producing films now, with the presence of the mainstream cinema, the independent movement and the hybrid of the two (*maindie*)? Is there a balance between quality and profit in terms of movie production in the Philippines?
3. What is the future of the Philippine Cinema?
4. How does the Philippine participation in the film festival circuit boost the film industry?
5. What are the projects of the government to support the Philippine Film Industry?
6. How do government agencies, through their own specific capacities and mandates (FDCP, NCCA, CCP, UPFI) overcome their limitations and contribute to the promotions and development of the Philippine Cinema?
7. What are the opportunities provided by the FDCP in support of the local filmmakers?

Paper Titles and Speakers

1. Topic: **The Filipino Film Industry**
Paper Title: Reflections on the Historiographies of Philippine Cinema in Light of "Indie" Cinema
Speaker: **Prof. Patrick Campos**, University of the Philippines Film Institute
Schedule: 9:35-9:50
2. Topic: **The Role of the government in the Filipino Film Development**
Paper Title: The Government and the Film Industry
Speaker: **Dr. Roland B. Tolentino**, Dean, UP College of Mass Communication
Schedule: 9:50-10:05

PROFILES OF SPEAKERS

Prof. Jonathan Eli A. Libut

- JONATHAN ELI LIBUT is a lecturer of History at the University of Santo Tomas and the De La Salle University-Manila. He was a Teaching & Research Assistant at the International Language Education Center of the Catholic University of Korea. Prof. Libut graduated from the University of Santo Tomas with a degree in Asian Studies and obtained his Master's at the Catholic University of Korea for Political Science in International Relations. He also served as the Co-Coordinator of the UST Academic Visit and Exchange Activities at the Vietnam National University. In between 2007-2010, he served as the Senior Editor of The Varsitarian, the official student publication of the University of Santo Tomas.



Prof. Patrick Campos

- PATRICK CAMPOS is a faculty member of the UP Film Institute. He graduated Cum Laude with a degree in Film and Audio-visual Communication, earned units for his MA in Creative Writing and had an MA in Comparative Literature. He specializes in Film and Literary Theory, Philippine Pop Culture, Creative writing, Scriptwriting, and Philippine Cinema among others. He is currently the Director of the Office for Extension and External Relations of the College of Mass Communication in UP Diliman.



Prof. Rolando B. Tolentino

- ROLANDO TOLENTINO is currently the Dean of the College of Mass Communication and faculty of the UP Film Institute. He has taught at the Osaka University and National University of Singapore, has been Distinguished Visitor of the UC-Berkeley and UCLA Southeast Asian Studies Consortium, and was recipient of the Obermann Summer Research Fellowship. He is author of National/Transnational: Subject Formation and Media in and on the Philippines (2001), and editor of "Vaginal Economy: Cinema and Sexuality in the Post-Marcos Post-Brocka Philippines" (positions, 2011), and Geopolitics of the Visible: Essays on the Philippine Film Cultures (2002). He is a member of the Manunuri ng Pelikulang Pilipino (Filipino Film Critics Group) and Congress of Teachers Educators for Nationalism and Democracy (CONTEND-UP).



Mr. Tito Valiente

- TITO VALIENTE is the current Chairman of the Manunuri ng Pelikulang Pilipino, the group which hands out the prestigious Gawad Urian for achievements in cinema. The Manunuri is regarded as the premier film critics' group in the country. He is a Lecturer at the Japanese Studies Program of Ateneo de Manila University where he teaches Japanese cinema, arts, and culture. He is presently the Director of the Institute of Bikol History and Culture in Ateneo de Naga University. Valiente is also the art and media critic of Business Mirror.



PAPERS

REFLECTIONS ON THE HISTORIOGRAPHIES OF PHILIPPINE CINEMA IN LIGHT OF "INDIE" CINEMA

Patrick F. Campos
University of the Philippines Film Institute

I have been tasked this morning to lay the ground for discussion by giving a brief historical overview of Philippine cinema, reflecting on the current phenomenon of independent cinema (or "indie"), and predicting the future of Filipino film. This is a tall order by any measure, especially for a short paper. So, I will, instead, attempt a more modest essay. In the next few minutes, instead of writing my own version of the history of Philippine cinema, I will reflect upon how this history has been written and is being written, thus far. In the process, I wish only to broach salient points for consideration rather than to make conclusive pronouncements about Philippine cinema.

You know that something has changed: when the very term "indie" was meaningless to the popular imagination in as late as the 1980s and 1990s, understood only by a subculture as pertaining to a few short films, projected to a handful of audience one screening at a time; and is now, in the 21st century, a term used extensively in popular media to refer to a recognizable, albeit heterogeneous, set of films that have penetrated the malls and even television.

Based on the kind of language used in news coverage, feature articles, and colloquia, it is clear that indie filmmakers today have taken on art cinema's project of "elevating" film from popular, vernacular entertainment into world-class works of art. Discussions on indie cinema circle around the polarized concepts of "art versus commerce," many times slipping into the language of ethics, with terms like "compromising," "prostituting," and "selling out." And so, while indie is undeniably gaining ground, most indie films have not yet generally and statistically been supported by a mass audience. And, in practice, a notion of unpopularity is associated by average moviegoers with such a cinema.

Since dozens and dozens of indie films have been and are being produced without the benefit of local distribution and exhibition, film festivals, here and especially abroad, have become the default marketing, publicity, and distribution channels for the indies. In fact, any kind of idea that indie is now becoming "popular" has directly to do with the relatively significant column-space and airtime afforded to indie films in popular media, in spite of remaining practically unpopular. This, in turn, is due to the new historic high in terms of number of indie films exhibited, recognized, and bought abroad. Such publicity, which indie filmmakers and producers admittedly work for, gives local media consumers the impression that these films and film artists are "important," even if they have not seen or never will see the actual works in question. Conceptually, however, the foray of works by Filipino artists in international festival circuits has been an animating and enabling idea for writing a "Philippine" cinema history in the context of "world" cinema.

The volleying of the term "indie," from a small group of artists and critics to the mass audience, is arguably symptomatic of a shift in local film culture, which one can roughly trace to the early 2000s, erupting in force in 2005 – the year when the Cinemalaya Independent Film Festival and Cinema One Originals were established, between them producing 15 films that year. The arrival of these two grant-giving festivals is a landmark in film history, not only for breaking the floodgates of "indie," but for signifying the convergence of distinct film traditions that have long co-existed in tension, according to different film historians.

These festivals came at the wake of the popular mainstream cinema's supposed death. In the 1990s, industry output was second only to India in Asia in terms of quantity. But at the turn of the century, the decline in theatrical attendance and film production had been dramatic. According to published filmographies, the industry produced 103 films in 2001; 94 in 2002; 80 in 2003; 55 in 2004; 50 in 2005; and 48 in 2006. But appearances are deceiving.

In fact, if the quantity of full-length films is the only basis for the lifeline of Philippine film, by 2005, the number has stopped dwindling with the coming of the so-called "indie digi cinema movement." The count numbered more than 60 films by 2006, with independent production outnumbering industry production. By 2008, a mere sampling of indie films selected for exhibition in Cinemalaya numbered 153, and the theatrical attendance in the Cultural Center of the Philippines alone reached 27,000. In 2010 indie films already comprised 70 to 80 per cent of total annual films produced locally. These indies are slowly breaking out of the art house venues of the universities and cultural hubs into the cineplexes in the malls. Hence, the coming of Cinemalaya and Cinema One served as a marker for when indie practically replaced popular mainstream production in terms of quantity.

Ironically, however, the term "indie" has become a buzzword in entertainment journalism, in the true sense of "buzzword" – an important-sounding word used to impress the uninitiated. Fans of popular movies can now also glance at the section of fanzines and showbiz news devoted to indie films – films that are a source of "national pride" – without having to watch any of them. This irony is made doubly ironic if one revisits film history-writing from the mid-1970s to the mid-1990s. History-writing during these decades has had two general agendas. On the one hand, historians have critically engaged film's popularity as mass entertainment. This is borne by the work, most especially, of Bienvenido Lumbera, who could be said to have been the first to politicize the understanding of the history of movies in the country. Other historians, such as Renato Constantino and Zeus Salazar, have also attempted, although marginally, the same politicization of the history of popular film.

At the root of this agenda is the assumption that the production, distribution, and exhibition of popular films are engendered and sustained by the masses and, therefore, are reflective of Philippine culture. "World cinema" figures here only as a background. Such works analyze genre movies and theorize their ritual-functions for the movie going "bakya" crowd. The "bakya" crowd is composed of those unnumbered audiences who care not – at least ostensibly – about art cinema or high art or Culture (with a capital C), but who only go to the movies – again, ostensibly – to find some diversion and entertainment. Interestingly, Lumbera had asserted in the early 1980s (something to the effect) that Philippine culture had no time for a full

engagement with "alternative" cinema, because such a cinema had no direct link with the larger section of Filipino viewers.

But this kind of history-writing attuned to popular genre cinema and its mass audience is slowly being edged out, ironically, due to the rise of indies and the decline of genre cinema. A number of Philippine genres like the *bakbakan* (action films) and the *kantahan* (musical films); have practically disappeared from the movie screens. The movie going masses have largely turned their attention to movie genres, mainly melodrama, action-adventure, *komiks* adaptations, now extravagantly produced for free television. The movies shown year-round by giant film exhibition chains, like the cinemas of SM, Ayala, and Robinsons', are now aimed at the middle- to upper-middle-class sector; movie theaters have been made more luxurious and what used to be the cheapest form of pastime now costs a hefty and prohibitive sum per picture. Today, in place of the local genre staples churned out in great quantities as late as the 1990s are Hollywood movies, a few big-budgeted Filipino movies, and "indie" films. There is now little reason to theorize a "mass audience" for movies: for, as the previously marginal art-film form is taking center stage, the popular movie form is moving to the margins of popular cultural practice, and, with it, the idea of "a people," of "masses."

This cultural and economic shift in movie going practice has crucially altered the shape of film culture in general and the discourses expressed about indie cinema in particular. The titles and the filmmakers of indies today are publicized in popular media; and so, in this sense, they are part of popular cultural idiom; but, statistically, hardly anyone has seen the films, based on actual box-office receipts and duration of theatrical run. Meanwhile, and most notably, though actual box-office sales are still lorded over by Hollywood imports and Philippine mainstream movies, indie's local supporters – middleclass cinephiles, educated viewers, the intelligentsia – have constantly grown in number and have become more active as commentators in highly accessible new media, like weblogs, online discussion groups, and social networking sites. This has resulted in more discourses about film, more than ever before in history.

On the other hand, film scholarship from the 1970s to the 1990s has also endeavored to delineate the History of Philippine cinema and define what and how great films have helped shape Philippine culture. From such writings are drawn and circulated the names of artists and titles of films that are studied in schools and highlighted in features. This kind of film historicizing is exemplified by the works of the late Agustin Sotto and, still very active today as film scholar and cultural impresario, Nicanor Tiongson.

Sotto's work, arguably, is standard today – painting a unified and linear film history with clear periods, vivid pivotal moments, and unmistakable canonical works. Tiongson's introductions to the latest *Urian Anthology* volumes, meanwhile, connect and close the gap of Philippine Film History – with a big "H" – from where Sotto, more or less, stops – from the 1990s to the present phenomenon of "indie."

In a sense, given the works of Lumbera, Sotto, and Tiongson, we have a compendium of Filipino film history from its first moment up to the present. But we sense the tension arising and the historian struggling to come terms with the tension, once history-writing is made to

account for an ever-shifting film culture, because any such compendium exists to exclude. The questions then, given limitations of space, time, capacity, or interests, are: which works and names should be included and which should be excluded?

If in history-writing one begins with the exclusionary notion of "indie", one would be hard-pressed to put under erasure what actual Filipino film culture has been and is now. This is what the younger historian, Nick Deocampo, has practically done in the mid-1980s (writing a kind of antithesis to Lumbera), when he asserted that the short film form, due to the freedom it enjoys, was the site of real cinema. In his book, he traces the roots of the short film to the birth of cinema; severs historical ties with Kidlat Tahimik, Lino Brocka, Ishmael Bernal, and Mike de Leon; describes real cinema as anti-illusionist, socially relevant, subjective, abstract; predicts that a significant shift to video from celluloid was forthcoming; and locates the impetus of real cinema within the academe.

The formation of "indie" cinema in the 21st century, in fact, defines itself against Deocampo's assumptions. In 2005, the crop of new video films appeared to be the "revolution" that the alternative filmmakers Deocampo wrote about had been waiting for. The experimental or hyper realistic works produced within the short-film movement that Deocampo historicized partly account for the very idea of "revolution" floated as working against status-quo mainstream cinema.

On the mark was Deocampo's inkling about video and about the significance of film courses established in the academe. Today's indie is definitely an outworking of these two factors (video and academe), but what has resulted from both factors was not within the purview of Deocampo's history. Many of the short filmmakers of the 1980s have migrated to the full-length form via video technology. Furthermore, the newer indie filmmakers have reclaimed their ties with Brocka, Kidlat Tahimik, among others, and the filmmakers of the so-called Golden Ages have been re-linked to the current indie as exemplified in the work of Tiongson and another film scholar, Clodualdo del Mundo, Jr.

Del Mundo, in his historicizing of Filipino film, believes that true national cinema is forged along the outskirts or outside of the industry. He believes that the significance of key filmmakers of the so-called Golden Age of Philippine cinema – notably Brocka, Bernal, and Mike de Leon – were indelibly defined when they waged their battle against commercial cinema, in order to create uncompromisingly artistic films. For Del Mundo, then, as with the early Deocampo, the exclusion of the popular from the writing of the history of Philippine cinema was necessary.

In this sense, both the dying of the industry and the birthing of a community of film artists outside of the industry are a cause for celebration. In 1984, when popular films, like *Bagets* and *Bukas Luluhod ang Mga Tala*, thrived, del Mundo lamented that "the film industry is alive, but Filipino cinema is dead." But in 2002, in the middle of the industry slump, Lav Diaz returned to filmmaking with *Batang West Side*, Jeffrey Jeturian won an international award for *Tuhog*, and films not funded by commercial outfits were gaining ground; these events prompted del Mundo to triumphantly declare: "the film industry is dead; long live Philippine cinema!" In 2007 and 2010, Del Mundo reiterated his critical principle when he asserted that indie filmmaking will only remain free and liberating as long as indie filmmakers do not crossover to the mainstream.

If exclusion has been the animating ideas of the histories of Philippine cinema written by Del Mundo and Deocampo, we see how Tiongson attempts to be inclusive by recalibrating the meaning of "independence." Differentiating his views against Del Mundo's in the concluding chapter of his *The Cinema of Manuel Conde*, Tiongson takes great pains to demonstrate how genre or Hollywood-inspired films with box-office appeal, like comedies, love stories, or swashbucklers, can also be part of the canon, as long as they remain "indie".

In other words, "indie", for Tiongson, is not necessarily the antithesis of commercial success or formula. "Indie", as exemplified by Conde and his cinema, is equated less with form than with the artist, who engages (sometimes against the odds) but is not constrained by economic, political, and cinematic conditions and restrictions, and, at the same time, who is interested in finding a big audience. Tiongson attempts to enlarge the conceptual net to include what "indie" has tended to marginalize with or without meaning to – the "bakya" crowd. By doing so, he equates "indie" less with specific films than with artistic practice, bringing to the fore not only the idea of the "indie film", but also of the elusive "indie spirit", which is conceptually more accommodating.

Tiongson's inclusion of the "bakya" in his framework is a critical necessity in his championing of folk culture as the wellspring of Filipino-ness. We have here the historian trying to re-conceive the "people" and the "masses" again in history-writing. Hence, he does not dismiss current pop culture as "mass culture", in the negative sense, since what connects popular and folk cultures is presupposed to be definitive of what is essentially Filipino. In Tiongson's nationalist project, therefore, continuity from folk culture to popular culture is important. Such an insistence on continuity then precludes the notions of complete rupture and revolt as a basis for a truly Filipino film – a notion of continuity quite antithetical to both Del Mundo and Deocampo.

In the more recent work of Deocampo, who has been the only one so far to attempt a definitive film history, he subtitles his first volume, "the history of cinema in the Philippines," thereby shifting the focus on "cinema" rather than the "Philippines." As such, Deocampo is able to distinguish between the politics and nationalisms of culture and the inherent internationality or trans nationality of cinema. We are now back to the stage of "world" cinema – though the more mature Deocampo now rereads Lumbera and Tiongson to include a notion of indigenization or Filipinization in the writing of his epic *History of Cinema in the Philippines*.

It is significant to note in concluding my little survey of film historiographies that the tension in history-writing has, indeed, been located in that somewhat invisible but highly volatile space between "

Philippine" and "Cinema," in the term "History of Philippine Cinema." For the task of the film historian is to write in culture, the history, the cinema, and the world, and amidst each of these concepts, to write in the Filipino. And the current idea of indie casts this tension in stark relief, especially as it relates to such questions as, What is so Filipino about Philippine cinema? Where is the Filipino located in cinema? Which transnational factors locate the Philippines in the history of cinema?

REFLECTIONS ON THE HISTORIOGRAPHIES OF PHILIPPINE CINEMA IN LIGHT OF "INDIE" CINEMA Patrick F. Campos University of the Philippines Film Institute	AN OVERVIEW OF HISTORY-WRITING INSTEAD OF A HISTORY ITSELF
THE VOLLEYING OF THE NOTION OF "INDIE"	WRITING A "PHILIPPINE" CINEMA HISTORY IN THE CONTEXT OF A "WORLD" CINEMA





THE SPACE IN-BETWEEN THE HISTORY OF
"PHILIPPINE" _ "CINEMA"

Thank you.

The Government and the Film Industry

Rolando B. Tolentino

UP Film Institute and Board Member, FDCP

Ever since I can remember, the government has had a dual relationship with the film industry. On the one hand, with the emergence of various factions of the ruling elite taking over the national presidency, many public offices — including those related to the management of the film industry — is replaced with politicians and personalities closely affiliated with the incumbent executive leader. This means that a morally conservative president will have chosen a morally conservative movie and broadcast censors chief; a liberal president will choose a liberal censors chief. The effect of which, as expected, is a film industry also in the patronage of the politics of the ruling elite. Otherwise, as in the case of academic Nicanor Tiongson, an advocate of artists' rights, he was booted out of office by then President Gloria Arroyo who was pandering to the demands of the conservative Catholic hierarchy.

It comes as no surprise that even film industry leaders have become consultants of various presidencies, or even becoming close associates of the unofficial coterie of the First Lady, if not the president themselves. After all, film has become one of the effective ways of "spectacularizing" (means propping slugging or in-crisis) presidencies. When the Marcos dictatorship was besieged with the intensifying economic and political crises, they bankrolled the Manila International Film Festival, building the infamous Film Palace, to generate positive publicity for their declining power in 1982. Exemplary of the "edifice complex" or the reinforcement of dictatorial power via the construction of megalomaniac infrastructures, a floor of the Film Palace collapsed in the mad dash to complete the building in time for the opening of the festival, and buried some 169 workers in quick drying cement in 1981. The Marcoses also supported the art film productions through the Experimental Cinema of the Philippines in 19 that produced film classics like *Oro, Plata, Mata* (1982) and *Himala* (1982). But dwindling funds forced it to be an exhibition site for bomba (sex-oriented) films as the Film Palace was the only venue exempted from censorship laws, until the agency closed down in 1986 with only five films produced. The Marcos government also tried to prevent competition films like *Bayan Ko Kapit sa Patalim* (1985) at the Cannes Film Festival, and *Manila By Night/City After Dark* (1980) at the Berlin Film Festival from being exhibited.

Incidences, such as this, would propel film personalities also to become staunch anti-government advocates. Lino Brocka, Pete Lacaba, Behn Cervantes, even with popular stars such as Gina Alajar and Phillip Salvador would participate in a range of anti-censorship and even anti-dictatorship issues. On the other hand, superstars Vilma Santos and Nora Aunor formed part of the star power when Marcos called for snap presidential election in 1986 to validate his fledgling rule. Both stars would suffer a backlash in the aftermath of protests surrounding the results of the presidential polls.

On the other hand, especially in the post-Marcos administration, another government function ensued, one that provided for more sustainable--meaning, the amount has for most part remained constant--support and funding for the film and the arts through the formation of two agencies, specifically the National Commission for Culture and the Arts (NCCA) through an executive order in 1987, then as a law in 1992, and the Film Development Council of the Philippines in 2002, and remains housed under the Office of the President of the Philippines. The NCCA has the following mandate:

- Formulate policies for the development of culture and the arts;
- To coordinate & implement the overall policies and program of attached agencies on the development of culture and arts as stated under Executive Order No. 80;
- Administer the National Endowment Fund for Culture and the Arts;
- Encourage artistic creation within a climate of artistic freedom;
- Develop and promote the Filipino national culture and arts; and
- Preserve Filipino cultural heritage.

The FDCP has the following powers and functions:

1. To establish and implement a Cinema Evaluation System in accordance with the criteria set forth in this Act;
2. To develop and implement an incentive and reward system for the producers based on merit to encourage the production of quality films;
3. To establish, organize, operate and maintain local and international film festivals, exhibitions and similar activities;
4. To encourage and undertake activities that will promote the growth and development of the local film industry and promote its participation in both domestic and foreign markets;
5. To develop and promote programs to enhance the skills and expertise of Filipino talents necessary for quality film production;
6. To prescribe the procedures for the exercise of its powers and functions as well as the performance of its duties and responsibilities;
7. To determine the Council's organizational structure and staffing pattern and appoint officers and employees of the Council in accordance with Civil Service laws, rules and regulations;
8. To acquire, manage and hold such real and personal property as may be necessary to carry out the purposes and objectives of this Act;
9. To invest funds and other assets in such activities or undertakings that shall directly and indirectly promote development of the film industry, including the production of films and other terms and conditions as it may deem wise and desirable;
10. To ensure the establishment of a film archive in order to conserve and protect film negatives and/or prints as part of the nation's historical, cultural, and artistic heritage; and
11. To perform such other functions as may be necessary to carry out the provisions of this Act.

What the government has done is to create omnibus agencies in charge of the arts and culture, and in particular, in charge of the development of film heritage and industry. In hindsight, however, the execution of the powers of these agencies have been bogged down by both political issues, as in the case of NCCA's supervision of National Artist selections process in 2009 that included the insertion of its Executive Director as one of the appointees by President Arroyo, and economic issues with the limited budget to cover the wide scope of mandate as remaining an utmost concern.

Philippine cinema was on a crossroad at the turn of the 1990s: the nation was still in an economic slowdown; the local film output was dwindling to what would be an all-time low of 30 films per year; and masters like Lino Brocka and Ishmael Bernal passed away leaving a vacuum in both the national cinema and its representation in foreign film festivals. Beginning with the Marcos years, what got to be circulated as Philippine cinema were artistically astute films with social commentaries, with most of these films dwelling in the issue of local poverty. After all, poverty was one of the taboo issues for film as Imelda has dictated that the ideal of aesthetics for her was, "the true, good, and beautiful."

From the time of the Marcoses, Philippine cinema's presence in international film festivals called attention to local characters and situations under extreme conditions of poverty, injustice and corruption. What gets to be circulated in the post-Marcos post-Brocka years were films that experimented with form, added unto the conventional ingredients. Films of Lav Diaz and Khavn De La Cruz experimented in an alternative mode of storytelling, with Diaz's films more than beyond the usual 90-minute feature film fare. De La Cruz's films were initially shorts and hurried films that foregrounded divergent ways of storytelling and therefore film-viewing experience.

What boosted the production of films were the initiatives of business people, primarily Tonyboy Cojuangco, then owner of ABC-5 and who was looking for content for his channel, provided the seed money to launch, together with the Cultural Center of the Philippines, Cinemalaya Philippine Independent Film Festival in 2005; and Cinema One, a subsidiary of ABS-CBN, the largest media conglomerate, which provides the seed money for its Cinema One Film Festival, beginning also in 2005. FDCP would launch Sineng Pambansa in 2012 that supported newer filmmakers, and in 2013, this festival supported 13 of the most established filmmakers. FDCP has also co-produced two films: Emir (2010) and Thy Womb (2012).

What this private-public partnership, private and public initiatives have done is to increase the volume of output for Philippine cinema. FDCP also supports coverage of travel expenses for filmmakers to participate and compete in international film festivals. International film festivals have brought the Philippines and its cinema into the limelight of global cinema. There are more retrospectives on its national cinema at this time than in any other time in the history of Philippine cinema. This has brought to the attention of global arts audiences the aesthetic power of Philippine cinema, particularly in its digital independent cinema renaissance or indie cinema mode, meaning: alternative or non-studio mode of funding, director-as-auteur, and use of an ensemble that includes popular and character actors, among others.

The content of indie cinema, however, also promotes an alternative mode of storytelling: focus on subaltern characters and plots, gritty camera movements and editing, almost pessimistic elaboration of social and political issues, and a neorealist or a-day-in-the-life storytelling and ending, among others. What has been left out in which the various national agencies are focusing their attention is the creation of a local audience for these films, which are much more exhibited, viewed, and appreciated abroad.

FDCP does its share in audience development with its various projects: it has developed a network of Cinematheques in key cities in the country, such as Iloilo, Davao and Baguio, to be able to showcase various local and international films; the content for which is also provided by Film Cultural Exchange Program, allowing FDCP to tap into the various foreign cultural attaches for their festival exhibition in the country; it also administers the Film Ratings Board that provides tax rebates for artistic films; and the Sineng Pambansa not only exhibits its funded films at a lower ticket cost in the largest cinema-complex network in the country, it also has roving movie vans that allows for exhibition even in the most far-flung areas of the country. FDCP also has developed the strong beginnings of the much awaited National Film Archives, which is the repository of all films produced and hopefully, even integral film-related paraphernalia, such as posters, scripts, props, costumes, directors' notes, and production design sketches, among others. The FDCP also promotes the country as a location and production hub through its Philippine Film Export Service Office. Its initial success was the use of Metro Manila and Palawan as one of the focal locations for the film *Bourne Legacy* (2012).

The UP Film Institute (UPFI) through its Film Center has helped nurture film audience development in that side of Metro Manila and Central Luzon. Creating a kind of clean divide with the CCP in the hub of Manila, the Film Center has become an important exhibition hub for embassy film festivals and its own in-house festivals. Both the Film Center and the CCP are the two institutional venues exempted from having films exhibited pass through the rules and regulations of the Movies and Television Review and Classification Board (MTRCB). Cinema Committee of the NCCA has established the Cinema Rehiyon, a festival and forum that showcases cinemas outside of Metro Manila, or cinemas produced in the various regions.

What have been done by the various agencies, such as CCP, NCCA, FDCP and UPFI are initiatives at increasing film output via indie cinema and building an audience for this output and foreign art cinema. Audience are defined as both paying, analogous to the focus of mainstream cinema's middle-class audience that could afford the cost of ticket; and those non-mainstream audiences, such as schools, communities, and localities that would have benefited from the watching and awareness of these films. The latter, of course, is non-paying for the most part as what has happened in film culture is the dwindling prominence of film as a popular affordable national pastime, and the rise of its niche middle-class audience for releases in movie theaters.

The task is two-fold: first, to return film back into the national consciousness, where it is part of everyday life, making films accessible and affordable; and second, to bring film culture into a critical area beyond the focus of media conglomerates of developing a strong fan base for its stars and their films, where films inform and persuade people to think of their social relations to the characters and situations in the film, and to think of their own lives, move

towards actions for social transformation, ~ at least, as an signpost to that direction. The goals remain big for Philippine cinema, as aspirations of the majority of its people remain largely unanswered by government itself and the private sector. Film becomes that useful reminder to proceed further to develop this subcultural sphere, and to realize the potentials of this sphere for social transformation.

The Government and the Film Industry

Hallyu Conference
17 Sept 2013



Lino Brocka



National Commission for Culture and the Arts

- Formulate policies for the development of culture and the arts
- To coordinate & implement the overall policies and program of attached agencies on the development of culture and arts as stated under Executive Order No. 80
- Administer the National Endowment Fund for Culture and the Arts
- Encourage artistic creation within a climate of artistic freedom
- Develop and promote the Filipino national culture and arts; and
- Preserve Filipino cultural heritage

Film Development Council of the Philippines 1. To establish and implement a Cinema Evaluation System in accordance with the criteria set forth in this Act; 2. To develop and implement an incentive and reward system for the producers based on merit to encourage the production of quality films; 3. To establish, organize, operate and maintain local and international film festivals, exhibitions and similar activities; 4. To encourage and undertake activities that will promote the growth and development of the local film industry and promote its participation in both domestic and foreign markets; 5. To develop and promote programs to enhance the skills and expertise of Filipino talents necessary for quality film production;	FDCP 6. To prescribe the procedures for the exercise of its powers and functions as well as the performance of its duties and responsibilities; 7. To determine the Council's organizational structure and staffing pattern and appoint officers and employees of the Council in accordance with Civil Service laws, rules and regulations; 8. To acquire, manage and hold such real and personal property as may be necessary to carry out the purposes and objectives of this Act; 9. To invest funds and other assets in such activities or undertakings that shall directly and indirectly promote development of the film industry, including the production of films and other terms and conditions as it may deem wise and desirable; 10. To ensure the establishment of a film archive in order to conserve and protect film negatives and/or prints as part of the nation's historical, cultural, and artistic heritage; and 11. To perform such other functions as may be necessary to carry out the provisions of this Act
	Sineng Pambansa

Thy Womb 	Cinematheque 
National Film Archives  National Film Archives of the Philippines visit	Audience 

REACTION & RECOMMENDATION

Tito Genova Valiente
Chairman, Manunuri ng Pelikulang Pilipino
Art and Media Critic, Business Mirror

I grew up watching what Prof. Campos has described as “bakbakan” movies — action films by Fernando Poe, Jess Lapid, etc. If you know these actors then you’re probably as old as I am. The indie cinema came after these kinds of films.

I was writing for a broadsheet then and I had to review an indie film, which was the first time I got to see it. The first time I watched it, I got really bored just like some of you, but later on after watching about ten or eleven of them, I think that they’re aren’t anymore to watch in the mainstream cinema. If we may go back to the two speakers, I think one that is very common among them is that the Philippine Cinema has been an object that is being pushed and pulled by many sectors and factors.

In Dr. Roland Tolentino’s discussion, he mentioned that one of the most significant developments in Philippine Cinema is the government’s imposition of its taste and control. There’s a mention of the first lady Imelda Marcos, who then created the Film Center so that the whole world would witness the growth of world class Filipino Film. Indeed there were very good Filipino films during that period — “Oro Plata Mata” by Peque Gallaga and “Himala” by Ishmael Bernal were mentioned.

My curiosity as a reactor is that, how would the late Lino Brocka and Ishmael Bernal respond to these new cinemas — the new form of cinema called independent as it is closer to the realities of society. There’s less illusion about it and in fact, if you look at the actors themselves they look more like the characters they are portraying rather than what the mainstream cinema brought up many years ago. If you go back to mainstream cinema for example, you would see very lovely mestiza (half-American, half-Spanish actresses) playing the roles of very poor farmer’s daughter and you could not believe that. That was the perspective in the Philippines for a long time but now, you could see in indie cinema farmers that really look like farmers, fishermen that really look like fishermen. I wonder, as is the question of the two speakers, how the elite or the educated would respond to that change in the depiction of the Filipino identities. We are changing. The Filipino identity is also changing.

One thing that was missed, maybe because of the limited time the speakers were given and they’re all Manila-based if I may assume so is that one of the major contributions of independent cinema is the use of, let me call it, non-Tagalog, non-Pilipino based language. I am a Bikolano, and I of course enjoy watching films about my region where the characters speak our language. Interestingly enough, in one of the latest films about Bicol, the actor, Paulo Avelino, isn’t Bikolano and I had a hard time connecting to his character on screen.

To look at the power of the independent cinema, I think it is the nationalist imagination — how it is able to create a country, and recreate a national identity that could be our vision, as was asked by Prof. Tolentino. What is the vision, what is the aim of this new cinema and if I may site a significant point about this conference, I’m interested to know why Korea as a nation is interested in Philippine Cinema? I looked back, and happened to remember that one of the more

significant, again I am responding as a Bikolano, films about Korea was made and written by the father of our current President. Benigno Aquino Jr. He was a young journalist then and he wrote a film about the Filipino soldiers' participation in the last Korean War and was entitled Korea. A major actress here in the Philippines named Nida Blanca participated. It is about the life of Boni Serrano who is a hero in the Korean War.

There's something significant about the re-imagination, the linking of the worlds, the linking of the Philippines to a global identity or a global situation. The interesting part is that for a cinema, an art form that is populist, and one of the more, if not the most popular art form at this point is that it has not developed yet its audience. Thank you so much.

OPEN FORUM

Q1:

I have two questions. First, in the discussion of Prof. Campos regarding history, I'm wondering why movies like *Shake, Rattle & Roll* 1-8, *Panday* 1-3, *Mano Po* 1-3, and *Enteng Kabisote* 1-3 did not figure out in his presentation. The second question is about the movies presented on TV like *Amaya* and I think that these films fit well when discussing history and identity. Thank you.

- *Bella Lucas*
University Researcher, University of the Philippines Diliman

Answer:

Thank you. Those are really the tendencies of writing the history. I would qualify though that some of these historians have written about popular cinema. The question is why are certain titles of very popular films never mentioned in the history of Philippine Cinema. The tendency of history writing is to write about the art films. These are the great and the beautifully-written films and the very popular ones but are not as artistic but are not written about. But I'd like to qualify some of these historians I've mentioned — *Bienvenido Lumbera*, *Nic Tiongson*, precisely they have to theorize, to come up with a theory of exclusion, which means they refer to these films in a group, like all these action films, all these drama films and then discuss them in a group rather than name them. This means you have to come up first with a theory of grouping them before talking about them as mass or popular forms. And then they would name specific films, which are great art films. This is a very interesting conceptual maneuver because on the one hand writing history doesn't mean to write on the films. But the question is really perceptive. In fact we need to write about the popular cinema, and with the rise of indie, we see this sidestepped again because indie cinema is art cinema. There is less reason to write about popular cinema. Regarding the other question, mini-series like *Amaya*, wouldn't really fall under the category of film because these are television mini-series and well on the one hand another set of historians and writers ought to deal with that. What's interesting is that we've not written sufficiently about television in the Philippines. And of course, we, the film critics and historians need to get into television because there is no need to keep this artificial division between forms. I agree most definitely that we need to write about the filming aspects or qualities that are in television. As of the moment, they're quite separate as fields. Film critics don't usually write about television.

- *Patrick Campos*
Professor, UP Film Institute

Q2:

I wanted to: first, make a comment on a very interesting point raised by Prof. Campos, that television has not yet been covered. I think part of the reason is that television producers have not been too generous in terms of archiving. A good example would be *Batibot*, which was a seminal Philippine television series in terms of Pinoy's response to the American Project or *Sesame Street*. In fact it's made with *Sesame Street* funding initially, you couldn't find any of the earlier episodes because apparently they didn't have enough money to archive so all did was to tape over earlier episodes, much of *Batibot* as we know it, is lost. My question is, although it's too soon to talk about it, I wanted to ask how would you react to "On the Job", which is Erik

Matti's film which is made partially with mainstream commercial funding from ABS-CBN. But the remarkable thing about it is it has gained as much stronger audience than almost every Cinemalaya film this year. Erwin Romulo said that the indie industry really needs to wake up after *On the Job* that they have to stop thinking small in terms of world class standards. How would you react to that?

- *Ren Aguila*
GMA News Online

Answer:

This is very interesting. I'd like to talk a little bit about my own thinking about mainstream and indie. I've seen what happened from the 2000s up til now and before 2005, I was of the opinion that the indie will really save the Philippine Cinema. Now it's 2013 and I'm really seriously thinking about how mainstream will save the Filipino audience. Seriously, at this point, with the example of "*On the Job*", this is what I'm talking about when the film can reach the people again.

Before 2005, it was about "Let's hope to make good films." And then now that we have a lot of good films, I'm thinking "How do we get these good films back to the people?" And whether we like it or not the people still prefer mainstream films, genre films, films that they can figure out as comedy, love story, action. *On the Job* is an interesting example. This is a quite a controversial film among critics. But I think this is a good example of a degree of indie maverick spirit that people will understand. There's a degree of irony with the film as it is quite brave in naming certain corrupt institutions with the funding of a mainstream outfit. I welcome it, actually. I welcome the idea of course, that some critics hate it but also many people are watching it again. I'm also of the opinion that we should start dropping the term "indie" because it doesn't really mean anything specific now. It means too many things to be useful. I think we should start thinking of cinema again as something organic and not divided between mainstream and indie.

- *Patrick Campos*
Professor, UP Film Institute

Q3:

Why is it that when you say this is an art film it's mostly about sadness, tragedy and all that stuff? Art also involves beauty, joy, hope and everything positive. Maybe our filmmakers can also make art films that are positive and not all about tragedy. Popular films are popular precisely because people pay and watch the movie; they come out happy, hopeful and all that. But now, when they watch a movie and then they leave the cinema or they have paid so much hard-earned money, there are tears in their eyes and they seem hopeless. All I'm saying is that art films can also focus on the positive, the beautiful, and the lovely.

- *Carmencita Acosta*
Associate Editor, EXPAT Newspaper and Travel and Lifestyle Magazine

Answer:

I will answer it because I have a very strong opinion about art films. I do not believe in the category of art films. When I teach Japanese Cinema, I always tell my students in a joking manner "When you don't understand a film that is an art film." Now I think it's a tradition because for a long time mainstream cinemas have always been about happily ever after. But we

know very well that not everything ends in happily ever after. I have a favorite critic, she used to write for New Yorker and everybody loved in the 50's Elia Kazan, he produced "On the Water Front". It's a story about a labor union. Marlon Brando plays the lead role and in the end, the small man, the leading man Marlon Brando wins over the capitalist and the only comment was "That is the ending of Elia Kazan's On the Water Front but if you want to see the real ending, you go to the real waterfront." I think to a certain degree, cinemas that are very real, really portray the gritty part of life. The reason why I got sick of mainstream Filipino cinema is because at the end you always see the actors holding each other's hands and there's big music as they walk towards the camera and I think life is not like that. Now the reason why is it that indie cinemas are about, the drag, the desperate is because the happy lives are already being played out in TV stories which are basically unreal most of the time.

- *Tito Genova Valiente*
Chairman, Manunuri ng Pelikulang Pilipino
Arts and Media Critic, Business Mirror

Answer:

Since we make hundreds of indie films now, they're not all tragic. It's only a question of how many have you seen among the hundreds of films in a year because some of them are not really tragic anymore but a good number of them still are. Before when films weren't so easy to make with video technology, you could qualify them as tragic, realist films, etc. Now you can't really make that generalization anymore. It's only a question of how you watch other films that are out there because access is really a problem.

- *Patrick Campos*
Professor, UP Film Institute

Q4:

What are the characteristics of Filipino film plots that we should be proud of and that would make the Filipino indie films be recognized internationally? What makes a film an indie film?

- *Prof. Ronnie Quiñones*
Professor, Polytechnic University of the Philippines

Answer:

It is not a formal style that would define Philippine identity in film, right? It's just a kind of reference for the melodrama so even with On the Job, OTJ, and a lot of the sex-oriented films that came out are really based on melodrama. Which is the ethos, I think of the Philippine Cinema where a lot of our anxieties and our attempt to cohere an identity are played on. I think it's a style that is easily discernible. Even Korean cinema would not be discernible in terms of its own style, right? In terms of indie cinema, the idea of indie cinema is just simply financing. It's a coming out of the studio films. Which means that it's financed by the director himself or small bits of funding until it can be made but also it has that kind of brevity of politics that will not be produced by studios. It's always antithetical to the studios, the big studios. Once a big studio is able to appropriate that look, like On the Job, then it means that there's already that kind of decline of what we perceive to be indie cinema and it has to want to look for another kind,

edgier kind of cinema elsewhere.

- *Dr. Roland Tolentino*
Dean, College of Mass Communication, UP Diliman

Q5:

I agree that we have to stop using the term indie when referring to our films. My second point is, what about calling our movies in one category or genre? And lastly, great movies are less watched by people because they go for mainstream movies with popular actors in them (mostly fantasy themed films). Few people would go for historical and other themed movies. Can we make ways for people to watch and be patrons of really good films with values?

- *Ms. Belen De Asis*
Faculty, Polytechnic University of the Philippines

Answer:

We've complained about the Metro Manila Film Festival which has been inclusive of all Filipino film showcases, right? But in 1976 when it was focused on very competent directors making their films, what became box office hits were films like *Ganito kami noon*, *Paano kayo ngayon*. What we consider now a part of the cannon of Philippine cinema which means if you offer it, people will come and watch the films. Most of the films that we think of as art cinema now are actually very popular films when they went for a show because there was a thirst for those kinds of films compared with the massive doses of being commercially successful films. When you only have 20-30% of your population as middle class then you will not really have a film going audience, right? You need to develop your economic base so that people will go more regularly to the cinemas. Cinema ticket now is about a third of the minimum wage which means that it's beyond the reach of ordinary workers and their families so they get their film culture elsewhere by pirated CDs or DVDs, right? What we need to expand is a more inclusive kind of economic development where the middle class can expand or grow. That's the only time I think we will not be discussing about the difference between commercial and independent cinema or all these films will have viable audience.

- *Dr. Roland Tolentino*
Dean, College of Mass Communication, UP Diliman

SPEAKER NOTES

Patrick Campos:

Just to close and to answer I guess. A really big thing that we've brought up is audience development. Looking into Korean cinema for instance as well as other national cinemas that have developed into something large, they begin with an audience that can watch anything, which means there is a range of choices available and it's not only this that they would choose over another. A range of films are available. They have the access to watch them so I think that's one of the challenges we can have. We don't have to say all these indie are like that and all. I mean they can all be there and we can all have the capacity to watch any of them if we wish to. I think that's a quite important challenge for today.

Roland Tolentino:

The indie cinema was formally born in 2005 with Maximo Oliveros' film, right? Which means that after eight years it's still going strong, that the quest for balance is not still available to most of us but it allows for that kind of opportunity where distinct experimentations are made possible which means, until we get a kind of nice mix between commercialism and potentialities of a gritty indie cinema that's out there then we will continue to be on the lookout for the next big Philippine kind of film.

Tito Valiente:

I believe in all year's development. In other words for those who are old enough, remember "Tinimbang Ka Ngunit Kulang" by Lino Brocka? Before that nobody from exclusive schools would ever be caught watching a Tagalog film, but because of the teachers encouraging their students to watch then watching a Filipino film became fashionable after "Tinimbang Ka Ngunit Kulang". I believe in subsidy, government subsidy for example, to produce quality independent films. I'm not scared of the term indie. I don't think it should be removed because everything is a cycle. If you look at indie cinema, it did not really begin in the 70s. Even Nick Tiongson would say there was something independent in Manuel Conde's works. So indie should not be a stigma because anyway you could always create a label. Right now, I think if you really read the newspaper, there's a "maindie". Mainstream indie. I think we ignore that and consider cinema as something similar to what Prof. Campos said, as something organic, something that you could enjoy, something that is popular. Don't think too much about it because cinema is something that has to be enjoyed and should be savored like food. But you have to expose the students to try, to taste a particular form of cinema, otherwise they will be staying with the usual cinema style or such.

SESSION 2

Film Industry of Korea

Panel Objectives:

The panel seeks to expound on the following:

1. Identifying Hallyu and the Hallyu element in Korean film production.
2. Balancing the commercial element of Hallyu and the quality of film.
3. The parallelism of the story with the social and cultural aspect of the Korean society.
4. Perceptions of a Filipino filmmaker on Korean Cinema and the Korean Film Festivals.
5. The role of the government in Korean Film Industry Development.
6. Marketing the Korean films to a global audience.

Paper Titles and Speakers

1. Topic: **Government support system for Korean Film Development**
Paper Title: Korean Film Industry Status and Policies for Film Promotion
Speaker: **Ms. Park JiYin**, *Senior Researcher, Film Research & Development Department, KOFIC*
Schedule: 10:50-11:05
2. Topic: **The Korean Cinema from the Filipino Standpoint**
Paper Title: THE PUCHON EXPERIENCE
Subtitle: The days spent at the Network of Asian Fantastic Films (NAFF), Puchon International Fantastic Film Festival (PiFan) IT PROJECT, PHILIPPINE PROJECT SPOTLIGHT
Speaker: **Mr. Ato Bautista**, *Producer & Director*
Schedule: 11:05-11:20
3. Topic: **Marketing of Korean Films Abroad**
Paper Title: Current State of Korean Film Industry and Example of International Business
Speaker: **Mr. Jung Tae-Sun**, *General Manager of CJ Entertainment for Vietnam Office*
Schedule: 11:20-11:35

PROFILES OF SPEAKERS

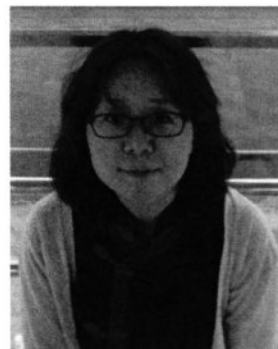
Prof. Bae Kyung-Min

- BAE KYUNG-MIN is a creative and enthusiastic person with a diverse teaching experience in Korea and abroad. Proven ability to organize Korean language classes for more than 7 years since 2005. Contributing development of Korean language courses as well as Korean studies in the Philippines. She graduated with a degree in Liberal Arts in Korean Language and Literature from Sookmyung Women's University, her M.Ed. in Korean Language as a Foreign Language Education from Yonsei University and is currently doing her Ph.D. in Language Education in UP Diliman.



Ms. Park JiYin

- JIYIN PARK majored in Chinese Language and Literature at Pusan National University, and received a Master's degree, and finished the coursework in Film and Digital Media from Dongguk University. In 2001, she began to work for Korean Film Council as a researcher at Policy Research Team, mainly writing reports on film industry in China and other regions of Asia. In 2006, she moved to International Promotion Department as a Manager of Asia, and then Team Manager of Global Marketing Team. In August of 2012, she moved again to Film Research and Development Department as a Senior Researcher.



Mr. Ato Bautista

- ATO BAUTISTA made his debut film at 24 with the highly-acclaimed SA AKING PAGKAKAGISING MULA SA KAMULATAN (My Awakening from Consciousness) and followed it up with the psychological horror BLACKOUT. His hybrid thrillers CARNIVORE and DI NATATAPOS ANG GABI (The Night Infinite) won for him, respectively, the Best Director plum during the 10th Cinemania International Film Festival and the Lino Grand Prize at the 12th Cinemania International Film Festival. PALITAN (Exchange), his latest work, bagged the Best Actor and Best Actress Award for the Cinema One Originals which was eventually released nationwide last year. To premiere soon is his action-romantic-thriller REMATADO (Forfeited). At 32, he is on to his seventh feature film, MGA ALAALA NG TAG-ULAN (Memories of Rain), a dark coming of age story to premiere at the Cinefilipino Film Festival last September.



Mr. Jung Tae-Sun

- JUNG TAE-SUN graduated from Korea University in 1994 and joined CJ CheilJedang in 1997. He was in charge of Sales and Training at Feed Business Department. From 1999-2009 he was in charge of Film Distribution and Ancillary Market at CJ Entertainment (CJ E&M). He served as the Representative Director at Mbaro, a joint venture of CJ E&M and NAVER Corporation, from January 2000 to June 2012. He is presently in charge of Film Business in CJ E&M Vietnam Office.



Ms. Isabel De Leon

- ISABEL DE LEON is a journalist for the Manila Bulletin for the past 27 years. A Journalism graduate from the University of Santo Tomas, she started out as a beat reporter, went on to become a political writer and now holds the position of Lifestyle Editor. She was on loan to the government for seven years, starting in 2001, first as Presidential Assistant in charge of communications, then as Press Undersecretary handling media relations. She is also a speech writer for top politicians.



PAPERS

Korean Film Industry Status and Policies for Film Promotion

Jiyin PARK

Senior Researcher of Film Research & Development Dept., KOFIC

I. Korean Film Industry Status

The Korean film industry had shown negative growth in 2008 and has been recovering since 2009 made a big leap in 2012 in overall indexes including number of admissions, box office ticket sales, and the rate of return on investment. Total number of admissions in 2012 was over 194.89 million, up by 21.9% from the previous year breaking the highest attendance record in South Korea. The number of admissions for Korean films is over 114.61 million, the market share increased up to 58.8%. The box office reached USD 1.32 billion, up by 17% compared to the previous year.

As the number of admissions for Korean films increased, the rate of return also increased by 13% after a negative rate of returns had continued from 2006 onwards. Digital online movie market for 2012 was KRW 215.8 billion (USD 196 mil.) and has shown a growth rate of over 20% for 3 years since 2009 in which it recorded KRW 88.8 billion and has been led by the growth in IPTV and Digital Cable TV Platform.

In 2012, two films — *The Thieves* and *Masquerade*, reached 10 million in cinema admissions and in 2013, the movie *Miracle at Cell No. 7* also surpassed 10 million cinema admissions. Also, a Korean movie — *Pieta*, received the Golden Lion at the Venice Film Festival.

The growth in the Korean film industry continued in 2013. The number of cinema admissions for the first half of the year was 98.5 million, the highest record ever. Korean film market share reached its highest record since the first half of 2006 at 56.6%.

*refer to PPT slides 6-7 for 2012 and 2013 box office films in Korea

Table 1. 2003-2012 Statistics of the Korean Film Industry

Year	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012
Admissions nationwide (Unit: million)	119	135	146	153	159	151	157	149	160	195
Yearly growth rate	13.1%	13.1%	7.7%	5.4%	3.5%	-5.0%	4.1%	-5.8%	7.0%	21.9%
Market share of Korean films	53.5%	59.3%	58.7%	63.8%	50.0%	42.1%	48.7%	46.6%	51.9%	58.8%
Box office gross (Unit: billion KRW)	717	850	900	926	992	980	1,094	1,168	1,236	1,455
Yearly growth rate	13.3%	18.5%	5.7%	3.1%	7.2%	-1.3%	11.7%	5.7%	5.7%	17.7%
Total Number of Screen	1,132	1,451	1,648	1,880	1,975	2,004	2,055	2,003	1,974	2,081
Number of Admissions per capita	2.47	2.78	2.98	3.13	3.22	3.03	3.15	2.92	3.15	3.83

Table 2. 2003-2012 Numbers of Films Produced, Imported and Released

Section	Korean films		Foreign films		Total number of Films Released
	Number of Films Produced	Number of Films Released	Number of Films Imported	Number of Films Released	
2003	80	65	271	175	240
2004	82	74	285	194	268
2005	87	83	253	215	298
2006	110	108	289	237	345
2007	124	112	404	280	392
2008	113	108	360	272	380
2009	138	118	311	243	361
2010	152	140	383	286	426
2011	216	150	551	289	439
2012	229	175	773	456	631

* The number of films produced and imported is based on the statistics from the Korea Media Rating Board (short films —films less than 40 minutes, are not included).

* The number of films released includes first run films only. Re-released films or those shown from previous years are not included.

Table 3. 2009-2012 Digital Online Market Sales

Section	2009		2010		2011		2012	
	Total sales (Unit: 100 million KRW)	Yearly growth rate (%)	Total sales (Unit: 100 million KRW)	Yearly growth rate (%)	Total sales (Unit: 100 million KRW)	Yearly growth rate (%)	Total sales (Unit: 100 million KRW)	Yearly growth rate (%)
Internet VOD	223	-	267	19.7%	501	87.6%	618	23.3%
IPTV and Digital Cable TV	262	-	491	87.4%	910	85.3%	1,310	43.9%
Package products	403	-	351	-12.9%	298	-15.1%	230	-22.8%
Total	888	-	1,109	24.8%	1,709	54.1%	2,158	26.3%

* Internet VOD market sales include those of N-Screen Services (or Multi-Device Services) such as mobile phone services. Sales of certain flat rate services or free services are not included.

II. Problems and Political Issues with the Korean Film Industry

- Industrial Ecosystem - Need for policies to solve the problems in the film industry including monopoly and oligopoly, and the poor working conditions of the film crew.
- Support System for Creativity - Support for creative writers and directors in the Korean film industry must be made.
- Overseas Market Expansion - Lack of global strategies for overcoming the limitations of the domestic market.
- High Technology - Support for advanced cinema technologies are focused only on technical R&D or creating short-term employment.
- Changes in Policy Making - Due to changes in the conditions of supporting promotion strategies, there is a need to develop a new strategic support program and to distribute policy resource.

III. Policies and Support Programs of the Korean Film Council (KOFIC)

1. Korean Film Council

- The Korean Film Council (KOFIC) is a national advisory council entrusted by the Ministry of Culture, Sports and Tourism, Republic of Korea that aims to support and promote Korean films. KOFIC is a self-regulatory organization, financed by the government, but has its own independency and political specialty. The council is under the government supervision and goes through the National Assembly inspection.
- The Korean Film Council is composed of the executive office and nine commissioners (1 full-time chairman and 8 committee members), appointed by the Ministry of Culture, Sports and Tourism.

2. Promotion Strategies and Policy Direction for Korean Cinema

Strategies	Policy Direction
A. To reinforce growth engines of Korean films	Strengthening competence of planning, development, and production
	Invigorating diversity in film production and film distribution
	Fostering the ancillary market
B. To create conditions for sustainable co-existence	Increasing accessibility of films
	Developing policies that can set the pace for the industry
	Supporting the human resources' demand on the field
	Expanding the infrastructure for digital cinema technology
C. To increase support for global expansion	Promoting international co-production
	Increasing support for global marketing
	Supporting global human resources
D. To reinforce responsibility management	Having stable financial resources
	Establishing customer-centered management system
	Completing future-oriented relocation

3. 2013 Support Programs of KOFIC to Promote the Korean Film Industry

Programs unit	Budget (Unit: million KRW)	Details
Supporting Korean Film Production	5,040	Supporting films with diverse contents in various forms, to make stable a production environment, and improve working conditions for staff in the field.

		● Running an online screenplay market (560): Running various contests and supporting movie filming. ● Support for R&D of Korean Film(760): Supporting about 50 R&D project films ● Supporting independent production(1,200): Supporting production of 30~40 independent films ● Accumulative support program for released Korean films (2,020); Supporting R&D of subsequent features by companies who released former films of its costs (about 50 films)
Supporting distribution in the film industry	6,124	Supporting the online and offline distribution of diverse films to contribute to virtuous circulation of diverse films and provide the nation with various opportunities to appreciate various films. ● Supporting cinemas and cinemathèques operation (2,694) : Art House Theaters (about 25 screens), cinemas dedicated to independent films (3 theaters), cinemathèque (1 theater) ● Supporting the release of diverse films (480): Supporting diverse films with P&A cost (about 15 films) ● Fostering the ancillary market (2,590): Operating Korean Open Movie Exchange (KOME) system, promotional campaign for legal download services ("Be a good downloader" campaign), and programs for fostering film distribution in ancillary market
Investing/ Funding	10,000	Organizing film investment funds to have more stable financial resources for investment, making it possible to lead the improvement in the film industry system and to possibly improve the investment environment. ● Film investment fund (10,000): Organized one film investment association
Supporting Global Business	6,442	Supporting the export of Korean films, international co-productions, and location promotion to expand markets overseas and increase the rate of earning in the industry ● Supporting the export of Korean films (2,345): International PR for Korean films through international film festivals, film markets and running an online business center, Kobiz ● Supporting International Co-Productions (3,097): Co-production Development Support, providing co-production incentives, holding KO-PRODUCTION, operating overseas branches/ representatives /Film Business Center in China, providing location incentives ● Supporting events such as Korean film screening overseas (1,000) : Supporting film screening events held by diplomatic offices, and offering subtitle print
Supporting Human Resources and Improving Working	4,937	Providing educational programs towards aspiring filmmakers and professionals to support new and international human resources respectively. Improving working conditions for staff in the field, both for building efficient systems for managing supply and demand of manpower.

Environment		● Operating Korean Academy of Film Arts (KAFA) (1,857): Providing quality education to aspiring filmmakers ● Education for staff and professionals in the field (2,580): Educational programs for the staff in the field, building information system to certify careers, operating a cooperation committee for film industry (Filmmakers' Sinmungo), developing and operating a film production management system ● Educational incentive for film staff in the field (500): Provide educational incentive to the staff who completed educational training offered (About 500 people)
Supporting Digital Cinema Technology	1,770	Developing and disseminating digital cinema technology, including 3D, and setting cinema technology standardization. Introducing high cinema technology and operating facilities for filmmaking (film developing/printing and recording) to support films with more public concern — including low-budget films, independent films, short films, of production technology ● Supporting high cinema technology (1,080): Supporting the development of on-site cinema technology, standardization of film technology, operating official approval system for projectionists, and introducing and distributing advanced cinema technology ● Supporting post-production (690): Operating production facilities for filming/sound recording, support equipment for independent films (Printing/sound recording/ digital filming)
Providing Proper cinema Policy	763	Supporting various researches on cinema policies in Korea and providing alternative solutions to help make proper policies and support growth in the film industry. ● Developing new policies and industry research (763): Developing new policies for the film industry and studying current issues, statistical research on the film industry, etc.
Supporting Film-related Organization	952	Supporting film-related organizations' activities aiming its independence and promote cinema culture and film industry in Korea. ● Supporting film-related organization (952): Supporting selected business projects in public competition, independent film festival, and providing welfare support for filmmakers with lots of achievements
Operating KOFIC Studios in Namyangju	2,365	By using infrastructures built by former film productions, offering improved services for customers who are general tourists, and for filmmakers, of filming support service, and contributing social welfare services. ● Studios management and operation (1,897): Managing and operating studio complex ● Tourist facilities and education programs (410): Tourist facilities, filmmaking experience educational program, and social welfare services ● Studio rental service (58)

Increasing Film Accessibility	1,860	Increasing opportunities for the underprivileged to watch movies and operate visual media centers to expand the variety of culture in visual media and increase film accessibility ● Operating visual media center (1,080): Operating the Seoul Visual Media Center ● Improving watching conditions for the underprivileged (780): Improving watching conditions for visually or auditory handicapped persons, operating 'moving cinema' to people in remote areas
Fostering International Film Festivals	3,580	Reinforcing Korean films' global status by supporting competitive international film festivals ● Fostering and supporting international film festivals (3,580): Supporting international film festivals in Korea (about six festivals)
Operating Film Data System	2,300	Improving customer service by providing domestic/foreign film industry data and reliable film statistical data ● Operating film data web site(700) : management operation of KOFIC web site ● Operating the Box Office Management System (1,600): Providing real-time box office results and improving integrated computer network system
Providing Location Incentives	2,600 (Tourism Fund)	Attracting locations and post-production of foreign films in Korea to improve production capability in Korean film industry, and promote formation of production network by attracting location of foreign film ● Offering location incentives on foreign audio-visual works (2,600) : Location of about four foreign films

4. Support Programs for Foreign Filmmakers

A. International Co-Production Incentive Support

- The incentive offered to any feature length film with the of over 70 minutes, whose net production budget consists of at least 20% foreign capital, and more than 1 billion KRW (roughly 857,000 USD) of net production budget is spent in Korea.
- The amount of grant is 25% of production costs in cash, with a maximum of 500 million KRW (roughly 427,000 USD).

B. KOFIC Location Incentive

- The incentive given to the chosen feature films and TV series produced by a foreign production company, in which foreign capital's participation in the production cost exceeds 80% (Must spend no less than 100 million KRW (approx. 100,000 USD) in Korea for production expenditure, and shoot more than 3 days in Korea).
- The amount of grant is diverse from 20% up to 30% of the total production expenditure made in Korea, in cash.

*For more information visit: <http://www.koreanfilm.or.kr/jsp/coProduction/locIncentive.jsp>

C. Incentive programs open to international productions (by regional film commissions in Korea)

- About 10 regional film commissions including Seoul Film Commission (SFC) and Busan Film Commission (BFC) provide various services and incentives to the films which were shot in the area.

* For more information <http://www.koreanfilm.or.kr/jsp/locKorea/filmOrg.jsp>
<http://en.filmkorea.or.kr/home/>

D. Co-production Agreement with Korea

- If the government of a country signed the co-production agreement treaty with Korea, a co-production film made in accordance with the agreement shall be recognized as a national film in Korea. So the co-production film can get the entire KOFIC support program.
- Korea signed co-production agreement treaty with EU, New Zealand so far, and tentative agreement with China.

* For information about Korean film industry and Korean film policies:
<http://www.koreanfilm.or.kr>

Korean Film Industry Status & Policies for Film Promotion

2013.09.17
Jiyin PARK

1. Korean Film Industry Status

Amazing growth in 2012-2013

2012

- ◆ Admissions nationwide, 119 million : increase of 22% compared to previous year, the highest rating
- ◆ No. of Korean film admissions, 115 million
- ◆ Market share of Korean films, 58.8%
- ◆ Earning rate of Korean films(70 films), 13% : first positive rate since 2006
- ◆ production of 229 films (release of 175 films)

The first half of 2013

- ◆ Admissions nationwide, 98.5million : the highest record ever
- ◆ Market share of Korean films, 56.6% : the highest record since the first half of 2006

Contents

- ◆ Korean film industry status
- ◆ Problems & Political issues
- ◆ Policies & Support Programs of KOFIC
- ◆ Support Programs for foreign filmmakers

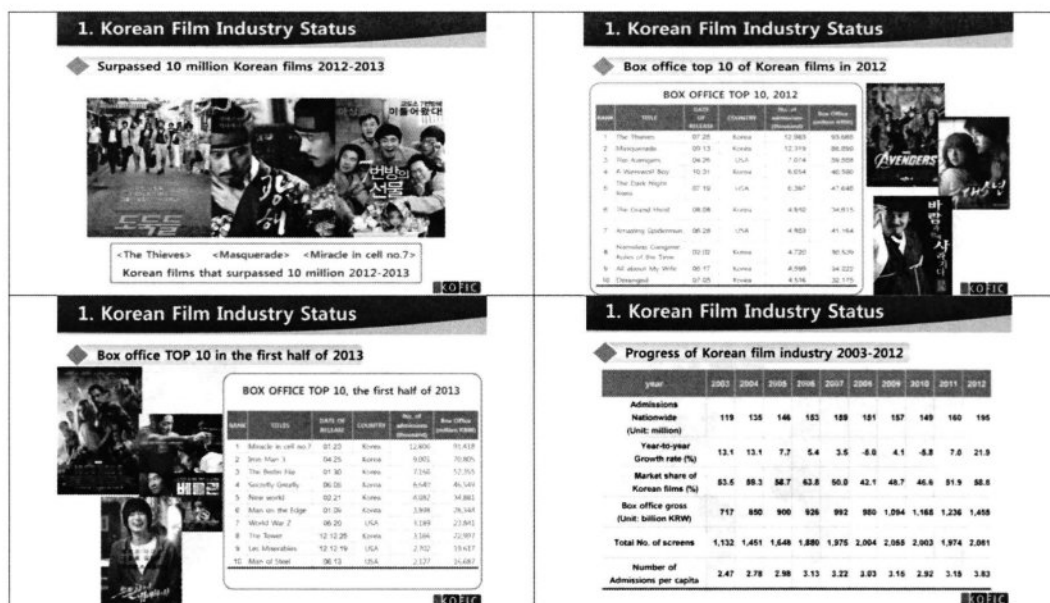
1. Korean Film Industry Status

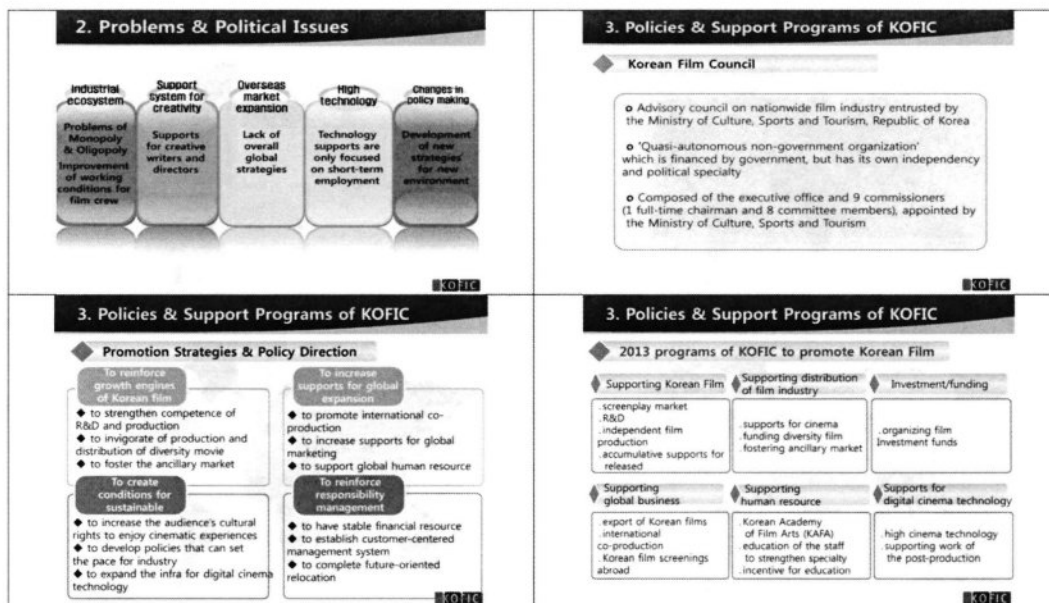
Scale of film industry in 2012

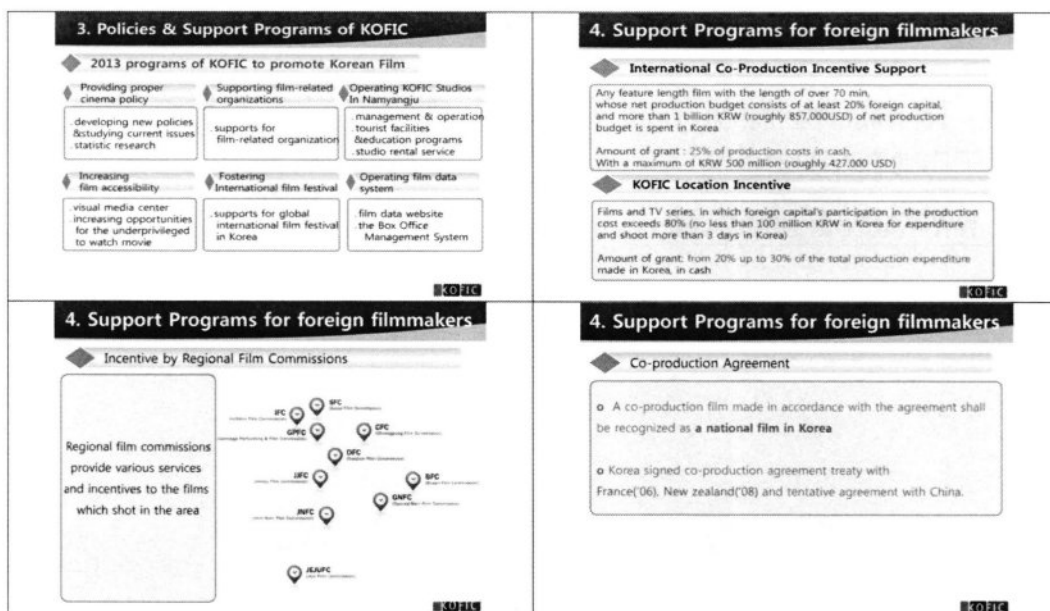
Scale of film industry (unit: billion KRW)	Sales of theater the ancillary market/VOO, etc. Home Video subtotal	1455.1 (≈ 1325 million USD) 215.8 (≈ 196 million USD) 1670.9 (≈ 1521 million USD)
Amount of export (unit: million USD)		37.81 (≈ 41.8 billion KRW)
Total (unit: billion KRW)		1712.7 (≈ 1558.81 million USD)

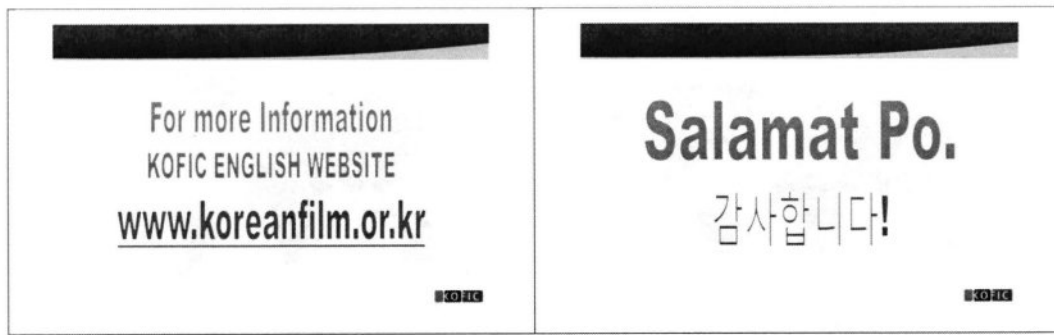
Market Share

No. of admissions









THE PUCHON EXPERIENCE
The days spent at the Network of Asian Fantastic Films (NAFF),
Puchon International Fantastic Film Festival (PiFan),
IT PROJECT, PHILIPPINE PROJECT SPOTLIGHT.

Ato Bautista
Director, Producer

A quick background of the event that took place last July 21st to 24th.

I. (NAFF)Network of Asian Fantastic Films

The IT PROJECT which began as the feature program of NAFF in 2008 is the world's first-ever exclusive genre film project market. It provides opportunities for the production and potential investment of newly discovered promising genre filmmakers from Asia and of Asian Diaspora.

II. The 2013 Official Selection

The IT PROJECT will receive personal business meeting opportunities with international film producers and key investors who could jumpstart the actual filmmaking. NAFF plants one of the most important platform in genre film production. IT PROJECT will be the ideal stage for the discovery of talented filmmakers, to explore their potential in front of future world industry leaders, and making opportunities for great joint investments.

III. Project Spotlight

Project Spotlight is a program that selects a specific country each year and highlights its genre diversity. It is expected to stimulate active interactions with the selected country's film industry and will serve as the opportunity to explore possibilities to examine the recent trend of its genre film industry. (courtesy of Naff Pifan website)

IV. How The Philippine Project Spotlight came about?

NAFF Managing Director Jongsuk Thomas Nam. He came to the Philippines last June and had a meeting with the Film Development Council of the Philippines (FDCP) Chairman Briccio Santos to present this year's NAFF IT PROJECT chosen country for the Project Spotlight, the Philippines.

Many Filipino filmmakers including myself submitted their story concepts, scripts or treatments prior to this meeting and by early July, seven Filipino projects were chosen. One of these projects was Bad Blood

It was a very fantastic experience being selected and flown to South Korea with my fellow Filipino filmmakers and having had the chance to present a project that I've been aiming to be produced.

Although this experience wasn't quite new to me, I brought Neighbor 13 there with my Hollywood producer back in 2008 — a material selected as one of the official selections for the IT PROJECT, I was still excited to go this year for I know how the event gets you connected and be introduced with big producers, distributors and filmmakers all over the world.

My participation was even more exciting this time around because I got to be with filmmaker friends and I got to personally connect again with the people I met the first time I was there.

We met important people like Chris Lee (Producer of Superman Returns, Valkyrie, SWAT), Stu Levy (Producer of Priest starring Paul Bettany, Tokyopop), Carrie Wong (Twentieth Century Fox International Productions), Roger Garcia (Producer and Executive Director, Hong Kong International Film Festival Society), Stephen Cremin (Co-Founder, Film Business Asia), Richard Jefferies (Distant Horizon) and many more.

V. Project Presentation

The first day was the opening. It was a dinner party where you meet the people invited at the event. That same night, we got an email or a letter giving us an updated schedule of the producers or financiers that had set a meeting with us for the following morning. The next day at the same ballroom, tables were designated for each project. That was where we did the solo pitch as well as meetings for two consecutive days.

We presented our ideas and proof of concept and they gave their intention, reaction or opinion to us. Sometimes they would also share tips on how to sell our project and occasionally their two bits of idea on the material. The good thing here was we were getting some wisdom from the industry professionals.

VI. Opportunities

Besides gaining many tips, meeting important and interesting people, eating delicious Korean food and drinking Korean beer and soju every night, Bad Blood caught the interest of Todd Brown (Producer of The Raid, Xyz Films, Founder of Twitch). We are currently corresponding in regards to the development of the project. There are also other interested parties like distributors and potential co-financiers that we'll soon tap when Bad Blood is ready for them.

VII. Big help from Naff PiFan, Korea

Not only filmmakers like myself got to meet financiers and important connections, we also got updated with the world film industry. NAFF IT PROJECT helped us by putting the spotlight on the Philippines. This move undeniably pushed and announced formally that Filipino Genre Cinema is here — that our local cinema is not just the common arthouse films that the world usually see in international film festivals but it is as diverse like any other, that more than talent, great ideas and skill, Filipino films can also bridge culture, entertainment and just as important as the art of it, our movies can bring business.

VIII. Not only that, some are indeed personal

The IT PROJECT Spotlight not only helped us Filipino filmmakers have business meetings, it also gave us the chance to bond together, share our tribulations about the film industry situation here in our country and discuss ideas on how to solve some of the challenges

we face. It was quite inspiring to be in South Korea, a country that has been thriving in Genre Cinema in both prestige and business. It brings us influence and wisdom on how to reach our audience here and abroad with our films and still keep its integrity as a genre film done with craftsmanship and vision.

The best bonus was we gained friends and good relations with the people that attended the event. Guys like Stu Levy (Producer of Priest starring Paul Bettany, Tokyopop), Thomas Nam (NAFF Managing Director, PiFan Consultant), Patrick Brzeki (The Hollywood Reporter) and many others were invited here by the Film Development Council of the Philippines to participate in the just concluded Sineng Pambansa: Masters Edition, joining the event to share their insights on filmmaking and the business side of it.

And same as we did in Puchon, we got out, had lots of laugh and drank until morning when we met them here in Manila, not as filmmakers or businessmen, but as friends.

IX. Finale.

This is the video that my producing team, Shugo Praico (Screenwriter/Producer), Mon Confiado (Actor/Producer), and yours truly, Ato Bautista (Director/Producer) presented at the NAFF It Project Philippine Spotlight.

*Video: BAD BLOOD Proof of Concept

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And my participation was even more exciting this time around because I get to be with filmmaker friends and I get to see and personally connect again with the people I had talks with the first time I was there. There we meet important people like Chris Lee (Producer of Superman Returns, Valkyrie, SWAT), Stu Levy (Producer of Priest starring Paul Bettany, Tokyopop), Carrie Wong (Twentieth Century Fox International Productions), Roger Garcia (Producer and Executive Director, Hong Kong International Film Festival Society), Stephen Cremin (Co-Founder, Film Business Asia), Richard Jefferies (Distant Horizon) and so much more. 	Project Presentation. The first day was the opening, it was a dinner party where you meet and greet with the people invited there at the event. That same night, we got an email or a letter giving us an updated schedule of the producers or financiers that had set a meeting with us in the following morning. The next day at the same ballroom, tables were prepared and designated for each project. It was where we did the solo pitch and meetings for two consecutive days. We presented our ideas and proof of concept at that table and they gave their intention, reaction or opinion to us. Sometimes they also share tips on how to sell our project and occasionally their two bits of idea on the material. So the good thing here was we were getting some wisdom from the industry professionals we had meetings with. 

Opportunities. Besides gaining many tips, meeting important and interesting people, eating delicious Korean food and drinking Korean beer and Shochu every night, Bad Blood caught the interest of Todd Brown (Producer of The Raid, Xyz Films, Founder of Twitch). We are currently corresponding with regard to the development of the project. There are also other interested parties like distributors and potential co-financiers that we'll soon tap when Bad Blood is ready for them. 	Big help from Naff Pifan, Korea. Not only filmmakers like myself get to meet financiers and important connections, we also got updated with the world film industry. NAFF It Project helped us by putting the spotlight on the Philippines. This move undeniably pushed and announced formally that Filipino Genre Cinema is here. That our local cinema are not just the common art house films that the world usually see in international film festivals but it is as diverse like any other, that more than talent, great ideas and skill, Filipino films can also bridge culture, entertainment and just as important as the art of it, our movies can bring business. 
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Video: BAD BLOOD Proof of Concept

Current State of Korean Film Industry and Example of International Business

Jung Tae-sun
General Manager for CJ E&M Vietnam Office

Korean Film Market History

I. Early Development

The film market of South Korea had shown a downward growth until mid-1990s. The actual development began in the late 1990s with the improvement in Korean films thanks to the emergence of multiplexes and the increase in industrial capital investment. Korean films' market share increased from 20% in the 1990s to 62% in 2006.

II. Industry in Recession

In the early 21st century, however, the days were dark for the Korean film market as lots of Korean films failed at box office, and made negative returns on investment, due to mass produced low-quality films, lack of risk management, and intensified competition in Korean film market.

III. Turn about

Efforts for developing and implementing competitive response have been made based on failures of the previous years to the Korean film market — including reducing risks and increasing competitive advantage of the films, which led to a higher rate of return on investments, and finally, turned a deficit in the market into a surplus in 2012.

IV. Film Industry in the Near Future

Korean film market sees signs of growth recently, but since it has entered maturity stage and became saturated, global expansion in Korean films, now only 2% of entire global market is quite essential.

Film Industry Value Chain

The film industry value chain in Korea has four primary activities — financing, production, marketing, and distribution, through which companies create profit by releasing films through diverse windows, starting from the theater to ancillary markets (non-theatrical markets) while getting great movies, and managing risks. They also create profits through other related businesses and through synergy.

Revenue Sharing Economics

When it comes to revenue sharing in the Korean film industry, the distributor and the theater share the revenues first in the ratio of 50:50 per audience. If the revenue after the deduction of direct costs including distribution commission, P&A (Print and Advertisement) is positive, the producer and investor share the profit according to the ratio of their shares.

Current Film Business of CJ Entertainment

Film business of CJ Entertainment started in 1995 and has been involved in financing, production, and distribution of diverse films, from hit movies such as *Masquerade*, *Haeundae* (with over 10 million audiences), to quality movies which has received lots of attentions on overseas film festivals and other events.

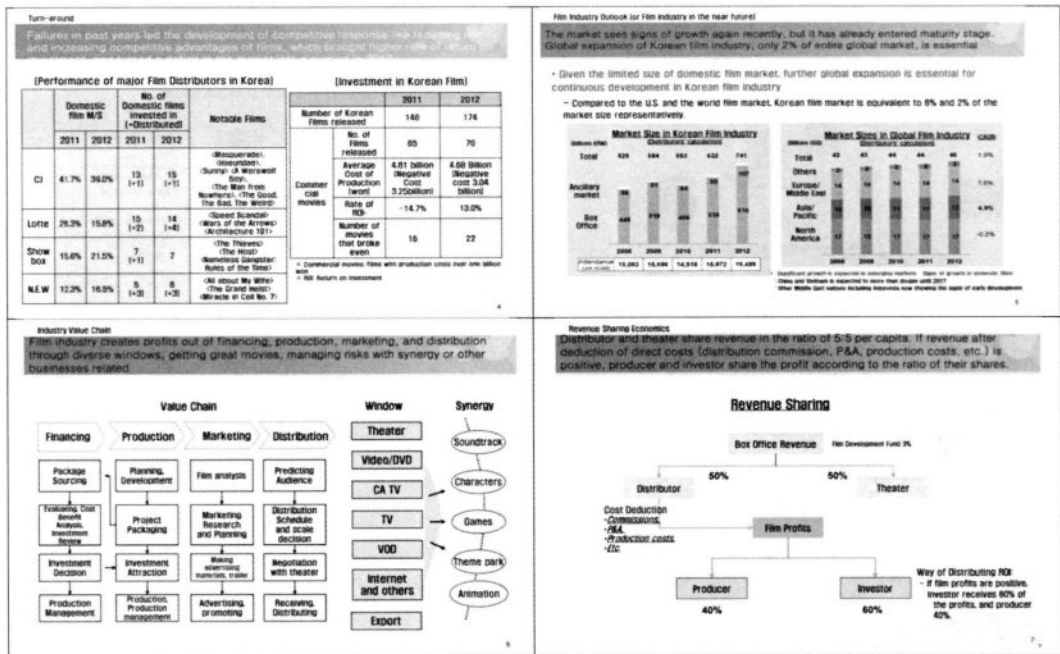
For the last five years, CJ Entertainment has been developing strategies for expanding globally, beyond export-centered businesses before, and has started direct distribution and production business in foreign countries, mostly in Japan, the U.S., and China. As a result of its hard work on international financing, production, and distribution of diverse movies, *A Wedding Invitation* (released this year in China) has become the biggest box-office hit among Korean movies ever released in China, while *Snowpiercer* (released recently in Korea), the number of audiences reached almost 10 million. It is waiting to be released in the U.S. and other countries as well.

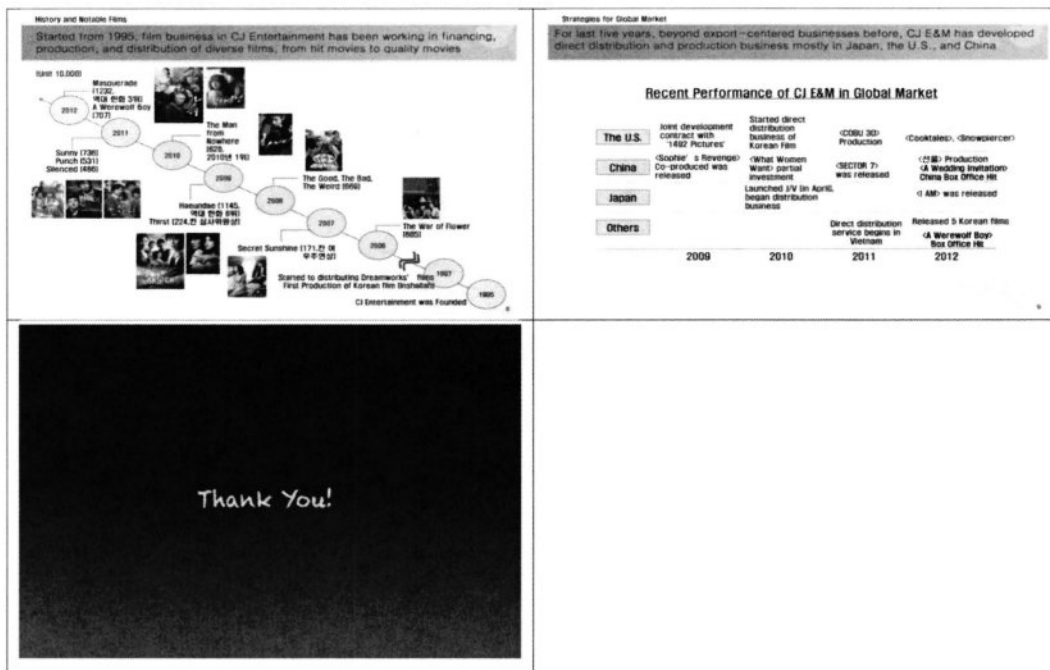
In Vietnam, CJ Entertainment started direct distribution of Korean movies in 2011, and has released five Korean movies in 2012 among which *A Werewolf Boy* grossed \$300,000. More high-quality Korean movies are planned to be distributed in the future.

Strategies for the Global Market

For the next five years, CJ Entertainment is planning to accelerate growth through selection and concentration strategy — mainly focusing on markets in China and Southeast Asian nations for its growth in international business, taking strategic approach of slowing down the pace in the U.S. market, and distributing films with less risk using the effects of Korean wave in Japan.

Korean culture has been spreading out in the Philippines with the surge of the Korean Wave, I believe that the day we could easily reach Korean films here in the Philippines is not far away. We truly need your support for this, and I would like to assure you that CJ Entertainment will do its best for the development of the film industry in the Philippines too.





REACTION & RECOMMENDATION

Isabel De Leon
Lifestyle Editor, Manila Bulletin

There is no denying the fact that the Korean Wave or Hallyu as we all know it has become unstoppable. First, in becoming a regional craze and then eventually into a global culture. Now, the world is embracing everything Korean — from K-Pop, K-Drama, and even the language. When you go around Manila, you will see these famous restaurants and the little children, when they see somebody who looks Korean; they automatically say “Anyong sa’yo?” It’s a bastardized way of saying “How are you?” in Korean and what they actually mean is “Ano ang sa inyo?” which is the Tagalog for “What’s happening with you?”

We have all been embracing Korean films, kimchi, bibimbap, practically everything Korean. We have heard about the advent of Korean movie actors and actresses by the name of Park Shin Hye, Kim Hyun Joong, Kwon Sang Woo and even Eugene and they all seemed like gods and goddesses who descended upon their hysterical Filipino fans. We have also seen K-Pop idols in the Philippines. Super Junior, Girls Generation, Big Bang, 2PM, even EXO-K and they rendered their fans catatonic, mystified and wanting or craving for more.

Listening to the three presentations today, especially Ms. Park’s the reason why Hallyu or the Korean Wave is being embraced not just in Asia but all over the world is because of the tremendous amount of support that the Korean government is giving the industry. This is very commendable. She has presented another set of regulations and incentives, even for foreign filmmakers who rendered the rich growth not just at the Korean film industry but also of other foreign film industries. For example, incentives for foreign filmmakers as enunciated by Ms. Park is actually helping deepen the mission of the Korean government to use Korean films, Korean music, Korean culture as its way of sharing everything that is beautiful in Korea. Any movie or any music that reflects what the country is all about is actually a manifestation of how beautiful a country is. So if a Korean film is being enjoyed by Filipinos, it’s a beautiful manifestation of how we look at Korea, their way of life and their culture.

I would also like to say that because of the rising popularity of the Korean film industry, US filmmakers now are doing remakes of Korean films and Hollywood has even taken a liking for Korean films. Just as I’m speaking before you, Hollywood is set to do a remake of Oldboy, and also a remake of Sympathy for Lady Vengeance and it’s going to star Charlize Theron. The reason why Hollywood is doing remakes of all these Korean films is because they see the unique form of storytelling in Korean films as its strength.

In Director Ato’s presentation, he made it very clear that other than promoting its own movie industry, South Korea is also actively helping film industries from Asia and other parts of the world in producing films particularly the genre films and this gives us a magnificent view of how Korea wants to share its expertise or the success that it is now enjoying with the rest of the world. That is very commendable.

Mr. Jung, in his presentation, said that the market share of Korean films increased in the mid-1990s and that was because of the report that the admission sales of the Hollywood film

Jurassic Park was exceeding the sale of Korean made cars and that alarmed the government of Korea that they decided to start promoting or producing their own films and not just to patronize Hollywood films. That gives us a pretty good idea of how nationalistic Korea is when it comes to their films as well as their culture.

Hallyu is seen to continue riding the waves in China, the United States, Latin America, the Middle East, and most especially Asia.

Korea's film industry has also reached its peak now. We all know that once it has reached its peak there is no way to go but down but that is not what we want to see. What the government of Korea needs to do is to expand globally — that is the first step. The second step would be to sustain the cult following which is going to be another challenge that they have to face. This is how I look at it at the present time — the cult following is there, the support is there, and as a self-confessed addict of K-drama and K-pop, it's just a matter of sustaining what Korea has already achieved in sharing its beautiful culture with the rest of the world.

OPEN FORUM

Q1:

In the discussion a while ago we saw the tremendous support of the Korean government through its policies in film production to boost economic development. We all know that the South Korean President Park Geun Hye is pushing the National Agenda called 창조 경제 or the "Creative Economy". The purpose of this core national agenda is to revitalize the economy's viewing creativity and innovation as the key driving forces for the nation's future growth. In terms of the Park Geun Hye administration, what will be the role or mission of KOFIC and where is it headed in relation to the Creative Economy Initiative? (Addressed to Ms. JiYin Park)

- *Randolf Mariano*
Graduate Student, University of the Philippines – Diliman Asian Center

Answer:

Park Geun Hye's Creative Economy is mostly about culture industry. The movie industry is a big part of the culture industry — it's both an industry and an art. We are currently focusing on enhancing film accessibility so that more people can enjoy movies. Other things we are considering are enhancing the working condition of the film crew.
(Ms. Park's answer was given in Korean and translated by the interpreter)

- *JiYin Park*
Senior Researcher, Film and Development Department, KOFIC

In the future we can make a Korea-Philippine co-production movie, that's an example of a creative economy. In Vietnam, my main role is to create Vietnam local movie as a way of expanding the Korean film industry as well as the local film industry. I hope this trend will also be popular here.

- *Tae-Sun Jung*
General Manager, CJ Entertainment, Vietnam Office

Q2:

I have a couple of questions. First, in terms of marketing and promotion of Korean films abroad, are these films also popular in Korea? Second question is on the role of the government, does the Korean government do a gatekeeping function in the marketing and promotion of films abroad? Because you give 80% support so probably you have a big gatekeeping function. (Addressed to Ms. Park and Mr. Jung)

- *Bella Lucas*
University Researcher, University of the Philippines Diliman

In relation to her question, do you have a list of films that you select from to participate in film festivals? Does the film have to be popular in Korea for it to be promoted abroad? What is the Korean government doing to support the film industry for it to be popular in other countries? (Addressed to Ms. Park and Mr. Jung)

- *Chloe Wong*
Foreign Service Institute, Department of Foreign Affairs

Answer:

I have been working in Vietnam for a year and had distributed about six movies. Marketing abroad is basically about which movie will fit the country. I consider the culture of the country and we mostly choose the movie with a famous actor as well as the taste of the people.

(Mr. Jung's answer was given in Korean and translated by the interpreter.)

- *Tae-Sun Jung*
General Manager, CJ Entertainment, Vietnam Office

KOFIC doesn't do marketing of Korean films abroad nor do we do the selection for film festivals. We do have a lot of support programs for international sales companies and the directors who attend the film festivals or film markets. We also have programs to help international film festival planning. For example, we invite key personalities from film festivals like the Cannes, Berlin, or Venice. I cannot say that there's a standard for selecting Korean films for promotion.

- *JiYin Park*
Senior Researcher, Film and Development Department, KOFIC

Q3:

The Korean government's support to their film industry is evident. I am also happy to note that Direk Ato is making his way to Hollywood. My question is, have you and the likes of Director Brillante Mendoza been receiving support from the government in your ventures to bring the Philippine films to the world?

- *Belen De Asis*
Faculty, Polytechnic University of the Philippines

Answer:

Thank you for that question. The answer is not simple because if you're asking if we are getting some support, yes we are. But that which is being supported, it's a different thing. FDCP before solely supports Filipino filmmakers if they go to festivals, they fly them to festivals like Cannes or Berlin. Back then, I was a participant in the Paris Cinema Filipino Spotlight but I believe it's not so effective. But in terms of industry support I think that's beginning to happen with Chairman Briccio Santos. If you're familiar with the term "one day, last day", Chairman Santos abolished that so theaters can no longer pull your film out whether it earns or not in a single day. That's one accomplishment. Another would be the promotion of mainstream movies and independent films regionally.

The support that I receive as a genre filmmaker may be different from the support that Brillante Mendoza is receiving. We are both independent filmmakers but we differ in film aesthetics and style.

The government and the FDCP are helping us filmmakers through giving us film festival exposures like the Puchon experience. Another example would be the genre themed film festival next year. I hope in a way, I answered your question.

We're still struggling as filmmakers. We need support from the government but one of the main problems is the way of thinking of the big studios here in the Philippines. They only think local. We need to be more diverse to be able to find room for growth and make money because we need it to produce films. The most successful films in Korea are not cheap. They're high quality and we need funds. We need producers, big producers to gamble on our ideas, to gamble in producing a quality film and not just be content with what we have now. I think that's the conflict, not the government support but the thinking of the Filipino audience. I hope I answered your question.

- *Ato Bautista*
Director, Producer

SPEAKER NOTES

JiYin Park:

The KOFIC Film Research and Development Department is starting its research on East Asia film industry. The goal of our research is to promote the local film industry of Korea together with the East Asian film industry. KOFIC's international policy is not just for Korean films but also of film industries abroad. Thank you.

Ato Bautista:

I'm good.

Tae-Sun Jung:

The Vietnam film market is the same as the Philippine film market. The local market share is under 20%. This is not a reasonable situation compared to the Korean market share of about 50%. The most important thing is, as what Director Bautista said, to make a lot of quality movies here soon. Thank you.

De Leon:

Korean wave through Korean Film has gone a long way. It has been recognized in the Cannes Film Festival, Berlin International Film Festival, and even the Venice International Film Festival. The elusive Academy Award is the only one that the Korean filmmakers have not clinched so far, so I think that's the next goal they should aim for. Thank you.

SESSION 3

Areas of cooperation between Korea and the Philippines

Panel Objectives:

The panel seeks to answer/expound on the following questions/topics:

1. The Asian Cinema Fund and the Asian Cinema Project
2. Expectations in collaborations, international funding and the Filipino participation in the international film market.
3. The Importance of cultural collaborations.
4. In marketing Korean films to a diverse, global market, how do Korean films complement the cultural diversity of its target audience?
5. Promotions of cultural exchange in terms of film.

Paper Titles and Speakers

1. Topic: **Asian Cinema Fund/Asian Project Market**
Paper Title: The Asian Cinema and the Asian Project Market
Speaker: **Mr. Pepe Diokno**, *Director*
Schedule: 1:35-1:50
2. Topic: **Korean Films in the International Scene**
Paper Title: International Co-Production
Speaker: **Mr. Jonathan H. Kim**, *Producer*
Schedule: 1:50-2:05

PROFILES OF SPEAKERS

Mr. Jade Castro

- JADE CASTRO is a writer, director and producer and he is currently a board member of Origin8 Media, a film production, marketing, and distribution company. In 2007, his independent film *Endo* debuted in Cinemalaya, and was followed by *My Big Love* in 2008 under *Star Cinema*, *Zombadings 1: Patayin sa Shokot si Remington* in 2011, and *My Kontrabida Girl* in 2012 under GMA Films. For this year, he released the *Juana C. The Movie* and *My Lady Boss* under GMA Films.



Mr. Pepe Diokno

- PEPE DIOKNO is a 26-year old film director, writer and producer. In 2009, his debut film "*Engkwentro*" premiered at the Venice Film Festival and won the Lion of the Future – "Luigi de Lurentiis" Award for Best Debut Film, as well as the Orizzonti Prize for new trends in cinema. In 2010, Pepe received the Presidential Ani ng Dangal Award, and was included in the Phaidon Press anthology *Take 100: The Future of Film*, a list of world's 100 "most exceptional emerging filmmakers". In 2013, Pepe began shooting his sophomore film, *Above the Clouds*, with a grant from the French government's Aide aux cinémas du monde. The script, which Pepe wrote, received the Arte Prize at the Berlin International Film Festival in Germany, as well as a development grant in 2011 from the Busan International Film Festival in South Korea. The film is set to be released in 2014. Pepe is columnist of the national broadsheet, The Philippine STAR, and Editor-at-Large of its pop culture section, Supreme.



Mr. Jonathan H. Kim

- JONATHAN KIM is currently the Chairman of Hanmac Cultural Corporation and previously served as a consultant for CJ Entertainment. He is considered one of Korea's top producer and writer, having won several prestigious awards and served public and private institutions in the fields of film, culture, arts and tourism among many others. In 2004, *Silmido*, a film he produced, won the Paeksang Arts Award (Grand Prize), Blue Dragon Award (Best Director, Best Film) and Daejong Film Award (Best Production, Jury Prize). Apart from Hanmac, KIM is also currently the Director of Shin Young Kyun Arts & Culture Foundation and The Motion Pictures Association of Korea; Auditor for the Jeonju Film Commission; Member of the Sub-commission for Supporting Global Business (KOFIC), The Korea-Japan Cultural Exchange Council, Korea Scenario Writers Association; and an International Consultant for the Hong Kong International Film Festival. He is also the Consulting Producer of the movie "Masquerade" which is part of the 2013 Korean Film Festival in the Philippines.



Prof. Jag Garcia

- JAG GARCIA is currently the Chairperson of the Digital Filmmaking Program of the De La Salle-College of Saint Benilde. He is a professor of Film and Media History, and Film and Video Production. He has over 20 years of professional media experience in TV, film, live events and corporate video. He earned his degree in Communication Arts and MA Communication, Major in Applied Media Studies from the De La Salle University-Manila. He then studied at the University of South Wales and earned his Masters in Cross-Disciplinary Art and Design. Besides teaching, he is also a writer of visual production books and a co-developer and writer of the Media Arts Curriculum of the DepEd Special Program in the Arts for Grade 7-12.



ASIAN CINEMA FUND AND THE ASIAN PROJECT MARKET

Pepe Diokno
Director

The Asian Cinema and the Asian Project Market are two programs of South Korea's film commission that have really helped me as a Filipino filmmaker. I'd like to tell you about my experiences with these programs, and talk about how they can benefit our local industry.

In 2011, I received a script development grant from the Asian Cinema Fund (ACF) for my film "Above the Clouds." We are currently shooting the film under a co-production between the Philippines and France. We received funding from the Aide aux Cinemas du Monde of the French Ministry of Culture and Ministry of Foreign Affairs, as well as private Filipino investments. We are targeting a release in 2014, but I have to say, ACF was the catalyst that got this project going.

See, at the time, "Above the Clouds" was a germ of an idea (I had applied to ACF with just a synopsis, a treatment, and a copy of my previous work). For me and I think for many writers, this part of the writing process is an uphill battle, one that is often difficult, frustrating, and discouraging. I've never told anyone this, but I had such a hard time cracking the first drafts of "Above the Clouds" that I had already given up on it when I was told I got the US \$10,000 ACF grant. In fact, it was the day after I decided to abandon the script that I got the email from ACF.

Now, the ACF selection was sort of the first form of encouragement I got for "Above the Clouds;" the first reassurance that I had something there; that it was a project worth continuing. But apart from this emotional boost, getting the ACF grant also did something that kickstarted my writing process — it put me on a deadline. See, the funds are released in tranches, with one tranche coming after a first draft, and another, after the submission of a shooting script. So, when it was announced I got the grant, there was no question — I had to finish this script.

The first use I had for the funds was research. "Above the Clouds" tells the story of a 15-year old boy who loses both of his parents in a flood and is forced to live with his estranged grandfather, who takes him on a journey up an old, mystical mountain. For research, I had to interview psychologists and social workers who dealt with the victims of Typhoon Ondoy (International name: Ketsana). I visited flooded areas. I also took went on hiking trips to get inspiration for our mystical mountain.

The second use — and one that can't be ignored — is that the grant allowed me to focus on writing the script. A big problem in the Philippines is that screenwriters are chronically underpaid. Our writers are struggling for peanuts — the ACF grant is perhaps two times the amount of what even the biggest local studios pay. Maybe more. So, I was lucky that I got the funds. It covered my living expenses as I shuttered myself off and wrote — this is the ideal situation; to take one's time; to focus on one project at a time.

Once the script was done, it became time for us to focus on getting the film made. I pulled in my producing partner, Bianca Balbuena, who analyzed the script and made a budget.

We realized that the material needed a higher budget than what local grant-giving bodies could give, because it entailed far-flung locations, many shooting days, and the best talents and equipment. What's more, all the local grants, such as Cinemalaya, Cinema One Originals, Sineng Pambansa, and CineFilipino impose short production timeframes, and we knew that it would take us at least a year to execute this film right. We also realized that, at the time, it wasn't the type of material local studios were open to supporting, as it didn't fit the conventions they're used to (big-name stars, many supporting characters, etc). So Bianca and I decided that international co-production was the way to go.

The first step to mounting an international co-production is to attend workshops and international project markets, as this is where you meet prospective partners. This is where the third use of ACF funds come in: It allowed us to attend these events.

For "Above the Clouds," we got selected to the Produire Au Sud workshop at the Festival of Three Continents, in Nantes, France. Here, we worked with script doctors, pitch experts, and seasoned producers to come up with a sellable package for the film. We also met our co-producer here, a wonderful man named Philippe Avril, and his company, Unlimited.

Bianca was then selected to attend the Berlin International Film Festival's Talent Campus, and our script was handpicked to participate in the Talent Project Market, a venue to meet producers, sales agents, distributors, and the like. The ACF grant covered part of me and Bianca's travel expenses. Here, we found more prospective partners. We also raised the profile of the project, and put it on the map, so to speak. On top of this, our pitch won the ARTE International Relations Prize, which came with 6,000 euros.

Speaking of project markets, in 2012, I participated in the Asian Project Market (APM) at South Korea's Busan International Film Festival, as one of the producers of the great Lav Diaz's "The Great Desaparesido." The APM is a wonderful venue to connect with fellow Asian filmmakers, find partners from our region and elsewhere in the world, and also to make a splash. At APM, Lav's project was covered by the "trades" (industry magazines). More importantly, we met our co-producer, Bich Tran-Quan, who has come aboard Lav's film with her Paris-based company Dissidenz Films. Through Dissidenz, we got funds to shoot a prologue to Lav's film, something Lav shot two months ago. The result, a 30-minute short, will be screened at the Busan International Film Festival and the San Sebastian International Film Festival this year, and we hope it will pave the way to the production of the full feature.

Projects such as "Above the Clouds" and "The Great Desaparesido" would probably not have gotten off the ground without the Asian Cinema Fund and the Asian Project Market. I thank the Korean Film Council for helping us contribute to the rich make-up of Philippine cinema, and widen the scope of what Filipino movies can be. I must point out that the Koreans do this without any creative intervention, allowing our films to keep a Filipino spirit, and filmmakers like myself to stay true to our intentions — which is usually a struggle, even when dealing with local film grants and film studios.

Now, I was invited to talk about areas of cooperation between the Philippines and South Korea, so I'd like to go through a few more points.

The ACF offers a post-production fund, which gives selected projects access to South Korea's state-of-the-art facilities, as well as their highly skilled talents. This is good because I think that Filipinos should improve our output in the areas of sound mixing, color grading, and visual effects. We actually already have the necessary equipment here, so we can explore having training programs, where Filipinos are sent to South Korea, and vice versa. I'm sure the Koreans will learn much from us as well.

I mentioned the Busan IFF a few times. Busan is perhaps the largest film festival in Asia, and every year, we have a number of Filipino films screened there. I was at a screening once, and beside me, there was a Korean woman who was crying over a Filipino movie. She was absolutely in tears. In 2012, the documentary "Harana" was screened in Busan, and one of its subjects, a great haranista whose songs were once thought lost, went to Busan and performed by the seaside. Afterwards, there was a long line of Koreans asking him for autographs, buying his CD's. They were going crazy over our haranas!

I mention these to point out that if Korean films, TV shows, and music have a market in the Philippines, then Filipino films, TV shows, and music can have a market in Korea, too. We should look into exporting more of our "products" to South Korea, and again, we can learn so much from them in how to do so.

All of this underscores the importance that the South Korean government gives to cultural products, especially cinema. The Korean film council, according to its website, invests millions of dollars in cinema, to produce and distribute films, build facilities, and promote their works. They also impose a screen quota for films. See, the South Korean government knows that not only is film a major boon to their economy (it's an industry that contributes hundreds of millions to their coffers), but it is also the best way to spread their culture. Ask any Filipino today if they want to visit Korea, eat Korean food, speak Korean, or even date a Korean, and chances are the answer you'll get is yes. This is the product of a smart, tactical, and well-funded program that the Koreans have built over decades, and it would be stupid of us not to learn from their example.

To close, there are many ways in which Filipinos and Koreans can work together, and for Filipinos, it would be beneficial for our industries to cooperate. I hope our film councils can work together more and educate each other more in the areas of financing, production, and especially distribution. And for Filipino filmmakers, I invite them to work with the Koreans, as my experience has been completely positive. Thank you.

International Co-Production

Jonathan H. Kim
Producer

Definition

An international co-production is a production where two or more different production companies from different countries (typically two to three) are working together.

Official Co-production

- Producing a film which attains more than two nationalities with the fulfillment of coproduction treaty between nations.
- They are made possible by agreements or treaties between countries. It seeks to achieve economic, cultural and diplomatic goals.

*Co-production can be made without co-production treaties as long as you have certain rules set with your government.

*Each country has different rules and regulations about how to acknowledge a film as their country of origin.

Benefits

- It qualifies as a national production in each of the partner nations.
- Can access benefits that are available to the local film industry in each country.
- The ability to pool financial resources from each country
- Access to the partner government's incentives and subsidies
- Access to the partner's market, or to a third market
- Access to a particular project initiated by the partner
- Access to a desired location or to cheaper inputs, cultural benefits
- The opportunity to learn from the partner.

2010 Thailand Box Office

Rank	Movie Title	Gross	Release
1	Harry Potter and the Deathly Hallows (Part 1)	\$4,933,136	11/18
2	Iron Man 2	\$4,617,812	04/29
3	Kuan Mun Ho (Hello Stranger)	\$4,413,745	08/19
4	Sudkhet Saletped	\$4,098,465	12/30
5	Resident Evil: Afterlife	\$3,415,485	09/09
6	The Twilight Saga: Eclipse	\$3,217,792	07/01
7	Clash of the Titans (2010)	\$2,884,686	04/01
8	Singleklek Teereakwarak (First Love)	\$2,658,811	08/12
9	Prince of Persia: The Sands of Time	\$2,468,718	06/10
10	The Chronicles of Narnia: The Voyage of the Dawn Treader	\$2,203,470	12/09
11	Inception	\$2,087,414	07/15
12	Saranae Siblor	\$2,084,170	04/01
13	The Sorcerer's Apprentice	\$2,069,163	07/22
14	Tukkie Chau Ying Khaikob	\$2,000,137	07/22
15	Step Up 3-D	\$1,903,317	08/05
16	Alice in Wonderland (2010)	\$1,837,230	03/04
17	Phoo Chai Lunla (Lunla Man)	\$1,803,464	12/09
18	Tron Legacy	\$1,692,695	12/23
19	Percy Jackson & The Olympians: The Lightning Thief	\$1,659,723	02/11
20	Saranae Henphee	\$1,654,098	12/30

Costs

- Increased coordination and shooting costs
- Increased costs of dealing with government
- Loss of control and cultural specificity
- Difficult production control
- Loss of commercialism due to cultural differences.

* International co-productions also occur outside the framework of official co-productions.

List of Technical and Artistic Contributions

PRODUCTION COMPANY	Production company	10
LANGUAGE	Language	10
CONTENT	Content's Korean relation	5
CREATOR	Director	10
	Script, redraft	5
	Composer	1
ACTORS	Main	10
	Supporting	8
TECHNICAL CREATIVE CONTRIBUTION	Assistant directors department, Action	3
	DP department	3
	Administration department, Production	2
	Editor	1
	Sound recorder	1
	Production Design	1
	Set Construction	1
	Make-up	1
	Gaffer	1
	Special Effects	1
PARTICIPANTS	Other production participants	4
	Misc set construction team, extras	2
LOCATION AND LAB	Location	3
	Lab	2
EQUIPMENT	Camera	2
	Lighting Equipment	2
	Misc Equipment	1
SOUND POST-PRODUCTION	Sound Mixing	5
VISUAL POST-PRODUCTION	VFX, DI, CG	5
TOTAL		100

Treaties

- KOREA - CHINA (2014)
- KOREA - NEW ZEALAND (2008)
- KOREA - FRANCE (2006)
- KOREA - EU (2005)

 International Co-Production 2013. 09.17 Jonathan Kim	Definition An international co-production is a production where two or more different production companies from different countries (typically two to three) are working together.
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International co-productions also occur outside the framework of official co-productions.

List of Technical and Artistic Contributions

PRODUCTION COMPANY	Production company	10
LANGUAGE	Language	10
CONTENT	Content's Korean relation	9
CREATOR	Director	10
	Script, storyboard	1
	Composer	1
ACTORS	Main	10
	Supporting	8
	Assistant director department, Action Choreography	1
	DP department	1
	Administration department, Production department	2
	Editor	1
TECHNICAL CREATIVE CONTRIBUTION	Sound recorder	1
	Production Design	1
	Set Construction	1
	Make-up	1
	Costume	1
	Special Effects	1
PARTICIPANTS	Other production participants	4
	Music set construction team, extras	2
LOCATION AND LAB	Location	2
	Lab	2
EQUIPMENTS	Camera	2
	Lighting Equipments	2
	Music Equipments	1
SOUND POST PRODUCTION	Sound Mixing	1
VISUAL POST PRODUCTION	VFX, CG	1
	TOTAL	100

Treaties

KOREA - CHINA (2014)
KOREA - NEW ZEALAND (2008)
KOREA - FRANCE (2006)
KOREA - EU (2005)



REACTION & RECOMMENDATION

Prof. Jose Antonio "Jag" Garcia
Chairperson, Digital Filmmaking, DLS-CSB

Good afternoon ladies and gentlemen, first of all I would like to thank the Korean Cultural Center for the invitation to this year's Hallyu forum.

My colleagues Mr. Jonathan Kim and Mr. Pepe Diokno have given us some interesting insights into the realm of international cinema co-productions and how this relates specifically to co-production opportunities that have occurred, continue to exist, and may be further strengthened between the Philippines and South Korea.

Today, ladies and gentlemen, China seems to take precedence as the world's most dominant economic presence. I mean look around you. Isn't everything around us made in China? But on a serious note I'd like to agree that Korean popular culture has done something that the term "made in china" has been unable to do. It has taken over the world. When Korean pop sensation PSY hit over 1 billion hits on YouTube and everyone – and I mean everyone – in the world at one point or another, whether on a karaoke stage, in a company party, or in the privacy of your own bedroom every one of us did the Gangnam Style... and no, you may not quote me on that. What I'm pointing at, ladies and gentlemen, is that the Korean entertainment industry is doing something right. Pepe Diokno mentioned about exporting products – cultural products. Cultural products – whether music, food, or film have the power to bring a country's identity, heritage and culture to more people and in a more peaceful means than any other form of political hegemony can hope to replicate. And we are in the middle of this social flux. When social media, digital technologies, cross-cultural cooperation, and a thrust towards creative – rather than political – economies are bringing more and more people together to collectively share in the uniqueness – and commonality – of their individual cultures.

If there are lessons that Philippine cinema can learn from Koreans is making our cultural products accessible to others. International co-productions are key to this. I was asked recently asked: "what could Korea do for Philippine film?"

Mr. Kim illustrated this with his discussion of the Korean-New Zealand co-production agreement. We need a structured, formal, and government-recognized system through which co-productions can exist *and prosper* between our two countries. Formal agreements like this, as I said, will provide the road across which we can push the flow and exchange of products, resources, and knowledge. Formal treaties – developed by well-meaning policy makers – can do a lot for removing legal hindrances between projects and funds.

In the Philippines efforts are in place by agencies such as the DTL, DOT and the FDCP to form the legal and inter-governmental roads through which co-productions can happen.

Major "roads" also allow smaller, less formal roads of exchange to open between private entities. Small producers can work together with smaller projects, schools can link up with other schools, technology companies can work with filmmakers. This is not new, all of these informal avenues already exist through the efforts of individual filmmakers, producers, distribution companies and agencies... it's easy to imagine what new roads a formal superhighway can bring. But should we wait for the roads to be built before we go forward to discover and explore? Did history's greatest explorers like Magellan, Columbus, and Zheng He wait for someone else to give them a list of established trade routes? No. And so the Filipino filmmaker on his own has

explored and ventured into the world of co-productions. Seeking support from grants-giving bodies from Germany, France, the US, and the European Union among others they join festivals, workshops, master classes, and competitions with the hopes and dreams of pushing their films and film projects forward. And although difficult and challenging, they have been for the most part successful.

Closer to home, through agencies like KOFIC and the Korean Film Academy, through programs such as the AFA, APM and ACF aside from funding, Filipino filmmakers have tapped into a resource that has carries more value and potential than any treaty: knowledge. I said earlier that the Koreans are doing something right – so let's learn it. And let's learn it when we can, and while we can. We definitely need more opportunities and venues for co-productions between Korean and Filipino filmmakers, but as a film school I would like to see greater co-productions in the realm of teaching and training. Programs for student, faculty and university exchange, workshops such as those currently run jointly by Goethe Institut and Alliance Francaise , and cross-cultural collaborations not just by filmmakers but by film students themselves.

Pepe Diokno had spelled it out. Both cultures are poised to learn so much from each other: technique and technology for sound, lights, visual effects and postproduction are just the tip of the iceberg.

As an industry and on the governmental level there is a lot to learn about tapping into the creative industries with systems such as incentives, subsidies, and screen quotas.

But most importantly through international co-productions there is a lot to learn about ourselves and each other... such as Pepe's story of a Korean woman crying unabashedly at a Filipino film, we understand that it is through film that we best realize how different we may be but how similar we actually are.

OPEN FORUM

Q1:

Have you addressed the issue of television and DVDs as very close rivals of the film industry? Because when we watch television we hardly spend anything or we spend very little and we can watch it in the comfort of our rooms.

- *Carmencita Acosta*
Associate Editor, EXPAT Newspaper and Travel and Lifestyle Magazine

Answer:

I'm not sure that's a relative question for this session but I will answer it very briefly nonetheless. I was a little bit surprised that you watch DVDs for free. That was my initial reaction. For television you actually pay for it by watching the ads. They are actually charging you with your time. You're supposed to pay for your DVDs but if you get it pirated then you still spend time downloading it. However, illegal download is a very big enemy for people with intellectual properties such as filmmakers like us. It has to be resolved someday. Most of our profit, in Korea, comes from theaters. Almost 70-80% of the profit we earn from the cinemas, we don't really get profit from TV and because of the piracy we don't earn much from the ancillary market. You're right about TV and DVD being our competitors but please do not watch DVD without paying. Thank you.

- *Jonathan Kim*
Producer

Answer:

Yes, definitely but for legitimate venues, TV, cable, paid DVDs, paid downloads and that's actually good that these mediums, these venues have become more available because let's say a Filipino film as recently as 15 years ago had to make almost 100% of its profit in the Philippines. Today that has become a smaller percentage because they are now able to sell the same Filipino film whether it was a Dingdong Dantes or whether it was an independent with unknown actors through The Filipino Channel, through cable rights abroad, DVD and distribution rights abroad. What I'm saying is, the more venues that become open to audiences, the more there is a reason to produce. Let's discount first the whole piracy issue because that is a whole other issue in itself but the more we have available venues then the more reason for filmmakers to create work and that's really good for the industry in general.

- *Jag Garcia*
Chairperson, Digital Filmmaking DLS-CSB

Answer:

There's a variety of means of showing our product, that's good. As long as the makers get profit out of it so that we can invest that profit back to the next project. As long as we can do that, that's good. But because of piracy these other means of profit is going down.

- *Jonathan Kim*
Producer

Q2:

I wonder if you have ASEAN-South Korean relations in the area of cultural cooperation. Do you also have partnerships with other ASEAN countries aside from the Philippines?

- *Bella Lucas*
University Researcher, University of the Philippines Diliman

Answer:

As you have heard in the second session, Mr. Jung is CJ Entertainment's representative in Vietnam. They are trying to do something in Vietnam. I think next week we're having an Indonesian Film Festival in Seoul. We are trying to do a lot of cooperation with all the ASEAN countries and hopefully we can make a comprehensive treaty between ASEAN countries and Korea including the Philippines.

- *Jonathan Kim*
Producer

Q3:

Can you see the Philippine entertainment industry could equal or surpass what Korean entertainment industry has done? Can we have our own Philippine wave of culture products in the future?

- *Norland Reyes*
Foreign Service Student, University of Manila

Answer:

I'm glad you asked that question. What is culture for a nation? It's your sovereignty right? A culture needs to be nurtured and kept and if the government doesn't recognize that then you have to ask for it. You think the Korean government just gave it to us? I don't think so. We had to fight for this. Most cinemas all over the world are dominated by the American Hollywood blockbusters, right? I understand that the Philippines have a little over 30% local market share. Korea, luckily we have a little over 60 now, around 60, but then number fluctuates. Korea was just like that 15 years ago.

Now think of yourself fighting Mark Muñoz, he's a UFC fighter and he's Filipino. Put yourself in the ring with him, can you fight him? Americans always tell us it's a free trade, a free fight. It can't be a free fight if somebody's too strong right? Either you have to go down or you need to wear a protection. But in the real trade, you cannot really put too many restrictions because it rules out other industries. The government has to support or protect your industry and you have to ask for it. He mentioned about the screen product of Korea, we have 146 days of screen quota where cinemas have to play mandatorily throughout the year. When we're signing the FDA with the Americans, they asked us to decrease that or get rid of it. We have to actually make that into half, now we have 72 days of screen product which means nothing at that time but it is needed to protect the local industry because once you lose what you have in the industry it will be gone forever. Now you think the Korean government has a lot of money to give to the film industry? No. They have what you call film tax or ticket tax. 3% tax is collected on every single ticket, that's how the Korean Film Council operates and gives a lot of money to fund different things. However in the Philippines, I understand that you only tax local films. You don't tax foreign films. That doesn't make any sense. They're in your territory making money from your country; you need to tax them too. All films should be taxed whether local or foreign and it should be used as seed money for your film industry. You have to ask for it. You can't just sit there and have your government give it to you.

- *Jonathan Kim*
Producer

Answer:

It's good that he mentioned the screen quotas because as moviegoers here know, it's very difficult to watch local films in local theaters. For example there are four theaters inside a mall chances are all four will be showing Hollywood films. It's enviable that it's not allowed in Korea right? You have to show Korean films in Korean theaters.

- *Jade Castro*
Writer, Director

Answer:

At a certain time Hollywood films can take over the theaters. But usually the local film industry does not allow that to happen. It's not that it's regulated by rules but as long as they play local films 74 days out of the year. It never happened as of the moment.

- *Jonathan Kim*
Producer

Q4:

There seems to be a lot of interest from Filipinos to Korean films. Is the reverse true? Do you think there's interest from the Koreans regarding Filipino films?

- *Jade Castro*
Writer, Director

Answer:

At the moment Korean films have about 60% market share and the other 38% is American films so I think we have about 2% left for European, Chinese, Japanese and the rest of the world. That's another thing Korea needs to change, they need diversity in films because cinemas only want the ones that they can make money from. We do have theaters that are called art cinemas, we call them diversity cinemas and there are 30 of them. We have 2,000 screens in Korea but the market has to change, the audience has to change as well, and they had to want other films from other countries. It's something that Koreans obviously need to change.

- *Jonathan Kim*
Producer

Q5:

I've interviewed one French guy over the weekend and he said that the Philippines must revive the ritual of going to the cinema as a form of long term investment in terms of making the audience feel that it's not okay to appreciate works of art meant to be appreciated in the wide screen which are now appreciated in the comforts of their home or gadgets. Can you say something about this? Is it really important to revive the lost art of going to the cinema, appreciating films in a quiet surrounding without the distractions of telephone calls and people hollering at you.

I think his point is, if there is no tradition of going to cinemas and films are seen only in DVDs then you won't really make that much money and I think his point also is that cinema is an art form in itself that should be appreciated in the big screen. They said in France certain cinemas are subsidized by the state. His point basically is for Filipinos to appreciate cinema as

an art form.

- *Ibarra Mateo*
Freelance Journalist, Asian Studies Student

Answer:

I'll start off. Oh yes. Should we revive it? Yes, definitely. Some filmmakers, I don't want to say all, have also lost the art of making cinema, cinematic. An old professor of mine said that you cannot watch Lawrence of Arabia on your ipod or the iphone because you will have this panoramic scene of the desert and of T.E. Lawrence. Both film viewers and some filmmakers have lost the art of making it a reason to watch it big. They now started to make things watchable small. That's one. The other aspect is of course economic. The cost of watching films in the country has to go down. Or the experience has to be worth the cost and I would blame, and I hope there are no network executives here, I blame TV for that. Why would you pay to watch Marian Rivera on the big screen doing her thing when you watch her every day for free on the television screen? Why would you pay to watch Dingdong Dantes on the wide screen doing his thing if you watch him every day doing his thing on the small screen? And that changes the whole culture. Why spend 1200-1500 pesos for a family of four to watch a movie and have dinner at Jollibee when for 30 pesos you have a pirated DVD that the whole family can watch over and over again. There are a lot of factors. See if we can, let's revive it, let's bring it back.

- *Jag Garcia*
Chairperson, Digital Filmmaking DLS-CSB

Answer:

To be fair though, there were attempts to bring the audience back to the theater which explains the popularity of 3D movies or even 4D. I was fortunate enough to have seen a 4D movie in Seoul, the latest Bourne movie which was shot in the Philippines. There have been attempts to try to give an experience to the audience that they cannot experience at their own homes. It's working every now and then but my question is why do you think the tradition of going to the cinemas died? Why is it important for your French friend to revive this ritual of going to the cinema?

- *Jade Castro*
Writer, Director

Q6:

You said that we should bring down the cost of watching movies. Well, we have been working on this math ourselves in the company where I work at and we came to the conclusion that actually we must raise ticket prices because, well according to the math, even if you come up with a blockbuster film the cost of coming up with a Hollywood quality movie of the same production value you're just not going to breakeven. So, well I guess my question is Mr. Kim, over at Korea, how much are ticket prices and what is the average cost of producing a high quality film?

- *Val Victa*
Manila Broadcasting Company

Answer:

Thank you for bringing that up because I left it out a while ago. The average Hollywood blockbuster film will cost over 100 million US dollars now. Korean average production cost is about 3 million dollars and they're charged equal amount of money which is around ₩7,000 (about 7 US dollars) at the box office. Let's say a 200 million dollar movie, and a million dollar movie production gets charged the same amount of money at the theater, I don't think that's a fair fight. Whenever you could revive and revitalize the local film industry then you can have a Philippine wave. Without your local industry, your films cannot go overseas. It will only stay in our circuit. Your local audiences will love your local films better because it's their story not the American's. That's the advantage that we have.

- *Jonathan Kim*
Producer

Answer:

I think it's a matter of economics. Bring down the prices of tickets, yes. That's one solution. Or bring up the purchasing power of the peso. I understand that it's easier said than done. Definitely, Mr. Kim is correct. You protect, you make it either more expensive to watch an American film or you make local films more accessible. I've noticed how so many independent and non-commercial or non-studio films in the Philippines have started to use named actors, if you remember from Cinemalaya 1 and 2, you could count one film with a named actor. Let's say something like Mylene Dizon. But today that's the opposite. And that means there is now a greater reason to pull audiences in and films are starting to become more commercially viable. But still, are we giving our local films a fighting chance? Maybe we're not. Yet.

- *Jag Garcia*
Chairperson, Digital Filmmaking DLS-CSB

SPEAKER NOTES

Jade Castro:

Aside from being a fan of many Korean films, last year I was invited by the Seoul Film Commission to attend a film tour. Apparently they do this every now and then — inviting filmmakers from all over the world so that they could introduce their film locations, and production companies to meet filmmakers, producers, and personalities in the Seoul Film Industry. It was a very insightful and inspiring because the systems that were in place at the Korean film industry are very much effective and efficient. Some of the facilities that we saw are not new to us, we also have them here but for some reason they seem to work better there. There are other facilities that are not present here such as, I remember, a company converted a water purifying facility into an underwater film studio. They used the facility for underwater scenes in movies and television shows where they could immerse as big as cars and trucks into the pool and cameras and equipment are placed for easy shooting. I told some of my producers that if we need to shoot scenes like those it'll be a lot easier to go to a place like that and there was actually a discussion that if we make our own such facility, it would be too expensive. To summarize, there's a lot to learn from the Korean film industry. That has been reiterated many times today and we've been in contact with some of the people I met in Seoul and there seems to be only a good future ahead for both countries.

Closing Remarks

by Counsellor HWANG Seong-un
Director of the Korean Cultural Center
Hallyu Forum: The New Wave of Cinema
September 17, 2013

Distinguished guests, Members of the film industry and the academe;

Ladies and gentlemen:

Good afternoon. Magandang hapon po sa inyong lahat.

As we move towards the conclusion of the Hallyu Forum, I would first like to take this opportunity to thank all those who have taken part of this event, especially to the panelists, reactors and moderators for your valuable inputs.

Hallyu is one of most recognizable cultural aspect of Korea today. Not only is it limited in K-Pop and in Koreanovelas, but has also embraced food and language as it takes South Korea's cultural imports far and wide. Last year we had expounded on Hallyu and for this year, we focus on film.

In the first panel, we had the respected members of the academe, Prof. Patrick Campos of the UP Film Institute and Dr. Roland Tolentino, Dean of the UP College of Mass Communication and member of the Film Development Council of the Philippines (FDCP) encapsulating the essentials of the film industry of the Philippines, as well as the role of the government in the development of such a field. Thanks to FDCP's help, the Korean Cultural Center in the Philippines will be able to open its annual Korean Film Festival tomorrow at SM Megamall.

Conversely, the second panel took the Korean film industry in brief, with Ms. JiYin Park of the Korean Film Council and Mr. Jung Tae-sun of CJ E&M Vietnam Office expounding on the current situation and trends of Korean cinema. We also had Filipino filmmaker Ato Bautista join the second panel to share his insights and experience on the recently concluded Puchon International Fantastic Film Festival.

The final panel was with Mr. Pepe Diokno and Mr. Jonathan Kim who expanded the idea of cooperation to actual and concrete points for consideration in terms of a deeper collaboration. While for the most part it seems like we have been importing Hallyu to the Philippines, there are aspects of the Filipino culture, apart from tourism, that give birth to attention. And it is with this knowledge that we are hopeful that such opportunities will not be wasted and will instead be used to boost the six-decade strong friendship between our two countries.

The films of Korea and the Philippines have stood side by side in innumerable film festivals around the world, including Korea's homegrown Busan International Film Festival. This showcase of films, arguably one of the most popular forms of art and entertainment, has provided the world a window to the cultures of each nation. Further afield, I hope that our interactions in arts will not only be limited on the foreign turfs of film festivals, but will also extend within.

The Korean Cultural Center was established to ensure that exchanges be made, that existing relations be rendered stronger. As a cultural center, we envision that the Hallyu Forum, together with the Korean Film Festival and many other initiatives, will open the gateways for deeper, and much more rooted dialogues.

Then, as I had mentioned earlier, I hope to see you all tomorrow for the opening of the Korean Film Festival.

Maraming salamat po. Thank you.

4 베트남

결과보고서

사업 개요

- 행사명 아름다운 한국의 음식문화
- 일시 2013. 10.26 (토) 14:00~20:00
- 장소 대우호텔 그랜드볼룸
- 발제자

- 윤숙자 (한국전통음식연구소 소장)
- 황명캉 (하노이 관광전문대학교 교수)

- 참석자 베트남 요리 전문가 및 조리학과 학생, 한인회, VTV, Hanoi TV, VTC, 베트남 연합통신 등 (총 250여명)
- 주최 한국문화산업교류재단
- 주관 주베트남한국문화원
- 후원 문화체육관광부

사업 목적

- 대중문화중심의 한류를 한국음식, 한복 등 우리의 고유한 전통문화소개를 통해 보완하고 새로운 한류콘텐츠로 성장할 수 있는 계기 마련
- 베트남에서 한식에 대한 인기가 높아지고 있는 현실에서 한식의 아름다움을 부각시켜 한식에 대한 고품격 이미지를 구축



주요 내용

전시회

- 한국의 궁중음식 및 술 전시
- * 한국 음식 모형 25가지

1부 주제 발표

주제 아름다운 한국의 음식문화
윤숙자 (한국전통음식연구소장)

베트남사람의 눈으로 본 한국음식
황명강 교수 (하노이 관광전문대학교 교수)

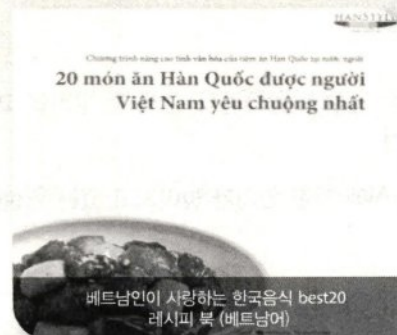
참석 인원 250명

2부 시연회 및 체험

- 김치전, 막걸리 시연회
- 김치전 팀별 체험, 심사 및 수상
- 만찬 및 축하공연

주요 행사 사진

① 행사 리플렛 및 한국음식 책



2 행사 주요장면



음식 전시회



전대주 대사, 박낙준 원장, 윤숙자 교수



전시 관람하는 베트남인



전시 관람하는 베트남인



막걸리, 김치전 시연



김치전 체험해보는 참가자들



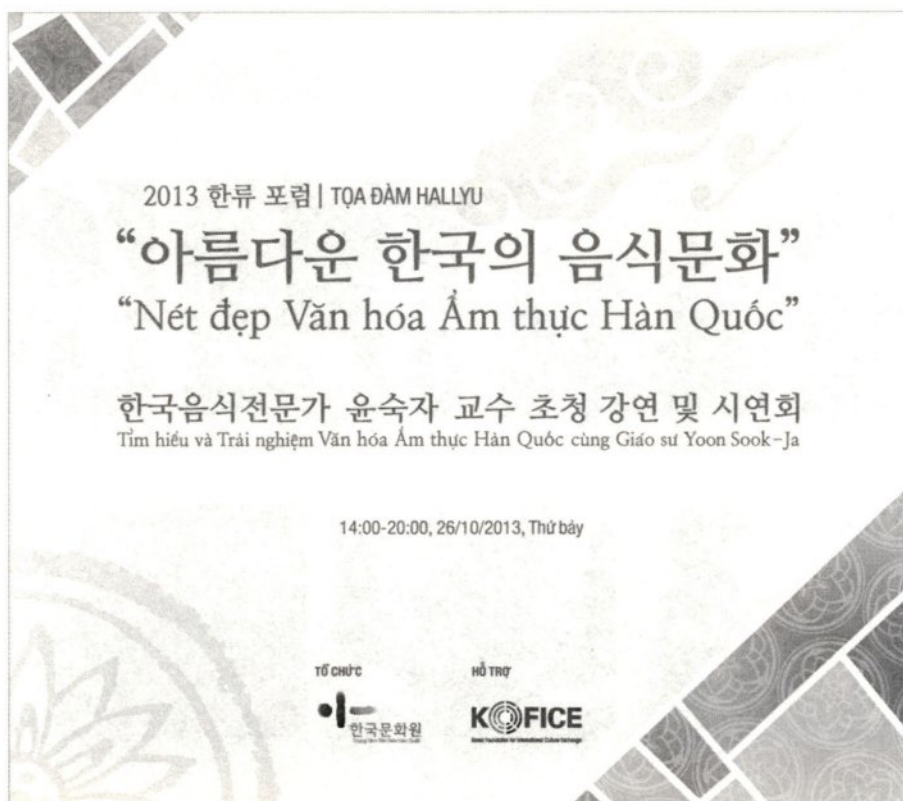
한국문화원 직원들 기념사진

성과 및 결과

- 한국음식을 주제로 한 한류포럼을 개최하여 베트남인에게 한국 음식의 특징과 맛, 멋을 알리고, 한국 음식의 아름다움을 확산하는데 기여
- 베트남인에게 꾸준한 인기를 얻고있는 드라마 '대장금'의 영향으로 한국 음식, 특히 궁중음식에 대한 소개로 한국음식을 쉽고 자세히 알 수 있는 계기가 됨
- 베트남 요리 전문가를 초청하여 한국 음식과 베트남 음식을 비교하여 한국 음식의 접목 가능성과 향후 베트남 음식의 발전을 고려하는 기회가 됨
- 베트남인에게 막걸리와 김치전 시연회를 통해서 한국 음식을 직접 경험하고 체험하면서 한국음식을 좀 더 가까이 할 수 있게 유도함

사후 홍보계획

- 온라인 홍보: Youtube 채널을 통해 포럼 동영상 업로드
- 언론보도: 베트남 현지 신문 및 방송사, 한국 연합뉴스 등 보도



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한국음식의 맛	Hương vị Ẩm thực Hàn Quốc	
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베트남사람의 눈으로 보는 한국음식문화	Văn hóa Ẩm thực Hàn Quốc dưới góc nhìn của người Việt	28
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변화 및 적용 가능성	Sự biến đổi và khả năng áp dụng	
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일시(Thời gian)	내용(Nội dung)	비고(Ghi chú)
14:00~14:30 (30')	행사장 도착 및 전시관람 Khách đến và thăm quan triển lãm mô hình món ăn Hàn Quốc	
14:30~14:40 (10')	주최측 축하인사 및 경사소개 Giới thiệu và phát biểu chúc mừng 축사 : 전대주 대한민국 대사 베트남 문화사회 연구원 부원장 Phát biểu Đại sứ Hàn Quốc tại Việt Nam - Jeon Dae Ju, Lãnh đạo Việt Nam	
14:40~15:30 (50')	아름다운 한국의 음식문화 강연 Diễn thuyết: Nét đẹp Ẩm thực Văn hóa Hàn Quốc	음식작소장(한국음식연구소 소장) Yoon Sook Ja (Viện Nghiên cứu Ẩm thực Truyền thống HJ)
15:30~15:45 (15')	티 타임 Tiệc trà	
15:45~16:15 (30')	한국음식문화의 베트남 진출 Cảm nhận về cơn sốt ẩm thực Hàn Quốc tại Việt Nam	하노이 여행전문대학교 강사 Hoàng Minh Khang (Giảng viên trường Cao đẳng Du lịch HN)
16:15~16:45 (30')	김의 응답(김의: 기자, 요리가, 청중) Hỏi đáp (nhà báo, khán giả...)	응답자: 음식작 소장 (한국음식연구소 소장) Tàí kị: Yoon Sook Ja (Viện Nghiên cứu Ẩm thực Truyền thống HJ)
16:45~17:05 (20')	휴식 및 2부 준비 Nghỉ giải lao và chuẩn bị phần 2	
17:05~17:10 (5')	한국문화원장 인사말 Giám đốc Trung tâm Văn hóa Hàn Quốc phát biểu	
17:05~18:15 (70')	막걸리, 김치전 만들기 전문가 시연과 만들어 보기 체험 Hướng dẫn, làm thử rượu gạo và bánh Kimchi rán	시연후 막걸리&김치전 실습 Làm thử sau khi được hướng dẫn
18:15~18:30 (15')	김치전 특별 체험, 식사 및 수상 Các nhóm làm thử Kimchi rán và trao phần thưởng	1,2,3 등 시상 Trao giải 1, 2, 3
18:30~18:40 (10')	휴식 / Nghỉ giải lao	
18:40~19:40 (60')	만찬 및 축하공연 Tiệc tối và xem biểu diễn	K-pop
19:40~20:00 (20')	경품 추첨 Bốc thăm trúng thưởng	오투기 식품 협찬 Sản phẩm Ottogi

아름다운 한국음식이라는 주제로 베트남 하노이에서 한류포럼을 개최하게 된 것을 축하드립니다. 아름다운 한국음식문화를 알리기 위해 멀리 한국에서 베트남을 찾아주신 한국전통음식연구소 윤숙자 소장님께 감사드립니다.

한국과 베트남은 수교한지 21년이 되었습니다. 그동안 양국은 정치, 경제, 사회, 문화, 관광, 결혼 등 다양한 분야에서 많은 교류가 이루어졌으며 이제 경제국가, 또는 사돈국가로 불리고 있습니다.

베트남에는 90년대 말 한국드라마가 처음 소개된 이후 한류바람이 불기 시작했고 지금은 성숙 단계에 있다고 할 수 있습니다. 한류는 문화뿐만 아니라 경제, 교육, 건설, 행정, IT, ODA사업 등 모든 분야에 걸쳐 확대되고 있습니다. 그러나 지금까지 한류의 중심은 문화이고 그 중에서 드라마, K팝과 같은 대중문화라고 할 수 있습니다.

이와 같이 대중문화가 여전히 베트남 한류의 중심을 이루고 있지만, 최근에는 한복, 한식과 같은 한국의 전통문화 또는 고유문화가 많이 소개되고 있으며 교류관계를 확대하고 있습니다.

특히, 한국음식문화는 2천년대 중반, 베트남에 소개되어 최근까지 가장 오랫동안 방영되고 있는 한국 드라마 '대장금'의 영향을 받아, 베트남 국민들의 관심과 사랑을 받고 있습니다. 그런 차원에서 베트남에서 한국음식문화를 소개하는 한류포럼의 개최는 베트남 국민들의 관심과 이해를 높여주고, 한류 콘텐츠를 다양하고 풍성하게 만드는 계기가 될 것으로 생각합니다.

한국음식과 베트남 음식은 유교문화의 영향을 받고 쌀과 채소, 양념을 주재료로 삼는 건강식이라는 공통점을 갖고 있습니다. 한국에서는 베트남 음식인 '포(Pho)'나 '봄반(roll)' 등에 대한 인기가 증가하고 있고, 베트남 음식경이 전국으로 퍼져나가고 있습니다. 베트남에서 한국음식 또한 많은 인기를 얻고 있습니다. 한국식당에는 베트남 사람들이 일상적으로 한식을 즐기고 있고, 한국식당관객에게는 베트남 고객의 비중이 점점 많아지고 있습니다.

베트남은 경제, 사회, 문화적으로 잠재력이 큰 나라입니다. 현재 모든 분야에서 변화와 혁신이 이루어지고 있으며 성장하고 있는 나라입니다. 박근혜 대통령께서 미국, 중국 다음으로 베트남을 국빈방문하실 정도로 베트남은 우리나라에게 좋은 파트너라고 할 수 있습니다.

젊은이들이 많은 베트남은 한국문화에 대한 사랑과 열정이 매우 뜨겁습니다. 한국은 한국문화를 사랑하는 베트남 젊은이들에게 문화의 공간을 넓혀 꿈과 희망을 안겨주어야 합니다.

이와 같이 잠재력이 큰 나라, 한류가 성숙한 베트남에서 한국음식과 같은 새로운 콘텐츠가 베트남 국민들의 관심과 사랑을 받고, 한국에서는 역시 베트남 음식에 대한 관심과 사랑을 받음으로써 양국간의 진정한 문화교류의 기틀이 만들어지길 기대합니다.

다시 한번, 한류포럼 준비를 위해 수고해 주신 모든 분들과 포럼에서 좋은 강의를 들려주실 윤숙자 소장님과 베트남 음식전문가님 그리고 이 자리에 참석하신 모든 분들에게 감사드립니다.

감사합니다.
2013. 10. 26

주베트남 대한민국대사 전 대 주

04 "Nét đẹp Văn hóa Ẩm thực Hàn Quốc"

Tôi xin được chúc mừng Toa đàm Hallyu với chủ đề "Nét đẹp Văn hóa Ẩm thực Hàn Quốc" được tổ chức tại Hà Nội, Việt Nam. Tôi xin được gửi lời cảm ơn tới Viện trưởng Viện Nghiên cứu Ẩm thực Truyền thống Hàn Quốc Yoon Sook - Ja đã đón Việt Nam để giới thiệu về đẹp của ẩm thực Hàn Quốc tới người dân Việt Nam.

Hàn Quốc và Việt Nam đã thiết lập quan hệ ngoại giao được 21 năm. Trong thời gian qua đã diễn ra rất nhiều hoạt động giao lưu giữa hai nước trên nhiều lĩnh vực đa dạng như: chính trị, kinh tế, xã hội, văn hóa, du lịch, kết hôn... Đến nay, hai đất nước chúng ta đã trở thành anh em, thông gia của nhau.

Kể từ khi bộ phim truyền hình đầu tiên của Hàn Quốc được giới thiệu tại Việt Nam vào cuối năm 1990, làn sóng văn hóa Hàn Quốc (Hallyu) tại Việt Nam đã bắt đầu và hiện nay đã bước vào giai đoạn đạt được nhiều thành quả đáng kể. Không chỉ trên lĩnh vực văn hóa, Hallyu hiện đang mở rộng trên tất cả các lĩnh vực như: kinh tế, giáo dục, xây dựng, hành chính, IT, du lịch ODA... Tuy nhiên đến thời điểm hiện nay, trọng tâm của Hallyu vẫn là văn hóa với những nội dung của văn hóa đại chúng như: phim truyền hình, K-pop.

Những nội dung của văn hóa đại chúng như trên đang đóng vai trò trọng tâm trong làn sóng Hallyu tại Việt Nam nhưng gần đây, các nội dung của văn hóa truyền thống như: nhà truyền thống Hàn Quốc, ẩm thực Hàn Quốc hoặc các giá trị văn hóa riêng của Hàn Quốc đang được giới thiệu nhiều đồng thời quan hệ giao lưu cũng đang được mở rộng.

Đặc biệt, văn hóa ẩm thực Hàn Quốc đã được giới thiệu tại Việt Nam vào giữa những năm 2000. Đến nay, ẩm thực Hàn Quốc hiện đang nhận được sự quan tâm và yêu thích của người dân Việt Nam do ảnh hưởng của bộ phim truyền hình "Nàng Dae Jang Geum" được trình chiếu tại Việt Nam trước kia. Vì vậy, tôi nghĩ rằng việc tổ chức Toa đàm Hallyu giới thiệu về văn hóa ẩm thực Hàn Quốc tại Việt Nam sẽ góp phần nâng cao sự quan tâm và hiểu biết của người dân Việt Nam đối với ẩm thực Hàn Quốc và làm phong phú, đa dạng hơn những nội dung của Hallyu.

Chịu ảnh hưởng của văn hóa Nho giáo nên ẩm thực Hàn Quốc và Việt Nam có một nét chung là: đó đều là những món ăn có lợi cho sức khỏe với những nguyên liệu chính là gạo, rau và gia vị. Các món ăn của Việt Nam như: phở, nem cuốn đang rất được yêu thích tại Hàn Quốc và ngày càng có nhiều nhà hàng Việt Nam ở Hàn Quốc. Món ăn Hàn Quốc cũng rất được yêu thích tại Việt Nam. Người dân Việt Nam vẫn thường thưởng thức món ăn Hàn Quốc ở các nhà hàng Hàn Quốc và số lượng khách hàng Việt Nam ở những cửa hàng bán thực phẩm Hàn Quốc cũng đang ngày càng nhiều hơn.

Việt Nam là một nước có nhiều tiềm năng về kinh tế, xã hội và văn hóa. Hiện Việt Nam đang thực hiện những đổi mới và chuyển biến trên tất cả các lĩnh vực và đang đạt được rất nhiều thành quả. Có thể nói Việt Nam là một đất nước tốt của Hàn Quốc khi Tổng thống Park Geun-hye đã chọn Việt Nam là quốc gia để đến thăm sau Mỹ và Trung Quốc.

Rất nhiều bạn trẻ Việt Nam yêu mến và quan tâm đến văn hóa Hàn Quốc. Hàn Quốc cần nuôi dưỡng những ước mơ và hy vọng của các bạn trẻ đó chứ không chỉ dừng lại ở việc đóng cửa với họ.

Tôi hy vọng rằng giao lưu văn hóa thực chất giữa hai nước sẽ được hình thành trên cơ sở sự quan tâm và yêu mến của người dân Việt Nam dành cho ẩm thực Hàn Quốc - một nội dung mới của Hallyu cũng như sự quan tâm và yêu mến của Hàn Quốc đối với ẩm thực Việt Nam.

Một lần nữa tôi xin được gửi lời cảm ơn tới Viện trưởng Yoon Sook - Ja đã có bài phát biểu tại Toa đàm, tới các chuyên gia ẩm thực của Việt Nam và những người đã vất vả để tổ chức Toa đàm này cũng toàn thể khách tham dự lời cảm ơn chân thành!

Xin cảm ơn!
2013. 10. 26

Đại sứ Hàn Quốc tại Việt Nam Jeon Dae Joo

"아름다운 한국의 음식문화" 05

아름다운 한국의 음식문화 Nét đẹp Văn hóa Ẩm thực Hàn Quốc



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Giám đốc Bảo tàng Bánh Tteok

06 "Nét đẹp Văn hóa Ẩm thực Hàn Quốc"

I. 한국음식의 특징

Đặc trưng Ẩm thực Hàn Quốc

II. 한국음식의 맛

Hương vị Ẩm thực Hàn Quốc

III. 한국음식의 멋

Sức hấp dẫn của Ẩm thực Hàn Quốc



"아름다운 한국의 음식문화" 07

I. 한국음식의 특징

1. 한국음식의 특징

Đặc trưng Ẩm thực Hàn Quốc



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2. 음식이 곧 약이다. '약식동원(藥食同源)' '식즉약(食即藥)'

- 한국음식은 먹어서 약이 되는 음식
- 건강한 식습관으로 질병의 예방과 치료를 의미
- ① 죽 : 쌀 · 찬쌀 · 조 · 기장에 채소 · 견과류 · 육류 · 한약재 등을 넣음
- ② 떡 : 영양소의 보완 작용과 함께 항암성 효과가 높음
- 쌀 외에 견과류 : 밤 · 대추 · 호도 · 잣
- 과채류 : 호박 · 무 · 토란 · 굴병 · 청태공 · 굴감 · 홍시
- 약이성초본(藥餌性草本) : 쑥 · 송금초 · 느티잎 · 수리취 · 석이 · 산약초 · 복령 등
- 천연염료 · 향신료 : 국화 · 계피 · 송화 · 흑임자 · 오미자 · 치자 · 연지 · 갈매 · 지초 등
- ③ 차와 음청류 : 자소, 율추, 백복령, 오미자, 포도, 구기자, 산사자 등 이용
- ④ 전통주 : 쌀, 찬쌀, 구기자, 대추, 인삼, 한약재 등 이용
- ⑤ 김 치 : 마늘, 파, 부추, 생강, 고추 등 기능성 식품 이용

2. ẨM thực là thuốc. 'Thực dược đồng nguồn (藥食同源)' 'Thực tức dược (食即藥)'

- Ẩm thực Hàn Quốc tốt cho sức khỏe giống như thuốc
- Phòng và chữa bệnh nhờ thói quen ăn uống lành mạnh
- ① Cháo : Cho thêm các loại hạt, thịt, thuốc bắc vào gạo tẻ, gạo nếp, hạt kê để nấu cháo.
- ② Bánh nếp : Bổ sung chất dinh dưỡng và tạo hiệu quả cho mùi vị bánh bằng các nguyên liệu
- Ngoài gạo còn có các loại hạt, quả như: Hạt dẻ, táo tàu, hạt óc chó, hạt thông
- Các loại củ quả : Bí, củ cải, khoai sọ, đậu xanh, húng khô, húng đỏ
- Thảo dược (藥餌性草本) : Ngải cứu, cỏ Seunggamcho, là Nuwti, Surichuy, mộc nhĩ, cây thuốc trên núi, củ nấm Phục Linh
- Màu - hương vị tự nhiên: Hoa cúc, café, hoa thông, vừng đen, Omija, Chija, Yeonji, Galmae, Jicho
- ③ Trà và thức uống: Tía tô, Yulcho, bạch phục linh, Omija, nho, Gugija, Sansaja
- ④ Rượu truyền thống: Dừng gạo, gạo nếp, Gugija, táo tàu, nhân sâm, thuốc bắc
- ⑤ Kimchi: Tỏi, hành, cải thảo, gừng, ớt

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한국음식의 특징

3. 한국음식 상차림

Bảy biện mâm cơm Hàn Quốc

반상(飯床)차림 : 밥과 반찬을 주로 하여 격식을 갖추어 차리는 상차림
Bảy biện mâm cơm (飯床): Cách bày cơm và các đồ ăn kèm trên mâm cơm



▲ 5첩 반상 (Bàn ăn có 5 đĩa)

- 상차림에서 '첩(碟)'이라는 것은 반찬을 말하는 것으로 밥, 국, 김치, 찌개는 찻수에 들어가지 않는다
- 한국에서는 지금도 여는 식당에 가더라도 음식을 먹을 때 김치나 국은 무료로 제공받는데 한상차림은 이러한 식문화가 배경이 된 것이다
 - 서민 : 3첩, 5첩 반상
 - 양반(반가) : 7첩, 9첩 반상
 - 궁중 : 12첩 임금님의 수라상
- Trên bàn ăn: "Đĩa" thường để nói về thức ăn kèm theo, cơm, nước canh, kimchi, Jjigae (canh có cải) không để vào đĩa
- Ở Hàn Quốc, tại tất cả các nhà hàng, Kimchi và nước canh đều được miễn phí và đều bắt nguồn từ văn hóa ẩm thực một mâm cơm truyền thống này
 - Dân thường: Mâm cơm có 3~5 đĩa
 - Quý tộc: Bàn ăn có 7~9 đĩa
 - Hoàng cung: Bàn ăn của vua có 12 đĩa

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Đặc trưng Ẩm thực Hàn Quốc



▲ 9첩 반상 : 반가의 상차림
Bàn ăn có 9 đĩa: Bàn ăn của quý tộc

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한국음식의 특징



▲ 12첩 반상 : 궁중의 수라상(水刺床) 차림
Bàn ăn 12 đĩa: Bàn ăn của vua trong hoàng cung

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4. 한국의 절식과 시식

Ẩm thực theo mùa

Hàn Quốc là quốc gia có bốn mùa rõ rệt, do đó phong tục tập quán gắn liền với nông nghiệp theo từng mùa rất phát triển. Người Hàn Quốc thường có quan niệm "ẩm thực theo mùa", "mùa nào thức đấy" theo khí tiết và thời gian trong năm.

설날 : 떡국, 조랭이떡국, 만두, 삼색전, 쇠갈비찜, 강정류, 수정과, 장김치 등
입춘 : 입춘오신반, 탕평채, 움파나물, 달래나물, 냉이나물, 산갓김치 등
정월대보름 : 오곡밥, 9가지 묵은나물, 너비아니, 약식, 원소병, 복쌈, 귀밝이술 등
삼짇날 : 탕평채, 두견주, 육포, 절편, 숙떡, 꽃전, 애탕, 진달래화전, 진달래화채 등

Tết : Canh bánh Tteok, canh bánh Tteok Jolaengyii, bánh bao, bánh kếp 3 màu, sườn bò om, bông, trà hồng quế, kimchi
Lập xuân : 5 loại rau mùa xuân, Tangpyeongchae, rau Umpa, rau Dallae, rau Naengyi, Kimchi Sangat
Ngày rằm tháng giêng : Cơm ngũ cốc, 9 loại rau, Nobiani, xôi Yaksik, Wonsobyong, Boksam, Gymbalkyisul
Tết Hàn thực : Tangpyeongchae, rượu Dugyeon, thịt khô, bánh Jeolpyeon, bánh dẻo ngải cứu, canh Aetang, bánh kếp hoa Jindallae, nước hoa Jindallae ngâm



▲ 떡국
Canh bánh Tteok



▲ 약식
Xôi Yaksik



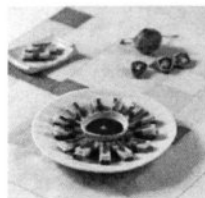
▲ 진달래화전
Bánh kếp hoa Jindallae

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한국음식의 특징

사월 초파일 : 녹두찰떡, 복편, 국수비빔, 도미찜, 웅어회, 미나리강회 등
단오 : 쇠갈비, 제호탕, 준치만두, 준치국, 봉어찜, 영두화채, 생실과 등
유두 : 편수, 밀쌈, 구절판, 찢국탕, 어채, 떡수단, 상화병, 보리수단 등
삼복 : 팔죽, 육개장, 삼계탕, 개장국, 임자수탕, 민어탕, 중편, 초계탕 등
칠석 : 증편, 밀국수, 잉어구이, 복숭아화채, 오이소박이, 오이깍두기 등

Ngày Phật đản : Bánh đậu xanh, bánh dẻo lá ngải, canh thập cẩm, Domijim, gỏi cá Ungeo, rau cần
Tết Đoan Ngọ : Bánh ngải cứu, canh Jeho, bánh bao Junchi, canh Junchi, cá Bungo rim, trà quả Aengdu, Saengsilgwa
Rằm tháng sáu : Pyeonsu, Milssam, Gujeolpan, Ggetguk-tang, Eochae, Tteoksutang, Sanghwabyeong, Borisu
Tết đại thử : Cháo đậu đỏ, canh Yukgaejang, gà tần sâm, canh Gaejang, canh Yimjatsuang, canh Mineo, Jeungpyeon, Chogyetang
Mùng 7 tháng 7 âm lịch : Jeungpyeon, Milguksu, cá chép nướng, trà quả đào, dưa chuột muối



▲ 미나리강회
Minan Goghue



▲ 삼계탕
Gà tần sâm



▲ 어채
Eochae

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Đặc trưng Ẩm thực Hàn Quốc

추석 : 송편, 토란탕, 닭찜, 배숙, 화양적, 율란, 조란, 밤초, 송이산적, 송이찜 등
 중구 : 국화전, 국화주, 국화화채, 도루묵찜, 신선로, 너비아니, 호박고지시루떡 등
 무오절 : 무시루떡, 신선로, 연포탕, 유자화채, 감국화, 만두, 감정 등
 동지 : 팔죽, 전약, 냉면, 굴동면, 청어구이, 식혜, 수정과, 장김치, 동치미 등
 대晦일 : 비빔밥, 주악, 잡과병, 모듬전골, 각색편, 각색전골, 장김치, 수정과, 식혜 등

Trung thu: Songpyeon, canh khoai sọ, gà hấp, baesuk (nước đường (mật ong) hòa lẫn lê và hạt tiêu), Hwayangjeok, hạt dẻ trộn mật ong, quế kho táo tàu, hạt dẻ trộn nước đường, Songisanjeok, Songichim
 Trùng cữu : Bánh hoa cúc, rượu hoa cúc, hoa cúc ngâm, cá Dorumuk hấp, sinseonro, đồ nướng, bánh Tteok làm từ bí ngô phơi khô
 Ngày mậu ngọ : bánh Tteok Musiru, Sinseonno, canh đậu phụ, quất ngâm, bánh bao, trà hoa cúc, bông...
 Đông chí : cháo đậu đỏ, Jeonyak, mỳ lạnh, mỳ thập cẩm, trà quế, nước gạo rang, trà Soojeonghwa, Kimchi muối bằng tương, củ cải ngâm...
 Tất niên: Bibimbap, trà hoa cúc, nước gạo rang, trà hồng quế, xương bò hầm, trà Soojeonghwa, bánh Tteok thập cẩm, Kimchi muối bằng tương



▲ 송편
Songpyeon



▲ 팔죽
Cháo đậu đỏ



▲ 비빔밥
Bibimbap

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II. 한국음식의 맛

1. 발효음식의 맛

Hương vị của Ẩm thực lên men

즉석 식품이 아닌, 숙성시키고 발효시켜 원래보다 더 좋은 맛과 영양을 갖추었음.

Đây không phải là những thực phẩm dùng ngay. Các loại thực phẩm này có dinh dưỡng và hương vị ngon hơn nhờ được làm chín và lên men.

1) 풍으로 메주를 우려서 담근 간장, 된장, 고추장 등의 장(醬)류
 - 식물성 단백질 급원 식품으로 아미노산의 구수한 맛
 - 골삭은 맛 발효의 맛이 음식의 맛을 돋구어 줌
 - 메주 속에는 암을 예방하는 인자가 들어 있다는 연구결과 보고 됨
 (isoflavon 구조가 여성 호르몬 estrogen과 비슷)

2) 발효과학 김치 : 종류가 200여 종 이상
 - 젓갈과 생선의 단백질·칼슘, 채소의 비타민, 무기질 등의 생성으로 고된 영양소 섭취
 - 발효로 생겨나는 유산균의 효능과 섬유질을 섭취
 - 각종 성인병, 암 예방 등 김치의 효능이 세계적으로 인정

1) Các loại tương như: xì dầu, tương bần, tương ớt... được làm từ bánh đậu làm từ đậu
 - Là những thực phẩm cung cấp chất đạm có nguồn gốc thực vật, có vị bùi của axit amino
 - Việc lên men làm tăng hương vị của món ăn
 - Kết quả nghiên cứu trong bánh đậu có thành phần ngăn ngừa ung thư đã được công bố (Cấu trúc isoflavon giống như hoặc món estrogen của nữ giới)

2) Kimchi - khoa học của ẩm thực lên men: có trên 200 loại
 - Hấp thụ được chất dinh dưỡng tươi ngon tự nhiên như: chất đạm, canxi có trong cá và vitamin, chất vỏ có trong rau quả
 - Hấp thụ được chất xơ và phát huy hiệu quả của tế bào axit lactic bằng cách lên men
 - Khả năng phòng chống ung thư và các bệnh khác của Kimchi đã được công nhận trên thế giới

Hương vị của Ẩm thực Hàn Quốc

맛의 바탕 : 좋은 조미료 장(醬)류

Yếu tố cơ bản của hương vị: các loại tương ngon



▲ 메주
Bánh đậu



▲ 간장
Xi dầu



▲ 된장
Tương



▲ 고추장
Tương ớt

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한국음식의 맛

발효과학 : 김치

Thực phẩm lên men: Kimchi



▲ 배추김치
Kimchi cải thảo



▲ 총각김치
Kimchi củ cải



▲ 보쌈김치
Kimchi thịt lợn luộc



▲ 열무강자물김치
Kimchi củ cải non nước khoai tây

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3) **술** : 술밥에 누룩 가루, 온갖 한약재와 꽃, 잎과 열매, 줄기와 뿌리를 넣음
다양한 가양주 : 진달래주·국화주·연엽주·삼해주 등

4) **식초** : 담근 술을 따뜻한 곳에서 자연적으로 생성되는 식초균으로 발효
주재료 : 곡류, 과일류 등

3) **Рượu** : Cho bột men gạo, rễ, cành, lá, quả, và hoa của thuốc bắc vào
Các loại rượu tự ngâm: rượu Jindallae, rượu hoa cúc, rượu lá sen, Samhaeju (rượu được lên men 3 lần)

4) **Дấm** : Được lên men tự nhiên từ vi khuẩn dấm khi ngâm rượu
Các loại dấm: dấm ngũ cốc, dấm hoa quả



▲ 송순주
Rượu búp lá thông



▲ 복사꽃술
Rượu hoa đào

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한국음식의 맛

2. 순수한 자연의 맛

Hương vị tự nhiên thuần khiết

- 재료 자체가 갖고 있는 자연의 맛을 최대한 살림
- 사계절 제철 재료를 이용한 전통음식
- 식품의 고유한 맛, 향, 온도, 촉감, 향미를 최대한 살림
- 조미료는 자연의 맛, 자연의 재료를 말린 것을 가루로 이용

- Giữ nguyên hương vị tự nhiên vốn có của nguyên liệu
- Ẩm thực truyền thống sử dụng nguyên liệu theo mỗi mùa
- Giữ lại hương vị, nhiệt độ tự nhiên nhất của món ăn
- Bột ngọt được làm từ những bột khô với nguyên liệu, hương vị tự nhiên



▲ 파, 마늘, 생강
Hành, tỏi, gừng



▲ 한국의 궁중음식 '신선로'
'Sunseonno' - ẩm thực cung đình Hàn Quốc



▲ 한국의 대표음식 '비빔밥'
'Bibimbab' - món ăn tiêu biểu của Hàn Quốc



▲ 각색전골
Xương bò hầm nhiều màu sắc

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III. Sức hấp dẫn của Ẩm thực Hàn Quốc

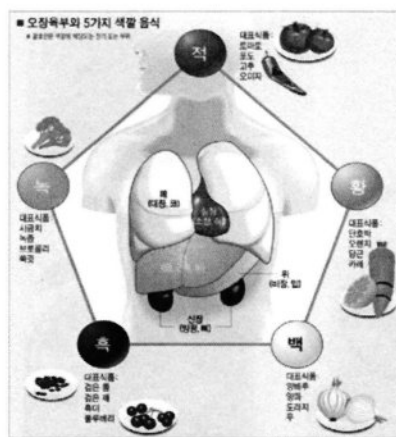
1. 한국음식의 색 : 오방색

Màu sắc của Ẩm thực Hàn Quốc: 5 màu truyền thống

명칭 Tên gọi	목(木) Mộc(M)	화(火) Hỏa(H)	토(土) Thổ(T)	금(金) Kim(K)	수(水) Thủy(W)
특징 Đặc trưng	성장하려는 나무의 기운 Khí vận của cây tương trung cho sự phát triển	열의 기운 Khí vận của lửa, nhiệt	만물을 기르고 변화하는 흙의 기운 Khí vận của đất, tương trung cho sự biến hóa của vạn vật	맑고 깨끗하게 하는 쇠의 기운 Khí vận của kim loại được mài sáng bóng	응고, 수축의 물의 기운 Khí vận của nước đóng băng hay tan chảy
색 Màu sắc	청색 Xanh	붉은색 Đỏ cam	노란색 Vàng	백색 Trắng	검은색 Đen
방위 Hướng	동쪽 Đông	남쪽 Nam	중앙 Giữa	서쪽 Tây	북쪽 Bắc
계절 Mùa	봄 Xuân	여름 Hạ	4季節 4 mùa	가을 Thu	겨울 Đông
오장 Ngũ tạng	간 Gan	심장 Tim	비위 Ruột và dạ dày	폐 Phổi	신장 Thận
형체 Hình thể	근 Gân	혈관 Huyết quản	육 Thịt	피모 Da và lông	뼈 Xương
맛 Vị	신맛 Chua	쓴맛 Đắng	단맛 Ngọt	매운맛 Cay	짭맛 Mặn

*아름다운 한국의 음식문화" 21

한국음식의 멋



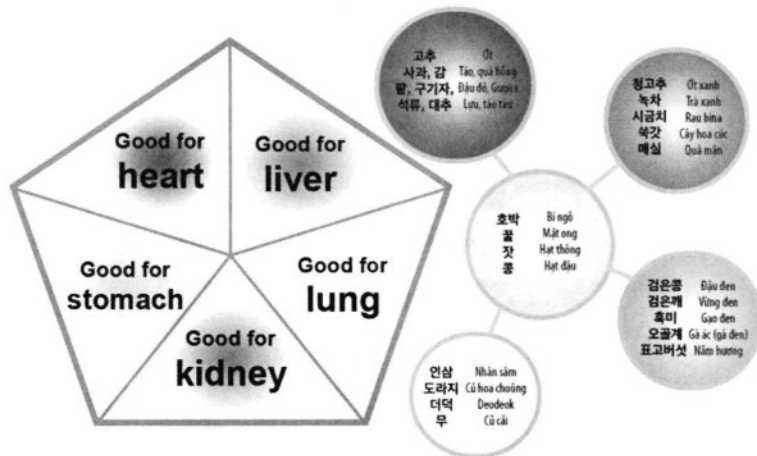
다섯가지
자연의 색 (色)
5 màu sắc tự nhiên (色)

청, 적, 황, 백, 흑
XANH, ĐỎ, VÀNG, TRẮNG, ĐEN

참고문헌 : 皇帝內經素問
Tài liệu tham khảo : Sách Y học Trung Quốc

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Sức hấp dẫn của Âm thực Hàn Quốc



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한국음식의 멋

Phytochemical : 과일이나 채소가 곤충이나 자외선 등 외부환경으로부터 자신을 보호하기 위해 만들어 낸 천연 물질

Hoa quả hoặc rau xanh là những sản phẩm từ thiên nhiên để bảo vệ cơ thể khỏi những tác động bên ngoài như côn trùng hoặc tia cực tím



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Sức hấp dẫn của Ẩm thực Hàn Quốc

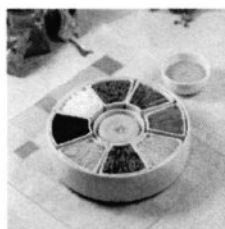
오방색 음식의 예 Đồ ăn ngũ sắc



▲ 국수장국
Canh hương vị tương đậu nành



▲ 탕평채
Tang Pyeong Chae



▲ 구절판
Gujeonpal



▲ 신선로
Sinseonllo

"아름다운 한국의 음식문화" 25

Sức hấp dẫn của Ẩm thực Hàn Quốc

2. 조화의 미(美)

Nét đẹp của sự cân bằng (美)

음식과 상차림의 멋 :

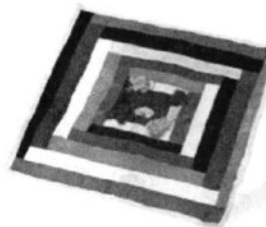
- 겸소하면서도 품위를 잃지 않았던 우리의 옛 멋
- 따뜻한 음식과 찬 음식, 나물과 찌개, 색깔의 배합
- 숟가락과 젓가락의 모양이 밥상 위에서 조화의미를 자아냄
- 밥상보의 오색 조화미

Nét đẹp của món ăn và trang trí bàn ăn :

- Vẻ đẹp cổ xưa của Hàn Quốc dù giản dị nhưng vẫn không đánh mất sự tinh tế
- Món ăn nóng và lạnh, rau quả và thịt hầm, sự phối hợp màu sắc
- Hình dáng của thìa và đũa đem lại nét hài hòa trên bàn ăn
- Nét hài hòa với 5 màu sắc của chiếc khăn trải bàn ăn



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▲ 상보
Khăn trải bàn ăn

◀ 품의 상차림
Bày biện bàn ăn mùa xuân

한국음식의 멋

3. 음식문화의 멋과 과학이 어우러짐

Nét đẹp của văn hóa ẩm thực và khoa học được kết hợp hài hòa

- 궁중의 그릇 : 겨울 - 은그릇, 여름 - 백자나 사기그릇
- 서민의 그릇 : 겨울 - 유기그릇, 여름 - 질그릇, 목기
- 상보와 주발보, 수저집 : 곱게 수를 놓아 바느질한 정성이 담겨 있는 예술품
- Bát dùng trong cung đình: Mùa đông - Bát bạc, Mùa hè - Bát gốm sứ trắng
- Bát của thường dân: Mùa đông - Bát bằng đồng thau, Mùa hè - Bát gốm, đất nung hoặc bộ đồ ăn bằng gỗ
- Khăn trải bàn, khăn dầy lên bát cơm, túi đựng thìa đũa : Tác phẩm nghệ thuật chứa đựng niềm đam mê may vá thêu thùa



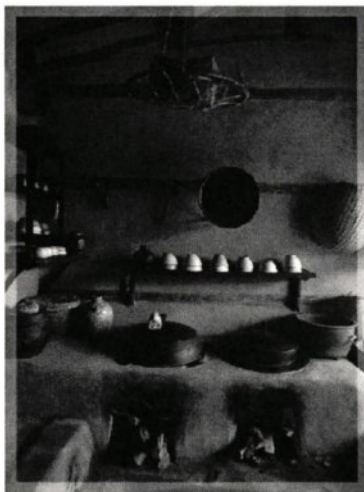
▲ 수저집
Túi đựng thìa đũa



▲ 상보
Khăn trải bàn ăn

"아름다운 한국의 음식문화" 27

베트남사람의 눈으로 보는 한국음식문화



VĂN HÓA ẨM THỰC HÀN QUỐC
DƯỚI GÓC NHÌN CỦA NGƯỜI VIỆT

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2.1. 양국 음식 간의 유사한 점

베-한 양국은 사교방식, 가족과 여러 풍습에 대하여 유사한 점이 많다.

- 먹는 방식: 낮은 밥상을 사용하여 그릇과 젓가락, 숟가락을 쓴다.
- 밥상에서의 구조: 주식은 양식, 즉 쌀, 죽과 국수이며 반찬은 여러가지가 있다. 그외 첨가된 간식도 있다.
- 밥상의 배치: 주식은 여러 반찬과 함께 배치되어 화려한 그림처럼 보인다.
- 음식문화는 기후와의 관련성이 있다.
- 일반적인 요리재료 및 양념: 쌀, 각종 채소, 돼지고기, 쇠고기, 닭고기, 계란, 간장, 파, 마늘, 소금, 식용유, 참기름, 부추, 생고추, 고추장, 고춧가루 등.
- 술: 한국의 소주와 베트남의 술은 모두 다 쌀을 발효시켜 20도~45도 정도의 술이다. 술을 마시는 것은 사람들과 교류하기 위해서이다.

2.1. SỰ TƯƠNG ĐỒNG GIỮA HAI NỀN ẨM THỰC

Hai quốc gia có nhiều điểm gần gũi nhau về quan niệm sống, gia đình, các phong tục tập quán.

- Cách ăn: dùng bàn thấp, dùng bát đũa thìa giúp người Việt dễ tiếp cận.
- Cơ cấu các món ăn trong bữa: món chính là lương thực (gạo, cháo, mì) và thức ăn kèm phù hợp; ngoài ra còn có các món ăn thêm.
- Cách bày biện bữa ăn: các món ăn cùng được bày lên bàn tạo ra bức tranh nhiều màu sắc, hình khối.
- Ăn uống bị ảnh hưởng và chi phối nhiều bởi thời tiết nóng/lạnh.
- Các nguyên liệu và gia vị thường dùng: gạo, rau cải các loại, thịt lợn, bò, gà, trứng, xì dầu, hành, tỏi, muối, dầu ăn, dầu vừng, bột tiêu, ớt tươi, tương ớt, ớt khô...
- Rượu: rượu (Soju) và rượu VN cùng là loại rượu trắng nấu từ gạo có độ cồn từ 20 đến 45 độ. Cách uống rượu đều gần với sự giao lưu.

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2.2. 신선하고 친근한 느낌

이것은 대부분 베트남사람들에게 호기심을 유발하는 요소로 볼 수 있다.

- 식사할 때 사용하는 접시나 그릇 등은 다양한 모양 및 크기, 그리고 풍부한 색깔로 배치되어 있어 흥미로운 느낌을 유도할 수 있다.
- 밥상에서 많은 접시, 그릇과 다양한 반찬으로 배치됨으로써 예쁘게 보여진다.
- 한국음식에서 조림하기, 끓이기, 볶기, 튀기기, 찌기, 굽기와 발효시키기와 같은 다양한 요리방법을 사용한다. 특히 잘 알려진 것은 김치와 같이 발효음식을 조리하는 방법이다.
- 유명하며 놀라운 음식은 바로 김치다. 실제로는 베트남에서 김치와 같은 발효음식도 있지만 한국의 김치는 여러가지의 종류가 있고, 한 여러 많은 재료와 양념으로 담구어 김치를 맛있게, 화려하게, 맵게 해주고 사람들이 재미를 느낄 수 있게 한다.
- 베트남사람들이 좋아할 만한 먹는 방식이 생소한 음식이나 양념을 절이는 방식의 음식이 있다. 예를 들면 불고기와 갈비다. 여기서 고기는 양념장과 매운 재료를 절이는 양념방식을 쓴다. 구운 후 먹음 때는 상추에다가 싸서 먹는다.
- 새우우며 쉽게 만들고 쉽게 먹을 수 있어 친근한 음식: 김밥.
- 낯설면서 익숙한 음식: 냉면이다. 이 음식은 얇은 국수를 큰 그릇에 넣고 먹는다. 그 맛이 고소하고 달고 시원해서 베트남의 쌀국수와 비슷하다.
- 각 음식은 모두 다 정성들여 예쁘게 썰어, 배치할 때도 조심스럽게 여러 색깔로 조화롭게 놓는다.

2.2. SỰ MỚI, LẠ, GẦN GŨI

Đây có thể xem là yếu tố gây tò mò và kích thích với đa phần người Việt.



- Dụng cụ ăn đa dạng về hình dáng, màu sắc, và kích thước: các đĩa đựng thức ăn thường nhỏ xinh gây sự thích thú.
- Bàn ăn được bày biện với rất nhiều bát đĩa và nhiều món.
- Tạo cho bàn ăn sự phong phú nhiều sắc màu, hình khối.
- Ẩm thực Hàn Quốc sử dụng nhiều phương pháp chế biến như nấu, xào, rán, quay, nướng, hầm, hấp, và lên men thực phẩm rau quả và hải sản. Đặc biệt là phương pháp lên men với món ăn nổi tiếng là kimchi.
- Món ăn nổi tiếng, gây bất ngờ là kimchi vì thực chất kimchi giống với dưa muối ở Việt Nam. Tuy nhiên, kimchi có rất nhiều loại và cách làm công phu, sử dụng nhiều loại nguyên liệu, gia vị làm cho món kimchi ngon, nhiều màu sắc, cay và gây thích thú cho nhiều người ăn.
- Món ăn có cách tắm ướp và cách ăn lạ thuyết phục người Việt: Các món nướng như Bulgogi (thịt bò nướng lửa), Kalbi (sườn lợn, sườn bò nướng). Thịt được tắm ướp với nước xốt, nhiều gia vị hăng cay... Khi ăn, thịt được cuốn với rau sống.
- Món ăn dễ gần vì sự mới lạ, bình dân, dễ làm, dễ ăn: Kimbap.
- Món lạ mà quen: Mì lạnh với sợi mì mỏng, được dùng trong bát lớn, có mùi thơm nồng, vị ngọt mát làm người ăn nhận thấy đây như là người anh em với các món phở/bún của người Việt.
- Các món ăn thường được cắt thái cẩn thận thành từng lát, từng miếng, bày biện cẩn thận, sắc nét và nổi màu sắc rực rỡ.

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2.3. 변화 및 적응가능성

베트남의 사회,경제 방면에서의 유리한 조건으로 한국은 문화적, 경제적 한류를 베트남에 유입시키고 있다.

- 베트남은 한국음식과 접촉하게 된 후 한국의 몇 가지 음식과 먹는 습관이 식생활에서 적응하게 되었다. 물론 바로 적응한다기 보다는 어느정도 변화시켜 베트남의 특징과 조건에 어울리도록 변화시켰는데, 이러한 점이 한국음식을 더 널리 알려지게 했다.
- 예전에 베트남에서는 구운 음식을 파는 식당이 많지 않았고 연기를 피하기 위해서 대부분 정원이나 마당에 있었지만 지금은 더 많아졌으며, 한국식으로 음식을 양념시킨 방법과 연기 흡수 도구를 사용하여 실내에서도 많이 하게 되었다. 음식 메뉴에서도 한국식의 구운 음식이 있는데 메뉴를 더 다양하고 더 많은 고객에게 입맛에 맞을 수 있도록 양념을 많이 변화시켰다. 김치도 마찬가지다. 너무 매운 김치라면 덜 맵게 만들었다. 그리고 김치도 여러 다른 베트남음식과 어울려서 새로운 음식을 만들었다. 예를 들면 김치를 사용하여 매운 찜개를 요리하거나 구운 고기와 먹게 함으로써 소화를 잘 시키고 더 조화스럽게 했다.



2.3. SỰ BIẾN ĐỔI VÀ KHẢ NĂNG ỨNG DỤNG

Với những điều kiện thuận lợi về chính trị kinh tế xã hội của Việt Nam, Hàn Quốc đang tạo ra làn sóng kinh tế văn hóa tràn vào Việt Nam.

- Ẩm thực Hàn tại Việt Nam hiện nay xuất hiện ở các cửa hàng, các siêu thị bán thực phẩm Hàn tại các khu dân cư, những nơi có nhiều người Hàn sinh sống, các nhà hàng chuyên kinh doanh các món ăn Hàn ở các phố Quán Thánh, Lê Đại Hành, Nguyễn Du, Ngọc Khánh (Hà Nội), Đinh Tiên Hoàng, Nam Kỳ Khởi Nghĩa, Ngô Đức Kế, Phú Mỹ Hưng (TP Hồ Chí Minh)... với nhiều thực đơn khác nhau.
- Qua sự tiếp xúc với ẩm thực Hàn Quốc, một số món ăn, cách chế biến và hình thức ăn uống của Hàn Quốc đã được áp dụng nhưng có biến đổi cho phù hợp với đặc điểm, điều kiện của Việt Nam làm cho ẩm thực Hàn Quốc được biết đến rộng rãi hơn. Các nhà hàng nướng ở Việt Nam trước đây rất ít và đa số được xây dựng bên ngoài ở khu sân, vườn do yếu tố khó khắc phục là khói. Hiện nay các nhà hàng này đã nhiều hơn, và được tổ chức trong nhà nhờ cách tấm ướp gia vị, các thiết bị hút khói mang phong cách Hàn Quốc. Trong thực đơn cũng có các món nướng của Hàn Quốc nhưng gia vị sử dụng đã được biến đổi nhiều tạo nên sự phong phú trong thực đơn và hình thức phục vụ cũng phù hợp với nhiều đối tượng khách hơn. Kimchi cũng là một ví dụ tương tự. Những loại kimchi quá cay được Người Việt Nam thay đổi cho vị bớt cay nóng. Và Kimchi được dùng để kết hợp với những món ăn Việt Nam mang hương vị mới như sử dụng Kimchi để chế biến món lẩu tạo độ cay và thơm hoặc được ăn kèm các món thịt nướng để cân bằng hơn và kích thích tiêu hóa.

"아름다운 한국의 음식문화" 31



막걸리

Rượu gạo Makgeolli

물을 사용하지 않고 대신 좋은 술을 써서 빚으면 그 맛이 꿀맛과 같이 달다고 했다

Không sử dụng nước mà thay vào đó là rượu loại ngon nên có vị ngọt giống như vị mật ong

32 "Net đẹp Văn hóa Ẩm thực Hàn Quốc"

재료 및 분량

찹쌀 1kg, 누룩 150g, 끓여 식힌 물 750cc,
좋은 생주(生酒) 750cc

만드는 법

1. 찹쌀을 깨끗이 씻어 물에 5시간 담갔다 건져 1시간 정도 물기를 빼고 길이 오른 찜기에 40분 정도 쪄 다음 채반에 펼쳐서 식힌다.
2. 식힌 고두밥에 누룩, 좋은 술, 물을 넣고 버무려 빻아서 항아리에 담고 25°C 정도에서 10일간 발효시킨다.
3. 발효가 끝난 술은 용수를 박아서 하루 정도 두었다가 가운데 맑은 술이 고이면 채주하고, 남은 술은 좋은 물을 부어가며 고운체에 걸러 막걸리로 마신다.

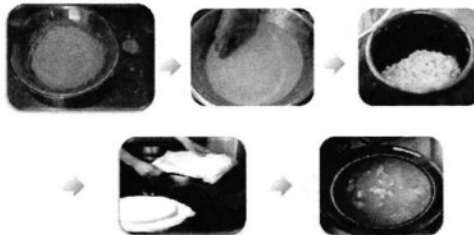


NGUYÊN LIỆU VÀ LIỀU LƯỢNG

Gạo nếp 1kg, men rượu 150g, nước đun sôi để nguội 750cc,
rượu ngon 750cc

CÁCH LÀM

1. Rửa sạch gạo nếp, ngâm trong nước trong 5 tiếng, để ráo nước trong vòng 1 tiếng. Sau khi đổ lên trong khoảng 40 phút thì tải đều lên giá.
2. Đổ nước, rượu ngon, men rượu vào gạo đã nguội trên giá rồi trộn đều. Sau đó ngâm trong bình, vại trong 10 ngày ở nhiệt độ 25°C cho lên men.
3. Sau khi rượu đã lên men thì dùng một dụng cụ lọc đặt vào giữa bình hoặc vại ngâm trong 1 ngày để rượu tinh khiết lắng lại trong dụng cụ lọc đó. Sau đó tách phần rượu tinh khiết đó ra. Phần rượu còn lại sẽ được lọc qua một màng lọc và gọi là Makgeolli.



"아름다운 한국의 음식문화" 33



김치전

Bánh Kimchi rán (Kimchi-jeon)

김치와 양파를 썰어 밀가루를 넣고 반죽하여 지진 음식이다. 흔히 전은 기름에 지진다고 하여 지짐이라고도 하며, 부침다고 하여 부치개·부침개라 한다. 김치전은 겨울철 김장 김치가 익어서 시어지면 부침개를 하여 반찬이나 간식으로 많이 만들어 먹었으며, 여름 정마철에 즐겨 먹는 음식이다.

Là món ăn làm từ Kimchi, hành tây thái nhỏ rồi trộn cùng với bột mỳ và rán. "Jeon" là những món rán dùng dầu ăn, những món này còn có tên gọi là "Buchigae" hoặc "Buchimgae". Món bánh Kimchi rán thường được dùng như một thức ăn khi Kimchi đã trở nên chua khi được muối trong suốt mùa đông. Đây cũng là một món ăn được dùng vào ngày mưa mùa hè.

재료 및 분량

- 배추김치 150g
- 양파 30g
- 청고추 7.5g(1/2개), 홍고추 10g(1/2개)
- 반죽 : 밀가루 56g (8큰술), 김치국물 30g(2큰술), 물 60g(4큰술)
- 식용유 26g(2큰술)
- 초간장 : 간장 18g(1큰술), 식초 15g(1큰술), 물 15g(1큰술)

NGUYÊN LIỆU VÀ LIỀU LƯỢNG

- Kimchi cải thảo: 150g
- Hành tây: 30g
- ớt xanh: 7.5g(1/2 quả), ớt đỏ: 10g(1/2 quả)
- Nguyên liệu nhào bánh: bột mỳ 56g (8 thìa lớn), nước Kimchi 30g(2 thìa lớn), nước 60g(4 thìa lớn)
- Dầu ăn: 26g(2 thìa lớn)
- Gia vị: Xi dầu 18g(1 thìa lớn), dấm: 15g(1a1 thìa lớn), nước: 15g(1 thìa lớn)



34 "Nét đẹp Văn hóa Ẩm thực Hàn Quốc"

재료준비

1. 배추김치는 속을 털어 내어 폭 1cm 정도로 썬다【사진1】
2. 양파는 다듬어 씻어 길이 5cm 폭 0.3cm 정도로 채 썬다(18g)
3. 청, 홍고추는 씻어 길이 2cm 두께 0.3cm 정도로 어슷썬다【사진2】
4. 밀가루에 김칫국물과 물을 넣고 고루 섞은 다음, 김치와 양파를 넣고 반죽한다【사진3】
5. 초간장을 만든다

만드는법

1. 편을 달구어 식용유를 두르고, 반죽을 직경 5cm 두께 0.5cm 정도로 동글게 떠 놓고 청, 홍고추를 고명으로 얹은 다음 중불에서 2분 정도, 뒤집어서 1분 30초 정도 지진다【사진4】
2. 초간장과 함께 낸다



CHUẨN BỊ NGUYÊN LIỆU

1. Giữ sạch nước bên trong Kimchi rồi thái với chiều dài 1cm (hình 1)
2. Rửa sạch hành tây rồi thái mỏng với kích cỡ : chiều dài 5cm, độ dày 0,3cm (18g)
3. Rửa sạch ớt xanh, ớt đỏ và thái với với kích cỡ: chiều dài 2cm, độ dày 0,3cm (hình 2)
4. Sau khi trộn đều nước kimchi, nước và bột mỳ thì cho tiếp kimchi và hành tây vào (hình 3)
5. Pha dấm hòa lẫn với xì dầu

CÁCH LÀM

1. Đặt nóng chảo rồi đổ dầu ăn vào, rán thành từng miếng tròn có đường kính khoảng 5cm, độ dày 0,5cm. Đặt những lát ớt xanh, đỏ lên trên. Sau khi đế bánh nóng trên chảo khoảng 2 phút thì lật mặt kia. Để bánh trong khoảng 1 phút 30 giây (hình 4)
2. Ăn cùng với dấm hòa lẫn nước xì dầu.

Tips

돼지고기를 같이 넣어 지지기도 한다
오징어 등의 해물을 넣고 지지기도 한다

Tips

Có thể rán cùng với thịt lợn
Có thể cho thêm hải sản như: mực vào rán cùng



5 미국

결과보고서

사업 개요

- 일시 2013.11.8 (금), 18:30~21:00
- 장소 조지워싱턴대학 강당 (Jack Morton Auditorium GWU)
- 목적 Social Interface (유튜브, 페이스북, 트위터 등)를 통한 한류확산을 되짚어보고 다가올 한류의 미래를 내다보는 계기를 마련하는 한편, 한류 네트워킹 방안 모색
- 주제 Hallyu Live!: The Future of Korean Wave
- 주최 워싱턴한국문화원, 한국문화산업교류재단, 조지워싱턴대학
- 후원 문화체육관광부
- 대상 대학생, 한류동아리, 한류 전문가 등 300여명

주요 행사

- K팝 공연
 - Dave Yoon 밴드: 2013년 Kollaboration DC 우승자
 - CoCo Avenue: 2013 문화원 K팝동영상공모전 1등
- 강연자

- Jeff Benjamin (Billboard 칼럼리스트)
- Min Kim (Dramafever 개발자)

- Christian Oh (Kollaboration DC 운영자)
- Dave Tauler & Natalie White (K팝 뮤지션 및 편곡자)

- 한류스타 화상채팅
 - 나인뮤지스: 이유애린 (Erin)과 이샘 (Lee Sam)

추진 내용

— 페이스북을 통한 온라인 홍보

- 한류포럼 및 한류네트워크용 페이스북 그룹 페이지 운영:
한류스타 플래시몹, 한류포럼 참가예약, 포럼에 대한 의견 등을 소통하기 위해 별도의 온라인 매체 활용

— 한류 네트워킹 추진

- 한류 네트워킹 캠페인: 한류와 관련된 다양한 분야에 리더들의 추천으로 분야별 인적 네트워킹
- 차세대 리더 그룹 및 워싱턴인근대학교 한인학생회와 협력:
Kollaboration, Meet Up(Annyong), NetKAL, 세종소사이어티, 미주유학생모임, 존스홉킨스대 국제대학원 (SAIS),
아메리칸대학 KSA, 조지워싱턴대학 KSA, 조지타운대학 KSA, 조지메이슨대학 KSA, 메릴랜드대학 KSA 등

— 한류 전문가 평론 (별첨: 에세이 2편)

- Crystal S. Anderson: Elon대 교수 및 K팝 블로그 운영자
- Paul Worsham: 워싱턴 최대 한류 meetup group 운영자

— Introduction Video 제작 (20분)

- 워싱턴문화원장 축하인사말, 한류스타 축하동영상 (샤이니, 나인뮤지스), 한류전문가 인터뷰 (크리스찬 오), 문화원 동영상
공모전 영상자료, 한류관련 영상자료 등

— 기념품 제작 및 경품 이벤트

- I♥Hallyu가 새겨진 머그컵 제작, 참가자 전원에게 제공
- 행사 참가자 중 추첨을 통해 G드래곤, 미쓰A, 원더걸스, 동방신기, 2NE1 가수들의 사인음반을 경품으로 제공

주요 강연 내용

— Jeff Benjamin

다양한 온라인 언론매체 유경험자로 현재 빌보드닷컴, 야후보이스, 롤링스톤 등에 케이팝 칼럼리스트로 활동 중이며 미국 내에서 한류의 위상과 한류스타 가수들을 소개하는데 중요한 역할을 하고 있다. 이날 제프 벤자민은 한류포럼에 첫 연사로 강단에 올라, 처음 인터뷰를 한 원더걸스에 대한 에피소드로 말문을 열었다. 케이팝 인기 이유에 대해 벤자민도 유튜브를 꼽았다. 며칠 전 소녀시대는 Miley Cyrus, Lady Gaga, Justin Bieber 등과 경쟁했지만, 결국 올해의 유튜브 비디오 상을 받았다고 설명했다. 인터넷 사용자(네티즌)들이 새로운 한류 팬문화를 만들어 내고 있다며, 다양한 인종의 사람들을 연결해 주는 역할을 한다고 역설했다. 또 하나의 성공비결로, 케이팝가수들은 수년씩 연습해서 음반을 내고, 매주 음악 프로그램에서 경쟁하기 때문이라고 설명했다. 그는 앞으로 더 열정적으로 한류를 응원할 것이며 케이팝은 벌써 하나의 문화이며 앞으로 더 발전할 수 있기를 기대한다고 밝혔다. (http://youtu.be/_DU5SF1dSjM)

— Min Kim

DramaFever는 전 세계로 자막이 포함된 한국드라마 및 예능 프로그램을 서비스하는 온라인 사이트다. 그는 한국에서 태어나 시카고 대학에서 공부했으며 현재 DramaFever 운영자로 활동하고 있다. 이날 민킴은 강연을 통해, 미국에서 한류를 접하는 방법이 진화해 이제는 컴퓨터, 모바일, TV 등으로 한국과 같은 시간에 시청이 가능하다. DramaFever 한류팬이 무려 8만 명이나 된다. 90년대는 교포들만 보던 한국드라마를 이제 미국인들이 주 고객이다. 전체 고객의 3 / 4이나 된다고 설명했다. 이제 K-드라마는 하나의 장르가 되었다. 인터넷의 발전으로 K-드라마의 미래는 밝다고 호평했다. 또한 앞으로 한국드라마가 할리우드 드라마처럼 다양한 장르로 성장하길 기대한다고 말했다. (<http://youtu.be/l8Peya4qeo>)

— Christian Oh

재미 교포들의 예능 등용 행사인 **Kollaboration DC**의 운영자다. 그 외에도 메릴랜드대학 동아시아 수업을 가르치거나, 한국축제, 아시아 영화제 등 활발한 활동을 하고 있다. 이날 크리스찬 오의 강연은 간단하고 명료했다. 사람들은 보통 한류라고 하면 드라마, 영화, 음악을 떠올린다. 하지만 그는 한식도 빼놓을 수 없는 한류다. 그는 영화, 음악, 드라마 등 90년대부터 2010년 그리고 오늘과 내일에 대해 시대적으로 장르별로 설명을 해주었다. 앞으로 다가올 한류에 대해서는 인터넷과 유튜브, 페이스북 등 SNS 덕분에 전망이 좋다고 밝혔다. (<http://youtu.be/dTINukckkjg>)

— Dave Tauler

30개 이상의 악기와 한국어, 스페인어에 능통하다. 2003년부터 밴드리더로 활동하고 있다. 강연에 앞서 **Dave Yoon**과 오프닝 공연을 함께 하기도 했다. 그는 미국인들은 유튜브나 페이스북을 통해서 케이팝을 접한다며, 그는 96년 한국인 교회에서 '인기가요'를 접하게 되었으며 그때 HOT를 알게 되었다. 해가 갈수록 케이팝은 점차 커졌고, 이제는 소녀시대가 **David Letterman** 토크쇼에 나오게 되었다며, 케이팝 등 한류의 인기는 앞으로도 지속적이며 더 많이 진출하게 될 것으로 본다고 설명했다. (http://youtu.be/ikp-_CKyWBw)

— Natalie White

유튜브 'pumashock' 아이디로 활동하고 있는 미국계 가수이자 프로듀서이다. 소녀시대를 커버댄스하여 한국 **SBS, MBC** 등에 출연한 바 있으며 한국인에게 잘 알려져 있다. 강연에서 본인이 한국인들에게 알려진 배경과 함께 한류가 그녀의 인생에 중요한 부분이라고 설명했다. 앞으로 한류는 인터넷 기술 발달과 다양한 소통으로 한 단계 더 커질 것으로 예상했다. (http://youtu.be/EYs03xxU_0c) **Dave Tauler**와 **Natalie White**는 함께 공연도 선보였다. (<http://youtu.be/GUxthtyIUzA>)

— 나인뮤지스

9Muses는 9인조 여성 케이팝 그룹이다. 스타제국이 소속사이며 2010년에 데뷔했다. 이날 스페셜 게스트로 나인뮤지스 중 이유애린 (**Erin**)과 이샘 (**Lee Sam**)이 화상채팅을 통해 워싱턴 팬들을 만나 화상으로 대화를 나눴다. 케이팝이 전 세계적으로 인기를 모으고 있는 이유로, 케이팝은 대중적인 음악이다. 누구나 쉽게 따라 할 수 있으며 무엇보다 마음을 움직인다. 또한 많은 연습량에 있다고 설명했다. 마지막 순서로 'Gun'이라는 곡에 나오는 '목표를 향해 날아가자'라는 춤을 방청객과 다함께 배워보기도 했다. (<http://youtu.be/ilk4ztA8uos>)

— Dave Yoon밴드 K팝 공연

Dave Yoon, William Kim, Michael Baek은 조지워싱턴대학 학생이자 K팝 뮤지션. **Dave Yoon**은 '위대한 탄생'에 참가한 경험이 있으며, 올해 **Kollaboration DC**에서 우승을 차지하였다. 오프닝 공연으로 강남스타일, 이 노래, **Here I Am** 등을 노래했다. (<http://youtu.be/Hrl60ZS1UNo>)

— CoCo Avenue

워싱턴문화원에서 주최한 동영상 공모전에 우승을 2년 연속한 실력 있는 팀이다. 케이팝 커버댄스 5인조 흑인 여성 그룹으로 파워풀한 오프닝 공연을 선사했다. (<http://youtu.be/mVnaXQTrUPs>)

홍보 실적

■ 사전 홍보 실적

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<http://www.billboard.com/articles/columns/k-town/5778278/nine-muses-to-hold-live-video-qa-at-global-hallyu-forum-2013-in>
- WashingtonPost: Global Hallyu Forum 2013: Hallyu Live
<http://www.washingtonpost.com/gog/misc-events/global-hallyu-forum-2013-hallyu-live,1267677.html>
- 미주중앙일보 (11.7): 글로벌 한류, 현상과 미래 진단 http://www.koreadaily.com/news/read.asp?art_id=2105691
- 미주조선일보 (11.7): "2013년 글로벌 한류포럼" 열린다 <http://chosunilbousa.com/ninfo.cfm?id=27551>
- Eventbrite: The Global Hallyu Forum 2013: Hallyu Live! The Future of the Korean Wave
<http://www.eventbrite.com/e/the-global-hallyu-forum-2013-hallyu-live-the-future-of-the-korean-wave-tickets-9130055241?aff=es2&rank=10&sid=e31c15d7468711e398fa12313b01392c>
- 247 Asian Media: Nine Muses Added To Special Guest Lineup At Global Hallyu Forum
<http://24-7kpop.com/2013/11/07/nine-muses-added-special-guest-lineup-global-hallyu-forum/>
- DC LinkTank: Global Hallyu Forum 2013: Hallyu Live!
http://events.linktank.com/event/global_hallyu_forum_2013_hallyu_live
- Meet Up (Annyong): Global Hallyu Forum 2013: Hallyu Live! <http://www.meetup.com/koreans/events/144621802/>

■ 사후 홍보 실적

- 연합뉴스 (11.9): 美워싱턴서 한류바람 점화... '글로벌 한류포럼' 열려
<http://www.yonhapnews.co.kr/international/2013/11/09/0608000000AKR20131109002100071.HTML>
- 세계일보 (11.13): 美워싱턴서 한류바람 점화... '글로벌 한류포럼' 열려
<http://www.segye.com/content/html/2013/11/13/20131113006906.html>
- 연합뉴스 (11.9): 칼럼니스트 벤저민 "케이팝은 이제 하나의 문화"
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특이 사항

- 올해로 2회째를 맞는 한류포럼은 지난해와 같은 형식으로 진행 (TED방식, 4명의 한류 전문가)하였으나, 올해 추가된 사항은 '한류 인적 네트워크', 즉 워싱턴 인근 한류 전문가들이 서로 네트워킹을 통한 한류확산
- 2013 한류포럼은 공연과 강연으로 구분, 다양한 볼거리와 재밌거리를 위해 케이팝 공연을 새로이 추가하였음. 클라브레이션 DC 및 DC동영상공모전에서 우수한 美현지 뮤지션들로 구성
- 포럼의 주제인 Hallyu Live!를 반영하여 한류스타와 함께 하는 팬미팅을 화상채팅 (온라인, Live)방식으로 채택, 방청객들은 실시간으로 한국에 있는 스타와 만날 수 있는 기회를 제공

2013 글로벌 한류포럼은 조지워싱턴대 콜로퀴엄과 공동 추진

- 한국의 문화외교: 예술 · 기업 · 시민사회의 정치와 의미'를 주제로 외교관과 미국대학 내 한인 교수들이 모여, 문화예술 · 언론 등을 통해 시민들과 정부가 어떻게 서로 영향을 주고 소통해왔나에 초점을 맞춰 토론회를 개최
- 안호영 주미대사, 캐더린 스티븐스 전 주한대사, 김경현 교수 (UC 어바인), 벤 빈슨 (GW 학장), 캐터린 문교수 (웰슬리대), 박윤식 교수 (GW), 데이나 태순 보지스 교수 (GW), 이지영 교수 (아메리칸대)가 강연과 토론으로 진행

2013 글로벌 한류포럼 연계사업으로 워싱턴DC 일원의 젊은이들을 대상으로 한류 네트워킹 이벤트인 Hallyu Night! (12.18일, 예정) 행사를 개최

기대 효과

- 글로벌 한류포럼은 워싱턴DC지역에 적합한 한류행사로, 한류의 현재를 되짚어보고 미래 한류를 내다보는 계기를 마련하는 한편, 한류에 관심이 있는 워싱턴DC 일원의 젊은이들을 대상으로 한류 네트워킹 캠페인을 통한 한류확산

1 주요사진 및 행사 포스터



Dave Yoon 밴드 공연



CoCo Avenue 공연



Jeff Benjamin 강연



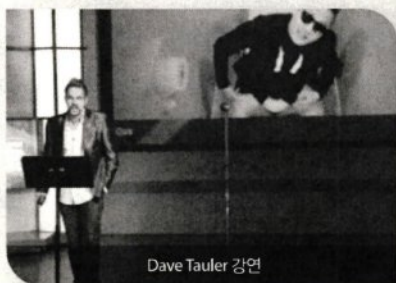
Min Kim 강연



Christian Oh 강연



Natalie White 강연 및 방청객 모습



Dave Tauler 강연



Dave Tauler & Natalie White 공연



나인뮤지스와 화상채팅 모습



강연자 및 원장님 기념촬영

한국문화원
KOREAN CULTURE CENTER
Washington D.C.

KCFICE
Korean Cultural Foundation for International Cooperation & Exchange

Global Hallyu Forum 2013
The Future of the Korean Wave

Hallyu Live!

Jeff Benjamin
K-Pop Columnist, Billboard

Min Kim
Business Development Director, DramaFever

Christian Oh
Executive Director & Co-Founder, Kollaboration

Dave Tauler & Natalie White (Pumashock)
Founder, Dave Tauler Music Group Singer, Songwriter & Producer

Plus a live chat with K-Pop stars 9MUSES

November 8, 2013 @ 6:30pm
Jack Morton Auditorium GWU
The George Washington University 805 21st St. NW Washington DC 20008
Just a short walk from the Foggy Bottom metro station!
In conjunction with the 21st Hahn Moo-Sook Colloquium on Nov. 9

2 프로그램

Global Hallyu Forum 2013: Hallyu Live! The Future of the Korean Wave

November 8, 2013 6:30 pm
Jack Morton Auditorium, The George Washington University



OPENING PERFORMANCES

Dave Yoon, *Kollaboration DC 2013 Winner*

CoCo Avenue, *K-Pop Cover Group*

RESENTERS

"K-Pop's Global Fanbase: Divided or United?"

Jeff Benjamin, *K-Pop Columnist, Billboard*

"Korea On-Demand"

Min Kim, *Business Development Director, DramaFever*

"The Digital Age of Hallyu: Korean Wave's Transition to the Web"

Christian Oh, *Executive Director and Co-Founder, Kollaboration DC*

Dave Tauler, *Music Group & Natalie White (Pumashock), Singer, Songwriter, Producer*

SPECIAL GUEST CONVERSATION

9MUSES

SPECIAL COMMENTARY ARTICLES

"Where The Wave Washes Tomorrow: Thoughts on the End of the Beginning of Hallyu"

Paul Worsham, *Founder, Fun Korean Waves Meetup Group*

"Now That We've Found Love, What Are We Going To Do With It?:

Future Directions for Hallyu Korean Popular Culture"

Crystal S. Anderson, PhD, *Elon University*

워싱턴한국문화원, 2013년 글로벌 한류 포럼 개최 - Hallyu Live!: 한류 오늘과 내일 -

2013.11.8 (금), 18:30~20:30 조지워싱턴대학 잭 모튼 강당

주미한국대사관 한국문화원 (원장: 최병구)은 한국문화산업교류재단 및 조지 워싱턴대와 공동으로 오는 11월 8일 오후 6시 30분 조지 워싱턴대 캠퍼스 잭 모튼 강당에서 '2013 글로벌 한류 포럼'을 개최합니다.

올해로 2회째를 맞는 '글로벌 한류포럼'은 'Hallyu Live!'를 주제로 한류 전문가들을 초청해 테드 (TED)방식으로 진행됩니다.

이날 포럼에는 빌보드 K팝 칼럼리스트 제프 벤저민 (Jeff Benjamin), 드라마 피버 (DramaFever) 운영자 김 민, 콜라브라이션 DC 운영자 크리스천 오 (Christian Oh), 그리고 워싱턴 DC 인근에서 활동하고 있는 K팝 뮤지션 데이브 톨러 (Dave Tauler)와 나탈리 화이트 (Natalie White)가 발표자로 나섭니다.

포럼에서는 유튜브, 페이스북, 트위터 등 소셜 인터페이스 (Social Interface)를 통한 한류 확산 현상의 의미를 되짚어보고 한류의 미래 발전 방향이 논의될 예정입니다. 한국문화원은 이번 포럼 개최를 계기로 한류에 관심이 있는 DC 일원 젊은이들을 대상으로 한류 네트워킹 캠페인을 추진할 계획입니다.

포럼 특별 행사로 K팝 걸그룹 나인뮤지스 (9muses)와 화상 채팅 방식을 통한 팬미팅이 열립니다. 올해 KollabrationDC에서 우승한 데이비드 윤과 문화원 주최 2013 K팝 동영상 공모전에서 우승한 여성 5인조 코코 애브뉴 (Coco Avenue)의 공연도 열릴 예정입니다. 행사 참가자를 대상으로 추첨을 통해 K팝 가수들이 사인한 음반이 제공됩니다.

참가는 www.KoreaCultureDC.org에 사전예약을 통해 받고 있으며, 자세한 내용은 www.facebook.com/KoreaCultureDC 에서 확인하실 수 있습니다.

한류 스타와 함께하는 한류포럼

나인뮤지스 (9muses)는 온라인을 통해 한류팬들과 화상미팅을 합니다. 페이스북 이벤트를 통해 선발된 팬들이 K팝과 한류에 대해 이야기를 나눌 예정입니다.

화상채팅에 참가한 5명에게는 나인뮤지스의 사인음반이 선물로 증정됩니다.

나인뮤지스는 9인9색 9인조 걸그룹으로 2010년 데뷔해 올해 첫 정규앨범 (프리 마돈나)으로 인기를 모으고 있습니다.

K팝 가수 사이니는 "미국에서 한류는 K팝, 드라마, 영화 등 다양한 장르에서 눈부신 성장을 보여주고 있으며 유튜브, 페이스북 등 온라인을 통해서 미국팬들과 소통할 수 있어 얼마나 좋은지 모르겠습니다."라며 축하 동영상을 보내왔습니다.

YG엔터테인먼트는 행사 참가자 추첨 이벤트를 통해 소속 가수들의 사인음반을 이벤트 경품으로 제공합니다.

강연자

제프 벤저민 (Jeff Benjamin)은 빌보드 케이팝 칼럼인 K-Town에서 활동 중이다. Fuse.tv, Rolling Stone, BuzzFeed, Radio.com, Popdust, AllKpop 등 온라인 언론매체에서 일을 한 경험을 가지고 있다. 한류스타 가수 사이 미국진출 할 때 음반 계약 특종을 잡은 장본인이기도 하다.

김민 (Min Kim)은 DramaFever 운영자다. DramaFever는 전세계로 자막이 포함된 한국드라마 및 예능 프로그램들을 유포하는 온라인 비디오 전문사이트다. 그는 Reclip.It의 공동 창시자였으며, Anytech Meetup을 뉴욕에 창립, 현재 250그룹 이상의 한국계 사업가들을 돕고 있다. Kim은 한국에서 태어나 LA에서 자랐으며, 시카고 대학에서 공부했다.

크리스찬 오 (Christian Oh)는 재미 아시안들의 예능 등용 행사인 Kollaboration DC의 이사이자 공동 설립자다. 그는 KollaborationDC 외에도, 메릴랜드주립대학에서 동아시아 수업을 가르치거나, 한국축제, 아시아 영화제 등에도 적극적으로 참여하며, 재미사회 뿐만 아니라 전 아시아 커뮤니티에 큰 영향을 끼치고 있다. 영상, 엔터테인먼트, 음악을 공부하였다.

Dave Tauler는 30개가 넘는 악기를 연주하고 한국어, 스페인어, 영어에 능통하다. 17살부터 한국교회를 다니게 되어 자연스럽게 한국어를 배우게 되었고, 2003년, 밴드 리더 및 가수 김범수의 코러스 제의를 받으면서 케이팝을 좋아하게 되었다. 지난해, Dave Tauler Music Group이 미국밴드로 처음으로 유튜브에서 케이팝 공식 커버를 맡은 바 있다.

Natalie White는 유튜브에서는 'pumashock'라는 아이디로 활동하고 있는 미국계 가수, 편곡자 겸 프로듀서다. 유튜브 채널에 케이팝 커버 및 리믹스를 통해서 20,000명의 구독자 및 조회수 760만명 이상의 팬이 있다. 지난 2009년 그녀의 리믹스로 재구성된 소녀시대의 "gee"가 SBS 스타킹에 출연하였으며, 270만명의 시청자들을 모은 것으로 집계되었다.

영문

- What Global Hallyu Forum 2013: Hallyu Live!
- When Friday, November 8 @ 6:30-8:30 pm
- Where Jack Morton Auditorium, The George Washington University 80521stSt.NW, Washington DC 20006
- Who Guest presenters and performers, K-Pop stars 9MUSES
- Hosts Korean Cultural Center Washington D.C.
Korea Foundation for International Culture Exchange
The George Washington University
- Sponsor Ministry of Culture, Sports, and Tourism
- How Free RSVP via www.KoreaCultureDC.org

(WASHINGTON): The Global Hallyu Forum 2013 returns to the campus of the George Washington University on November 8 with a full lineup of entertaining, insightful, TED-style guest presentations on Hallyu, the Korean Wave of pop culture, hosted by Korean Cultural Center Washington D.C. As a special guest, K-Pop superstar group 9MUSES will take part in a live video chat with the audience at the forum.

Now in its second year, the 2013 Forum looks at the future of Hallyu, the online community, and digital media. In-person guest speakers include Jeff Benjamin, K-Pop Columnist for Billboard; Min Kim, Business Development Director for DramaFever.com; Christian Oh, Executive Director and Co-Founder of Kollaboration DC; and local K-Pop celebrities Dave Tauler of the Dave Tauler Music Group and Natalie White, aka Pumashock, K-Pop singer and YouTube sensation. Plus, special performances by K-Pop cover group CoCo Avenue and Dave Yoon, winner of Kollaboration DC 2013.

In the format of the popular TED talks, presenters will offer dynamic, condensed talks on different aspects of the Korean Wave, including the growth of Korean pop music, cinema, and episodic dramas, as well as the role of digital media, industry collaborations, and the online fan community. Presentations will incorporate multimedia and a few live performances.

Guests can RSVP for free at www.KoreaCultureDC.org and join the conversation via the KCC Facebook group, shaping the discussion as additional details are announced.

The Global Hallyu Forum 2013 is presented in conjunction with the 21st Hahn Moo-Sook Colloquium in the Korean Humanities, taking place at GWU on November 9 under the title Korea and Cultural Diplomacy: Politics and Meaning in Arts, Industry, and Civil Society. Details online.

About the Presenters

Jeff Benjamin manages and writes Billboard's K-pop column, K-Town. A Fuse.tv writer, this New York University alumnus has also contributed to Rolling Stone, BuzzFeed, Radio.com, Popdust, AllKPop, and other publications.

His opinions have been called upon by the New York Times, NPR, Entertainment Weekly, Naver News and more. He also wrote the script of the premiere episode of Mnet America's "Headliner" series. Highlights of his career include helping break news about PSY signing his U.S. record deal, reporting as the only writer allowed backstage at 2NE1's first U.S. concert, securing the only interview HyunA allowed regarding an American debut as well as exclusives with TVXQ!, BIGBANG, Girls' Generation, Wonder Girls, Lee Seung Gi, After School and many more.

Min Kim leads business development at DramaFever, the premiere online video platform for subtitled and curated selection of international TV shows. He previously co-founded two consumer startups and led user growth and business development at Reclip.It, a personalized deals dashboard that was acquired by Walmart Labs in Spring of '13. He is also the founder and organizer of Anytech Meetup, a 250 member group in New York that empowers Asian American entrepreneurs. Born in Korea and raised in Los Angeles, Min studied Economics and Political Science at the University of Chicago and began his career in marketing and advertising at Draftfcb.

Christian Oh is executive director and co-founder of Kollaboration DC, the first tri-state area Asian American Talent competition and showcase. He is a major contributor to the Asian American community, whether it be teaching Asian American Studies at University of Maryland, helping to organize and emcee the KORUS Festival, or being a long-time champion of the DC Asian Pacific American Film Festival. He has background and education in the worlds of filmmaking, entertainment, music and has spoken about APIA and Korean American issues. As an avid follower of the Hallyu movement, he is a strong believer that Korea's greatest exports are the products coming from the entertainment industry in Korea. But his greatest hope is that there will be a connected rise in Asian American grown entertainment and music to catch fire from within the United States.

Dave Tauler plays more than 30 instruments, speaks Korean, Spanish and English, and is a winner of both the John Lennon Songwriting Contest and Amateur Night at the World Famous Apollo Theater. Having learned how to speak Korean at the age of 17 through serving in a Korean church, Dave entered into Kpop in 2003 when he was recruited to be the band leader and backing vocalist for Kim Bum Soo when Kim gave his premier concert in Washington, DC. Last year, the Dave Tauler Music Group became the first American band to professionally cover Kpop on YouTube, earning Dave a feature on Star King, Korea's number one Saturday evening television show.

Natalie White, also known as Pumashock, is an American singer/songwriter and producer who has earned a large fan base with her popular K-Pop covers and remixes shared on her YouTube channel, which has more than 7.6 million views & 20,000 subscribers. Natalie was a featured performer on SBS Korea's Star King in 2009 to perform her remix of SNSD's "Gee", which went viral with more than 2.7 million views. She later appeared on MBC Korea's Birth of a Great Star International Competition in 2011, being selected to perform from a special contest round on YouTube. Natalie is a classically trained pianist since the age of 3 and a graduate of Northwestern University in Evanston, IL.

Nine Muses, also known as 9MUSES, is a nine member all-female pop group that debuted in Korea in 2010. They are active in the K-Pop scene in Korea under the Star Empire Entertainment music label.

4 한류전문가 에세이

에세이 1: Elon대 교수 및 K팝블로그 운영자 (Crystal S. Anderson)

Now That We've Found Love, What are We Going To Do With It?: Future Directions for Hallyu Korean Popular Culture

Anderson, PhD, Elon University

Hallyu is dead! This is a common cry from critics of Hallyu, the almost 20-year-old Korean cultural movement aimed at global audiences. Headlines such as "Will Hallyu Last Long?" (The Korea Times) and "Japanese Press Predicts Hallyu Will End in Spring 2013" (MWave) echo the sentiment that Hallyu has run its course. At the same time, Hallyu has experienced dramatic global expansion, especially in the United States. K-pop concerts on both coasts, increased access to K-drama by anyone with an Internet connection, and Korean films showing at the local multiplex all show the unprecedented spread of Korean popular culture. But what does the future hold for Hallyu?

K-pop rides the crest of the Korean Wave. Mainstream media measures its success using numbers: number of tickets sold, number of singles downloaded, number of appearances on American television shows. So when Psy burst onto the global scene in 2012, his success was easily quantified in the United States. But long before that, K-pop was making inroads among savvy American Internet users. Enticing people to "broadcast yourself," YouTube promoted K-pop videos and allowed K-pop fans to broadcast what was important to them: fan videos, tribute videos, reaction videos and general commentary. Taking a cue from their Korean counterparts, American fans created websites and Twitter accounts for individual K-pop fandoms.

However, the continued spread of K-pop in the United States faces challenges. Some insist that K-pop should reflect American cultural values as a condition for popularity. Some fans find groups like BigBang and 2NE1 appealing because of how they reflect an edginess they associate with American culture in the form of swagger and sexiness. However, a large number of fans like K-pop precisely because it lacks references to sex and violence commonly found in American pop music. Will K-pop have to change in order to gain more fans, or should it stick with the very methods that made it popular as a subculture in the United States?

Korean film has also gained critical attention during the Hallyu movement. In reference to the win of Kim Ki-duk's *Pieta* at the Cannes Film Festival in 2012, The Chosun Ilbo credited his Korean perspective: "But abroad he has a solid reputation, especially in Europe, where critics habitually rave about his genre-busting work. There is more freedom of expression there and his radical themes are seen as refreshing. [Film critic] Oh [Dong-jin] said the Asian mentality that pervades the films also helps."

At the same time, Korean films face challenges in riding the Korean Wave. Encounters with entrenched cultural norms in the United States have the potential to slow down the continued spread of Korean film. For example, when The Weinstein Company acquired the rights to Bong Joon-ho's *Snowpiercer*, Harvey Weinstein ordered 20 minutes cut from the film. Pierce Conran at Twitch speculates, "The notorious Hollywood executive believes the American mid-west is too stupid for *Snowpiercer*." He suggests that cuts to character development bolsters the action sequences and represents an attempt to cater to American film tastes. The Weinstein Company, which has a reputation for acquiring Asian films and altering them for American consumption, embodies the challenges that Korean films face as they travel globally. Will such foreign entertainment conglomerates shape the future direction of Korean film, or will Korean film be able to continue to forge a unique vision in the global film world?

Like Korean films, K-dramas have experienced exponential growth in global markets. Hulu, a U.S.-based website that offers on-demand streaming of television and movies, dramatically increased access to K-dramas by making them available from online suppliers like DramaFever as well as Korean companies like MBC, KBS and SBS. However, such success has also spawned other developments that make fans pause. The recent announcement of an American remake of *Boys over Flowers* (the second remake of the Japanese drama based on the manga *Hana Yori Dango*) has raised eyebrows of fans. The revelation of the cast reminded many American fans of Hollywood's tendency to whitewash entertainment that originates in Asia. Will K-drama be able to continue to feature stories set in a Korean context, or will continued popularity outside of Korea result in drastic changes to the genre?

The future of Hallyu depends in large part to where it's already been. Corporate, cultural and social factors all play a role in the future of Hallyu.

Sources

Conran, Pierce. "Weinstein Thinks You Are Too Dumb for Snowpiercer." Twitch. 5 Aug 2013. Web. 27 Oct 2013.
"Outsider Kim Ki-duk's 'Pieta' Wins Top Prize in Venice." The Chosun Ilbo. 10 Sept 2012. Web. 27 Oct 2013.

에세이 2: 한류 Meetup Group 운영자 (Paul Worsham)

Where The Wave Washes Tomorrow *Thoughts on the end of the beginning of Hallyu*

Paul Worsham

What does it mean to spread and grow an idea, a trend, a culture, around the world? It means image. It means influence.

It means millions of small decisions – decisions from people who believe their association with your ideas makes their lives better. They are attracted to the result they believe will happen. Italian opera fans are attracted to aspects such as the enjoyment of live performance, talented stars, and a cultural lineage going back centuries.

What do you get if you are successful spreading your culture? You get the ability to continue. The spreading ability of your essence, your energy, continues to be stronger, far reaching, and flows with more permanence.

And you get more influence. You can change other cultures.

Once a part of a culture touches another, both change. At the point where two items meet, there is an intersection. That intersection belongs to both items, and perhaps to neither.

Mix or layer the color blue with the color red, and you get purple. Perhaps that can last a long time, but mix oil and vinegar, and you get salad dressing only as long as you continue the energy to keep them blended. And cultures, like most intersections, are dynamic.

An example of an extremely dynamic culture and country today is South Korea. The language, the arts, the economy, and more have changed and grown in the last few decades like few others.

First, something for newcomers. As the country of South Korea grew in economic strength after the Korean War, it blended aspects of world arts & entertainment into its own culture. Traditional Korean music influenced musicians who tackled genres such as rock, pop, and classical. Korean movies and dramas took on formats developed internationally, and gave them a Korean interpretation as to style and production.

Other aspects of art, such as painting and sculpture, also had, and have, artists who fuse international ideas with their Korean lineage.

Much of this happened without notice by most of the world. But in the 1990s, technology such as the internet helped people in all countries explore other cultures in more and more detail. And, we could share quickly with others. South Korean culture became one of the winners in the battle for attention. But, maybe this battle was really just millions and millions of individual interactions. And the war could be won in the beginning by everyone.

In the 1990s and for some years after that, the internet was growing, available media from satellite and cable TV channels was growing, and all cultures were perhaps getting more exposure. Any topic online could have more content and more interested consumers of that content, year over year. But some grew more than others.

By luck or not, the growing interest in South Korean culture not only got a unique name, Hallyu, but the name became a sort of cultural battle cry. Hallyu also became the name of a meta-industry: a collection of industries referred to recently as soft power.

By now, most participants at this event have heard the word Hallyu a few times. But if you are in North America or Europe, you are in the minority. In fact, few people know the word Hallyu, which refers to the Korean Wave of popular culture. Even if a person generally know about kimchi, Gangnam stylin' Psy, or have friends who watch Korean dramas, "Hallyu" still seems to be an insider's term for fans and others following the trend.

Searching the global trending of the term "Hallyu" over the last 10 years, you will find it is mostly referenced in Asia. Internationally, including in the "western world," seemingly obscure terms like "glycene" and "graphene" are more well known. And most people still have not heard of those either. Glycene is an amino acid which helps the body's well-being, and graphene is one of the hottest new materials. South Korea happens to be on top of the graphene tech phenomena, creating transparent loudspeakers and physically flexible touch screens.

And yes, South Korea is perhaps better known for its manufacturing – the heavy industries – than its soft power industries. Companies like Samsung, Hyundai, Kia, LG, and others are multi-billion dollar international brands. Translating culture is perhaps harder than translating tech. But soft power aspects such as fashion are also gaining prominence internationally. If you didn't know it, people in much of Asia, including China, see South Korea as a fashion leader.

So what about all of the predictions of the Korean wave crashing in one year, or four years, or whenever? Some old predictions about the end of Hallyu have already been proved wrong.

The first of two major questions is: What would have to change among people for them to no longer like K-dramas, K-pop, or some other artistic export from South Korea?

Predictions curiously come from people who want the prediction to come true (of course, their reputation is based on the ability to tell the future better than others). Most of us dream of a future we want to live in. Most people start off each year with the dream it will be their best year yet, conveniently forgetting that this is the way the last year started as well.

Predicting the end of anything may get headlines, but cultural themes do not simply end – rather, they may stop being what they once were.

The second major question is: What will Hallyu mean in the future, if it cannot continue to be merely what it is now?

Hallyu may have its origin in the 1990s. It was a baby phenomenon. As it grew, stumbles were made. The Korean Wave is only a concept, but that concept is an industry – a meta-industry – with many leaders. It may never grow up, but it is no longer a child. So, as the beginning stage of Hallyu ends, it creates a space for something new and different to emerge.

If this is the end of the early stages of Hallyu, then the "golden days" are past. The golden days of Hollywood ended, and the industry continued and grew. It was still magical, in a bigger, stronger, institutional magic way.

So, as to the second major question, *what will Hallyu mean in the future?*

The answer to that question is written in the less-than-predictable future. The future of Hallyu, the Korean Wave.

6 멕시코

결과보고서

사업 개요

- 행사명 2013 멕시코 한류포럼
- 일시 2013.11.13 (수) 12:00~16:00
- 장소 멕시코 시티 JW Marriott Polanco, Thai House홀
- 주최 주멕시코 한국문화원, 한국문화산업교류재단
- 후원 문화체육관광부
- 발표자

- 홍성화 주멕시코 대사
- Arturo Velasco Televisa Musica 국장 (K-POP)
- Jose Luis Ortega 멕시코국립영화관 출판미디어 차장 (K-MOVIE)
- Jose Angel Soto 시카고 드폴대 커뮤니케이션학과 교수 (K-DRAMA)

참석자

- Nelson Carro 멕시코국립영화관 프로그래머, Irais Aviles Garcia 국립예술원 (INBA) 국제협력과 차장, Yessica Flores 멕시코청소년청 국제협력과 차장 다수의 정부 관계자
- Anelica Oropeza Arena Ciudad de Mexico 대표, Jose ZepedaOcesa 미디어과장, Alfonso Guerrero Sat Marketing 대표 등 멕시코 엔터테인먼트산업 관계자 및 정원집 삼성전자 멕시코 법인 과장 등 다수의 마케팅 관계자
- Alvaro Cueva TV평론가 · MC, Alberto Sierra Canal ONCE 리포터, Vanessa Davalos Notimex 기자, Janette Merida El Universal지 기자, El Sol de Mexico 기자, Alejandro Baragan Protocolo 기자 등 주재국 언론관계자, 이동경 연합뉴스 특파원 및 Juan Corona 인터콘티넨탈대학 총장 등 학계 인사를 포함 총 50여명 참석

주요 논의 내용

- 홍성화 주멕시코 대사
 - 제 1회 멕시코 한류포럼 개최를 축하
 - ‘한류’의 어원을 소개하고 박근혜 정부의 ‘문화융성’이라는 정책기조아래 한류의 비전을 제시
 - 한-멕시코 문화교류의 활성화를 통해 양국의 전략적 동반자관계를 강화해나가야 함을 강조

— 멕시코 제1 공중파 TV방송 TELVISA 음악국장 Arturo Velasco: 음악산업에서 K-POP의 영향

- 한국콘텐츠진흥원의 2013 한·멕시코 방송교류협력사업 (아리랑TV)의 일환으로 제작된 양국 방송사간 공동제작 프로그램 동영상 자료 및 10월 방한 촬영한 한국 사진자료 등을 활용하여 발표
- K-POP 열풍은 '한국'이라는 국가 브랜드를 전 세계에 퍼뜨리는 놀라운 현상이라고 진단하면서, 멕시코 K-POP팬들은 가사의 뜻도 모르면서 노래를 따라 부르며 마냥 즐기는 것을 보면 음악을 통한 문화 전파의 영향력을 그대로 느끼지 않을 수 없는 참으로 흥미로운 현상이라고 설명
- 스타일과 내러티브, 비주얼로 무장한 K-POP의 영향력은 세계적이며 향후, K-POP 아티스트들과의 협업을 통해 새로운 글로벌 대중문화를 창조해 낼 수 있을 것으로 미래비전을 제시

— 시카고 DePaul대 커뮤니케이션학과 교수 Jose Angel Soto

(멕시코 최고의 명문 사립대 Iberoamericana대학 2012년까지 근무): TV방송에서의 K-드라마

- K-드라마의 특징을 시각적으로 일목요연하게 소개하면서, 장르적 특징을 분석하고 TV라는 매체와 한류의 상관관계를 설명
- K-드라마는 가족을 중심으로 한 짧은 에피소드 속에 다양한 가치관을 보여주면서도 한국적 유교사상 내포하고 있다고 강조
- K-드라마의 성공요인은 일상의 가치를 소재로 시청자가 공감하고 소통할 수 있는 내러티브를 구성하는 동시에 신선한 미장센을 구사하는 참신성에 있다고 언급

— 국립멕시코영화관 출판미디어팀 차장 Jose Luis Ortega: 한국영화와 멕시코관계: 다감성의 로맨스

- 한국 영화사에 중요한 발자취를 남긴 <쉬리>, <춘향전>, <JSA: 공동경비구역>, <반칙왕>, <피에타> 등 다양한 장르의 영화 트레일러를 보여주면서 한국영화를 소개
- 1990년대 <쉬리>의 성공으로 시작된 한국영화 르네상스 개관하면서 주요 국제영화제 수상을 계기로 한국영화가 멕시코에 소개되기 시작한 연혁을 설명
- 멕시코 관객을 사로잡는 한국 영화의 특징은 장르의 혼합이 이뤄지는 가운데 어떠한 장르이건 관객과 충분히 교감할 수 있는 이야기 구조로 구성되어 있으며 그 구조가 매우 탄탄하다는 점이라고 분석

성과 및 결과

- 각기 다른 분야의 대중문화 전문가들의 발제로 멕시코에서 한류현황을 진단하고 미래지향적 발전에 대한 다각화된 토론 가능
- TV Azteca (Canal 13), Proyecto 40, Canal Once 등 방송사와 Notimex, El Universal, El Sol de Mexico 등 언론사가 동행사를 취재하였으며 현지 소비즈니스트계 주요 기업의 대표자들이 참석하여 네트워킹을 하는 등 현지 언론과 오피니언 리더를 중심으로 한류에 대한 관심을 제고하는 계기가 되었음
- 현지 방송콘텐츠 및 대중문화 전문가, 언론인 등이 참석한 가운데 한류와 한국문화산업의 과거, 현재, 미래를 진단하는 강연회를 통해 한국문화를 기반으로 한 비즈니스에 우호적인 여건을 조성하는 계기 마련
- 동행사를 통해 문화콘텐츠를 통한 한-멕시코 간 심도있는 문화교류의 가능성을 확인하였으며 주재국내에서 한류현상의 지속적이고 긍정적인 확산에 기여할 것으로 기대
- 주멕시코 한국문화원이 주재국내 한국문화 확산과 양국간 콘텐츠산업교류의 네트워크 거점으로 자리잡는 초석을 마련하였음

관찰 및 전망

- 지난 해부터 K-Pop가수들의 멕시코 공연 진출과 함께, 11.7 슈퍼주니어의 멕시코 초대형 콘서트 성공에 이은, 금번 ‘한류 포럼’은 주요 멕시코 오피니언 리더들에게 한류에 해나 새로운 시각을 제공하였으며, 향후 한류 관련 언론보도에 있어서 보다 긍정적이고 적극적인 보도가 이루어질 수 있는 계기를 마련한 것으로 판단함
- 아울러, 한류의 핵심 장르인 K-Pop, 드라마, 영화 관련 사업자 및 전문가들 간에 상호 한류 관련 정보를 제공하고 교환할 수 있는 계기를 마련함으로써 향후 멕시코 현지 한류의 진흥 및 확산에 크게 기여할 수 있을 것으로 전망함

현지 언론 보도 및 사후 홍보계획

현지언론 보도 현황

매체명	보도일자	보도제목
연합뉴스	11.14	멕시코 K팝 팬의 열광은 흥미로운 현상
	11.14	〈인터뷰〉 멕시코 방송사 간부 “K팝, 한국 국가브랜드 전파” *동 기사의 스페인어판 또한 게재됨
Notimex (통신사)	11.13	한-멕시코 문화교류 포럼에서 강연회 열려
Canal Once (공중파방송)	11.13	한-멕시코 문화교류 양국관계 강화에 기여
Protocolo (포털, 잡지)	11.13	한국, 한류를 통해 대중문화 공유
Milenio (일간지)	11.13	Alvaro Cueva 컬럼 “K-drama”
Proyecto 40 (공중파방송)	11.23 (방송예정)	Alvaro Cueva가 진행하는 TV비평프로그램 <Alta Definicion> 중 관련내용 방영예정

*El Universal, El Sol de Mexico 등 일간지에 보도 예정

- Canal Once, Proyecto 40 등이 홍성화 대사와 인터뷰를 진행하였으며 Proyecto 40는 장치영 문화원장과의 인터뷰 취재를 하였음
- Youtube 채널을 통해 포럼 동영상 업로드 및 주재국내 보도내용 업로드

1 포럼 행사 사진



홍성화 대사 축사



포럼 취재



Velasco Televisa Musica 국장 (K-POP)



Ortega 국립영화관 차장 (K-MOVIE)



Soto 시카고 드폴대학교 교수 (K-DRAMA)



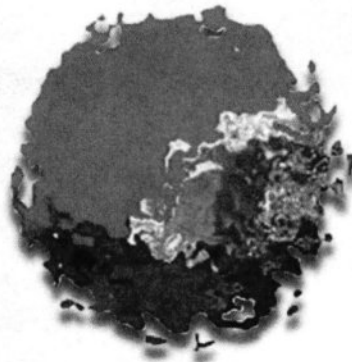
홍성화 대사 인터뷰 (TV-Canal Once)



홍성화 대사 인터뷰 (TV-Proyecto 40)



장지영 문화원장 인터뷰 (TV-Proyecto 40)



Dramas Coreanos

Una Ola de Entretenimiento

Jose A. Soto

Hay que dejar una cosa en claro...



No son **Soap Operas**

No son sólo para pasar el rato

Tienen foco

Son programas de Horario

Estelar "Prime Time"

Jose A. Soto

Hay que dejar una cosa en claro...

No son **Telenovelas**
 Son de duración limitada
 (17 capítulos en promedio)
 Sin embargo se derivan también
 del Melodrama



Jose A. Soto

Estamos hablando de Dramas Coreanos



Jose A. Soto

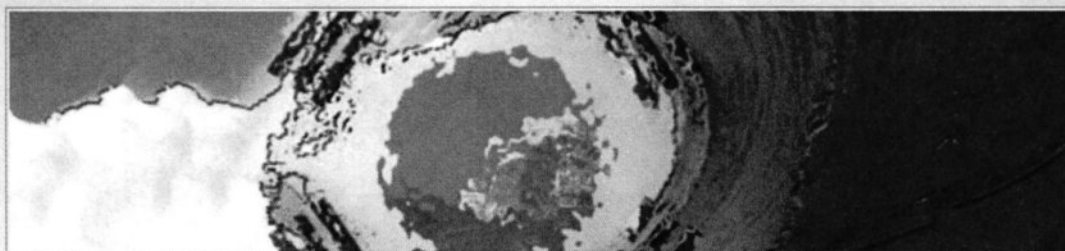
LA JOYA DEL PALACIO

MBC 2003

- 54 Episodios
- Alcanzó el 57% de rating en Corea del Sur
- Se distribuyó a más de 60 países en el Mundo.
- Uno de los grandes casos de éxito del Hallyu.



Jose A. Soto



Nueva Ola Coreana (*Nouvelle Vague Coreana*)

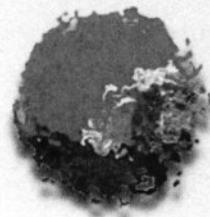
No es un fenómeno de
festivales, ni de cine-clubs, es
un fenómeno **Mainstream**

한류

Hal-lyu

Jose A. Soto

DRAMAS COREANOS



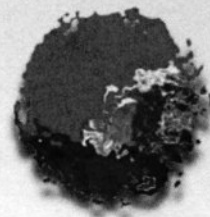
Temática y Valores

- Influencias del confucianismo, más que como religión, como cultura.
- Respetar a los Mayores.
- La Familia como el Pilar de la Sociedad.
- La Ley de la Sangre es más importante.
- Los hermanos son importantísimos.
- Lo que diga el padre o el hermano mayor “no se discute”.



Jose A. Soto

DRAMAS COREANOS



Matrimonio

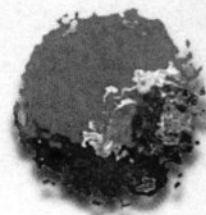
Es una responsabilidad.

No se debería casar sin que lo/la acepte la familia.

No está bien visto casarse después de los 30.

Jose A. Soto

DRAMAS COREANOS



Un drama tiene que ser fun
(divertido – chistoso)

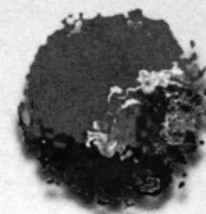
Puede que no haya sexo, pero si hay
besos.

Adulterio, Prostitución y Gays, son de
la vida diaria y por eso, tienen lugar
en los Dramas Coreanos.



Jose A. Soto

DRAMAS COREANOS



Actores jóvenes y guapos.

Es un programa dirigido
principalmente a la mujer.

El drama coreano es muy real

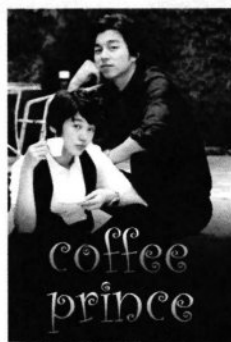
Procuran que los actores no
sobreactúen.

Jose A. Soto

COFFEE PRINCE

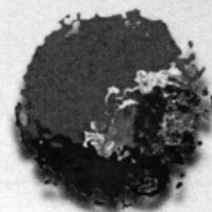
MBC 2007

- 17 Episodios
- Alcanzó 24.2% de ratings en Corea del Sur



Jose A. Soto

DRAMAS COREANOS



- No sólo exportan los productos terminados, sino formatos.
- Con el formato se puede adaptar la historia y los personajes a las necesidades locales.
- Se pueden hacer compatibles los valores del país importador, y utilizar estrellas reconocidas en la localidad.



Jose A. Soto

DRAMAS COREANOS



Alcanza mercados que no le interesan tanto a EU y Japón como: Tailandia, Indonesia, Filipinas, Malasia e incluso Vietnam.

Pero incluso a llegado a incursionar en Japón...

Y en el mercado de inmigrantes Coreanos en los Estados Unidos.

Jose A. Soto

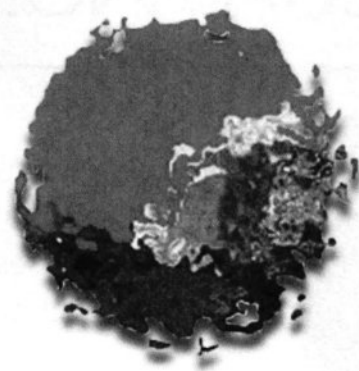
BOYS OVER FLOWERS

KBS

- 25 Episodios
- Manga Japonés de 1990 (shojo manga)
- Taiwán – 2001
- Japón – 2005
- Corea - 2008 (esta es la más exitosa en la región de Asia) primetime KBS
- Alcanzó 28.5% de ratings en Corea del Sur



Jose A. Soto



Dramas Coreanos

Una Ola de Entretenimiento

Jose A. Soto

7 인도네시아

결과보고서

행사 개요

- 일시 2013.12.11 (수), 10:00~15:00
- 장소 호텔 보로부두르 자카르타 (Hotel Borobudur Jakarta)
- 목적 인도네시아 한국 양국의 공동 영화산업 발전 방향을 모색하고 새로운 한류문화로 잠재력이 큰 영화 산업에서 양국 간 협력과 교류를 확대하기 위한 방안을 논의
- 주제 한국-인도네시아 영화산업 공동발전 방안
- 주최 인도네시아 한국대사관, 한국문화원, 한국문화산업교류재단, 인도네시아 관광창조경제부
- 후원 문화체육관광부, 한국영화진흥위원회, 인도네시아 영화제작자협회 (PPFI)
- 대상 양국정부 영화관계자, 영화 산업계, 영화학계, 미디어 등 약 100명 참가

주요 내용

〈1세션: 양국 영화산업에 대한 정책 및 현황〉

- 발제자
 - Nurwan Hadiyono (관광창조경제부 영화산업부 과장보)
 - 김보연 (영화진흥위원회 정책연구부장)
- 토론자
 - Devie Rahmarati (미디어 평론가, University Indonesia)
 - Aoura Lovenson Chandra (CEO Muvial.com)

〈2세션: 양국 영화산업 발전과 협력을 위한 제안 / 자유토론〉

- 토론자
 - Rudy Sanyoto (Indonesian Motion Pictures Producers Association)
 - 김태식 (영화감독, 제작자, 필름라인 대표)
 - 한경진 (PD, Trans TV)
 - Rusli Eddy (마케팅 디렉터, Jive Entertainment)
 - Dian Sunardi (마케팅 디렉터, Blitzmegaplex)
 - Bambang Supriadi (영화TV학과 학과장, Jakarta Art Institute)

* 쇼케이스 공연

- 1부 Arei (K-pop 한국대회 수상자)
- 2부 허민경 (첼로, 자카르타 극동방송 간사)

행사기획 및 준비 · 홍보활동 성과

— 페이스북을 통한 온라인 홍보, 보도자료 배포

- 한국문화원 페이스북 공지 및 초청장 제작 배포
- 현지 언론사, 한인 언론사 보도자료 사전 배포

— 한-인니 영화관계자 섭외 초청활동

- 현지 극장 체인 블리츠메가플렉스와 공동사업 중인 CJ CGV, 인도네시아 영화제작자협회, Jakarta Arts Institute 등 학계, 한국 영화진흥위 등 양국 산업계, 학계 등 다양한 그룹이 적극 참여
- 현지 미디어와 영화산업계 작가, 시나리오 작가, 프로덕션 하우스 등의 관심을 유도하여 실제 산업계 구성원들의 참여 유도

— 기념품 제작 및 배포

- KOFICE 로고 인쇄된 우산 및 2014년 해외문화홍보원제공 다이어리 증정
- 행사 참가자 중 명함 등 연락처 추첨을 통해 블리츠메가플렉스에서 제공하는 영화티켓 (1인2매) 제공

세미나 주요 내용 요약

〈Session 1: 양국 영화산업에 대한 정책 및 현황〉

— Nurwan Hadiyono (인도네시아 관광창조경제부)

2007년부터 2013년의 인도네시아의 영화산업은 꾸준히 발전하고 있다. 특히 주목할 점은 2013년의 12월 3일 기준 제작된 인도네시아 영화가 98편에 달하여 최초로 100편을 달성하는 해로 기록될 것으로 예상된다. 인도네시아의 스크린의 개수도 2012년 이후로 1천개를 넘어 2013년 12월 4일 기준 307개의 영화관에서 1052개의 스크린을 보유하고 있으며 지속적으로 확대될 전망이다.

— Kim Bo Yoen (한국영화진흥위원회, 정책연구부장)

한국영화산업은 2012년과 2013년에 비약적인 도약을 했다. 2013년 예상 전체 관객 수는 2억 명이며 이는 역대 최대관객, 이는 1인당 관람횟수가 연간 4회로 세계에서 가장 많은 횟수임. 2012년 한국에서 흥행한 10개의 영화 중에 한국영화가 7개를 차지하고 2013년에는 10개의 영화 중 한국영화가 8개를 차지하며 한국영화는 세계 시장에서도 주목할 만한 성과를 거두고 있음. 지난 10년간 한국 영화산업은 안정적인 발전을 이루었고 한국영화진흥위원회에서는 영화발전을 위해 국내외에서 제도적 지원을 아끼지 않고 있다. 영화진흥위원회에서 배울 수 있는 것은 뚜렷한 목표를 세워서 이에 따른 사업을 하고 있다는 것이다.

— Devie Rahmawati (Socialist, Indonesia University)

한국은 IMF 이후 정부차원에서 한국영화산업의 발전을 위해 제도적 또는 자금 지원을 시작했다. 한국영화와 드라마의 발전은 한류를 이끌어 냈으며 연예인이 문화산업의 상징으로 떠오를 수 있게 한 계기가 되었다. 아시아에서 일어난 한류는 아시아인들이 한국 문화를 거부감 없이 받아들일 수 있게 하였으며 이것은 일반 기업이 낼 수 있는 수출 이익을 훨씬 상회하는 영화산업 이익을 가져왔다. 한국영화산업발전 사례를 통해 인도네시아가 영화산업을 부흥시키기 위해서 배워야 할 전략적 요점이 무엇인지 고찰할 필요가 있다.

— Aoura Lovenson Chandra (CEO Muvila.com)

인도네시아 상영 스크린 수 증가와 영화산업의 발전을 위해서는 인도네시아 정부차원의 안정적인 지원이 절실한 상황. 무엇보다 영화산업에 외국자본 투자를 방해하는 인도네시아 영화촬영법의 개선이 절실히 필요하다. 한국영화는 한국 안에서도 성공을 위한 뚜렷한 목표를 가지고 있었기 때문에 이것이 현재의 성공을 가져온 것이다. 한국 정부나 한국의 영화사에서, 한류 문화상품을 정부에서 푸시를 많이 하고 있어 이것이 세계적 성공의 요인이 되었고 인니 또한 이것을 배워야한다. 이번 세미나로 인해 한국과 인니 영화계 사이 네트워크가 형성이 되고, 한국 드라마처럼 한국 영화도 인니에서 성공하기를 바란다.

〈Session 2: 양국 영화산업 발전과 협력을 위한 제안 / 자유토론〉

— 김태식 (영화감독)

2007년 〈아내의 애인을 만나다〉로 데뷔했고 적은 예산으로, 일본 동경에서 한국으로 넘어오는 아이디어를 통해 적은 예산으로 〈도쿄 택시〉라는 영화를 공동제작 했다. 이 영화로 인해 말레이시아 제작사로부터 쿠알라룸푸르부터 서울까지 택시를 타고 오는 아이디어를 공동제작하자는 제안을 받아 이것을 개발하고 있다. 예산도 중요하지만 어떤 콘텐츠와 관객과 어떻게 소통하는지가 가장 중요한 요소이다. 요즘 현대시대에서는 조그만 DSLR카메라 하나로도 좋은 퀄리티의 영화를 제작할 수 있다.

— Rusli Eddy (JIVE ENTERTAINMENT)

인도네시아 시장은 한국과는 달리 인니 영화시장은 괄목할 만한 성장세에 있지는 않다. 작년에는 몇 개의 작품이 수백만의 관객을 동원하며 눈에 띄는 결과를 낳았지만 올해는 하락하는 추세이다. 현재 인도네시아 영화시장은 한국영화 시장에 비교하면 아주 미약하다. 자카르타 시내에서는 많은 영화관이 있지만 아직도 영화관이 없는 지역도 많다. 국제공동투자 영화로 인해 해외자금 투자를 통해 해외 팀과의 공동제작을 통해서 배울 점이 풍부하다고 생각한다. 인도네시아 소셜 미디어 유저를 세계1위라고 할 정도로 유저들이 아주 많기 때문에 매우 큰 시장이라고 볼 수 있다. 인니는 아시아국가중에서는 영화산업이 발전하고 있는 나라로 영화산업의 발전은 중산층과 미디어 자본을 증가시키는 효과를 가져 올 것이다.

— Dian Sunardi (BLITZ MEGAPLEX)

블리츠메가플렉스 마케팅 디렉터로서 한국 인도네시아 공동제작을 통해 인도네시아 영화시장을 크게 만들자는 것과 현재 인도네시아에 TOTO'S FILM MAKING CLASS를 개최해서 어린아이들부터 청소년들에게 영화 교육을 제공해주고 있으며 이미 언론에서부터 인정받고 있는 교육 시스템이라는 SR사업 두 가지에 대한 얘기를 하겠다.

현재 인니 한국 문화산업 발전과 협업을 위해서는 영화분야가 중요. 그 중에서도 상영관의 발전이 중요하다. 영화산업 육성을 위해 외국 자본 투자유치를 해야 함에도 불구하고, 인니 필름산업에 외국자본 투자제한이 많이 걸려있어서 논의가 필요하다. 영화는 세계 공용어로 협력의 독보적인 콘텐츠로 부상했다. 정부에서도 네거티브 인베스트리스트를 이번 세미나를 통해 다시 논의해보길 희망한다.

— Bamabng Supriandi (필름티비과 학과장, Jakarta Art Institute)

영화산업은 곧 교육에 달려있다. 인적자원의 질이 영화산업 발전에 매우 중요한 요소. 인적자원의 질은 교육에 달려있다. 인도네시아 관광창조경제부와 한국 문화체육관광부의 MOU를 통해서 인도네시아 자카르타 예술 대학 간에 교육 협력이 있기를 바란다. 체결된 양해 각서에 근거한 사루 조치로서 상세한 장학금 제도, 교환학생, 교환교수 제도 등등을 포함하여 LOI를 체결하기 바란다. 인니 영화산업이 국제적으로도 큰 영향을 끼칠 수 있는 방향으로 성장하기를 기원한다.

— 한경진 (프로듀서, TRANS TV)

인도네시아 방송을 보시면 인도네시아 방송 레벨은 한국의 20년 전 수준이다. 관객들은 아주 단순하고 정확한 방송을 좋아한다. 인도네시아에서 한국-인도네시아 영화를 제작하는 것도 좋고 한국 시스템을 가지고 오는 것도 좋지만 그전에 인도네시아의 관객 그리고 한국과는 너무 다른 시스템들은 먼저 배우고 느껴야 한다. 많은 시도와 도전이 필요할 것이다. 인니 문화는 한국과 유사하지만 언어의 문화는 다르다. 공동 작업을 원한다면 상호 차이를 이해하는 것이 첫 출발점이다.

홍보 실적

— 사전 홍보

- 데일리인도네시아 (12.06): 한-인니 영화산업 협력 공동 세미나
http://dailyindonesia.co.kr/n_news/news/view.html?page_code=&area_code=&no=8063&code=20110512093131_1454&s_code=20110630015459_4915&ds_code=

— 사후 홍보

- 연합뉴스 (12.11): 인도네시아 "한국 영화산업 경험 공유 희망"
<http://news.naver.com/main/read.nhn?mode=LSD&mid=sec&sid1=103&oid=001&aid=0006645500>
- 데일리인도네시아 (12.12): 한-인도네시아 영화산업 손 잡는다
http://dailyindonesia.co.kr/n_news/news/view.html?page_code=&area_code=&no=8096&code=20110512093131_1454&s_code=20110630015421_0336&ds_code=

관찰 및 평가

- 10월 대통령 국빈방문시 창조산업 MOU를 체결함에 따라 그 후속조치로 양국의 공통관심과 협력이 기대되는 영화분야를 중심으로 영화 산업계 전문가 공동 세미나 추진하게 됨
- 한국의 영진위, 김태식 감독, 블리츠메가플렉스와 영화제작자협회인 PPFI 등 인도네시아 영화 산업계, 학계 등 다양한 발제자와 청중들이 고루 참석해 높은 호응
- 발제자 및 사업에 대한 간략한 소개와 함께 한국의 한류문화를 바탕으로 한 영화산업에 대한 의견과 인도네시아 영화산업의 문제점 등을 심도 있게 고찰해보고 김태식 감독, 한경진 트랜스티비 피디 등 실제 제작경험을 통한 현황과 아이디어 등을 공유
- 동 세미나는 한-인니 영화산업 현황과 영화산업 정책방향 발표·공유, 영화제작·영화제 우수사례를 통해 성공요인 시사점 도출, 인적교류, 공동제작 시장진출 지원 등 협력방안을 토의하여
 - 인도네시아 한국 양국의 공동 영화산업 발전 방향을 모색하고 새로운 한류문화로 떠오르고 있는 영화산업 분야에서 양국 간 협력을 강화하는 계기가 되었고
 - 앞으로 인니 정부와 인니 영화산업계 간, 한국과 인도네시아 양국 간의 발전적인 토론과 과제 창출, 구체적인 사업 아이디어 공유를 추진해야 한다는 공감대 형성

1 주요 사진 및 행사 초청장



Restration



쇼케이스 공연 Arei-k-pop



김영선 대사 개회사



Cokorda 기조연설



김익석 영진위원장 환영사



1부 발제자 및 패널



2부 쇼케이스 공연 허민경 첼로



2부 토론패널 및 청중모습



2 프로그램

2013 한국-인도네시아 영화산업 공동세미나



Schedule

- Day / Date Wednesday / December 11, 2013
- Time 10.00-15.00 hrs.
- Venue Borobudur Hotel Timor Hal, Jakarta

Program

09.00-10.00 Registration

09.40-10.00 Showcase Concert

10.00-10.30 **Opening Remarks by H.E Kim Young-sun**
Ambassador of The Republic of Korea for Indonesia

Keynote Speech by Ms. Cokorda Istri Dewi
Minister of Tourism and Creative Economy of RI

Welcoming Remarks by Mr. Kim Eui Suk
Chairman of Korean Film Council

10.30-12.00 **1st Session The film industry and Government Policy of RI and RK**

Presentation

- Nurwan Hadiyono (Ministry of Tourism and Creative Economy RI)
- Kim Bo Yoen (Director of Film Policy Research Dept., Korea Film Council)

Panel

- Devie Rahmawati (Indonesia University)
- Aoura Lovenson Chandra (Muvil.com)

12.00- Lunch Break (VIP lunch will be prepared at the hotel restaurant hosted by ambassador.)

12.40- Showcase Concert

13.00-15.00 **2nd Session Exploring Preferable Way Indonesia - Korea Collaboration**

Open Discussion

- Mr. Rudy Sanyoto (PPFI)
- Mr. Kim Tai Sik (Director & Producer)
- Mr. Rusli Eddy (Jive Entertainment)
- Ms. Dian Sunardi (Blitzmegaplex)
- Mr. Bambang Supriadi (Jakarta Art Institute)
- Mr. Han Kyung Jin (Trans TV)

3 보도자료

국어

한-인니 영화산업 협력 공동 세미나 한-인니 창조산업 협력 MOU 후속조치

오는 12월 11일 호텔 보로부두르에서 “한국-인도네시아 영화산업 협력 공동 세미나”가 개최된다. 지난 10월 박근혜 대통령 국민 방문시 창조산업 MOU를 체결하여 양국 간 문화·콘텐츠 중심의 창조경제 협력 활성화 기반이 마련됨에 따라 그 후속 조치로 양국 공통의 관심과 협력이 기대되는 영화분야를 중심으로 한-인니 영화 산업계·전문가 공동 세미나 추진하게 되었다.

주요 내용은 한국과 인도네시아 영화산업 현황과 영화산업 정책방향 발표 및 공유, 영화제작과 영화제 등 우수사례를 통해 성공요인에 대한 시사점을 도출하고 인적교류, 공동제작 시장진출 지원 등 협력방안을 토의한다. 이번 세미나에서는 한국의 영화진흥위원회, 말레이시아 및 필리핀 해외 공동 제작자인 김태식 감독을 비롯해 인도네시아 관광창조경제부 영화관계자, 영화 산업계 자이브엔터테인먼트·블리츠메가플렉스, Jakarta Arts Institute, 인도네시아 국립대학교 등 인도네시아 영화계 및 학계의 전문가들이 참석할 예정이다. 현재 한국 영화 산업은 K-pop·드라마에 이어 새로운 한류로 각광받은 분야로, 인도네시아는 영화산업 육성에 관심이 높고 2억 4천의 내수시장을 보유하고 있어 양국 공동제작 및 우리기업 진출의 폭넓은 협력이 가능하다. 최근 영화 <도둑들>, <Mr.Go>에 이어 현재 <설국열차>, <스파이> 등이 잇따라 개봉되어 한국영화의 진출에 박차를 가하고 있다. 한국에서도 2004년 부산국제영화제에서는 인도네시아 영화 특별전을 개최하는 등 매년 4-5편의 인도네시아 영화가 국내의 영화제를 통해 소개되고 있으며 지난 10월에는 양국 수교40주년을 계기로 서울에서 인도네시아 영화제가 개최되기도 했다. 영화 <Hello, Goodbye>는 부산에서 촬영되어 한국과 인도네시아의 영화 공동 작업의 대표 사례로 알려져 있다.

이번 세미나는 김영선 주인도네시아 한국 대사의 개회사, 인도네시아 관광창조경제부 Cokorda Istri Dewi의 Kyenote Speech와 김익석 영화진흥위원회 위원장의 환영사를 시작으로 1부에서는 인도네시아 관광창조경제부와 한국의 영화진흥위원회 김보연 정책연구부장의 양국 영화산업 현황과 진흥정책에 대한 발제에 이어 사회학자인 인도네시아 국립대학의 Devie Rahmawati와 Muila.com의 CEO인 Aoura Lovenson Chandra의 패널 지정토론이 이어진다. 2부에서는 양국의 영화산업계의 구체적인 협력방안을 중심으로 공동 제작 사례를 통한 문제점 등에 대해 고찰해 보고 양국 관계자간의 네트워크 구축, 세부협력 등을 논의할 예정이다. CGV와 공동으로 일하고 있는 블리츠메가플렉스와 자이브엔터테인먼트를 비롯해 중국, 동남아 등 해외공동작업 및 제작 경험이 많은 한국의 김태식 영화감독, Jakarta Art Institute 등에서 사례를 통한 문제점과 협력 및 발전 방안을 자유 토론하는 형식으로 진행된다.

이번 세미나는 K-pop이나 K-드라마를 넘어 새로운 협력이가능성이 높은 ‘영화’라는 주제를 통해서 문화교류의 폭을 넓히고 인도네시아에서 한국의 영화가 어떻게 발전해나갈지, 또 한국과 인도네시아 영화산업이 어떤 공동 작업을 도모할 수 있을지 양국 간의 구체적인 협력방안에 대해 심도 있게 토론할 수 있는 장이 될 것으로 기대된다.

인도네시아어

SEMINAR KERJASAMA INDUSTRI PERFILMAN KOREA – INDONESIA

Tindak lanjut MOU kerjasama industri kreatif Korea-Indonesia

Pada 11 Desember 2013 nanti akan diselenggarakan ‘Seminar Kerjasama Industri Perfilman Korea-Indonesia’ di Hotel Borobudur. Setelah dilakukan penandatanganan MOU industri kreatif pada kunjungan Presiden Park Geun Hye bulan Oktober lalu yang bertujuan untuk

membangkitkan kerjasama yang berpusat pada contents dan budaya kedua Negara, sebagai langkah awal dari kesepakatan tersebut, dengan berpusat pada bidang perfilman yang mana kedua Negara saling tertarik untuk menjalin kerjasama, terlaksanalah seminar industri film Korea-Indonesia ini.

Garis besar isi acara ini adalah presentasi dan sharing arah kebijakan dan kondisi industri film Korea dan Indonesia serta menggambar animasi faktor kesuksesan melalui contoh kasus seperti produksi film, festival film, dan lainnya. Seminar kali ini akan dihadiri oleh Korean Film Council (KOFIC) bersama Sutradara Kim Tae Sik yang memproduksi film kerjasama Malaysia dan Filipina serta Departemen Perfilman Kementerian Pariwisata dan Ekonomi Kreatif RI, Jive Entertainment dan Blitzmegaplex sebagai pelaku industri perfilman, Institut Kesenian Jakarta, Universitas Indonesia, insan perfilman Indonesia dan para profesional.

Kini, film Korea sebagai 'gelombang' baru budaya Korea setelah K-POP dan K-Drama, mendapatkan banyak perhatian di Indonesia. Indonesia dengan memiliki 240 milyar permintaan pasar domestik yang memungkinkan terjadinya kerjasama produksi film dua Negara dan memperluas ekspansi industri film Korea. Film Korea yang rilis di Indonesia seperti <The Thieves>, <Mr. Go>, <Snowpiercer>, <Spy>, dan lain-lain sedang memacu ekspansi film Korea. Di Korea sendiri, telah membuka event special film Indonesia di Busan Film Festival 2004, film Indonesia juga dikenal melalui keikutsertaan 4-5 film Indonesia di acara film festival domestik Korea setiap tahunnya serta terselenggaranya film festival Indonesia di Seoul pada bulan Oktober lalu untuk memperingati 40 tahun hubungan diplomatic Korea-Indonesia. Film <Hello, Goodbye> yang pengambilan gambarnya dilakukan di Busan, juga dikenal sebagai contoh kerjasama Korea dan Indonesia.

Seminar ini akan dibuka oleh Duta Besar Republik Korea untuk Indonesia, H.E. Kim Young Sun, pidato singkat dari H.E. Mari Elka Pangestu selaku Menteri Pariwisata dan Ekonomi Kreatif RI, serta sambutan dari Mr. Kim Eui Suk, Direktur KOFIC. Pada sesi pertama, Kementerian Pariwisata dan Ekonomi Kreatif RI serta direktur departemen penelitian dan perkembangan film KOFIC, Mr. Kim Bo Yeon akan mempresentasikan kebijakan dan kondisi industri film kedua Negara lalu dilanjutkan dengan diskusi panelis yang terdiri atas Devie Rahmawati (Sosilog UI) dan Aoura Lovenson Chandra (CEO Muvila).

Pada sesi kedua, ditekankan pada praktik kerjasama secara keseluruhan dengan mendiskusikan pertimbangan hambatan yang ada, membangun relasi antar pihak terkait kedua Negara, detail kerjasama dan sebagainya. Diskusi bebas mengenai hambatan, kerjasama dan perkembangan akan dilakukan oleh Jive Entertainment dan Blitzmegaplex yang telah bekerjasama dengan CGV, Produser dan Sutradara Kim Tae Sik yang telah berpengalaman menjalin kerjasama produksi film dengan China dan Negara Asia Tenggara lain, Institut Kesenian Jakarta, dan lainnya.

Seminar dengan tema 'Film' yang memiliki andil besar dalam kerjasama Korea-Indonesia setelah K-POP dan K-Drama, diharapkan dapat memperluas pertukaran budaya dan menjadi wadah bertukar pikiran untuk merencanakan perkembangan film Korea di Indonesia, kerjasama produksi film Korea-Indonesia, serta memperkuat hubungan kerjasama secara umum.



**The 2013 Forum
Indonesia - Korea Mutual Cooperation in Film Industry**

10.00 - 10.30 :

Opening Remarks by H.E Kim Young-sun
Keynote Speech by Ms. Cokorda Istri Dewi
Welcoming Remarks by Mr. Kim Eui Suk

10.30 - 12.00 : 1st Session The film industry and Government Policy of The RI and RK

☐ Presentation

- Nurwan Hadiyono (Ministry of Tourism and Creative Economy RI)
- Kim Bo Yoen (Korea Film Council)

☐ Panel

- Devie Rahmawati (Indonesia University)
- Aura Lovenson Chandra (Muvil.com)

12.00: Lunch Break

13.00 - 15.00: 2nd Session : Exploring Preferable Way Indonesia - Korea

☐ Open Discussion

- Mr. Rudy Sanyoto (Anggota Persatuan Perusahaan Film Indonesia)
- Mr. Kim Tai Sik (Director & Producer)
- Mr. Bambang Supriadi (Jakarta Art Institute)
- Ms. Dian Sunardi (Blitzmegaplex, CJ CGV)
- Mr. Rusli Eddy (Jive Entertainment, CJ CGV)
- Mr. Han Kyung Jin (Trans TV)

SHOWCASE CONCERT

Arie Raditya

If I Leave
K-Drama <The Last Empress> OST

To you, i am, To me, you are
K-movie <The Classic> OST

OPENING REMARKS

Kim Young Sun

Ambassador of The Republic of Korea for Indonesia

KEYNOTE SPEECH

Cokorda Istri Dewi

Special Staff to the Minister of Tourism and Creative
Economy for Planning and Program

WELCOMING REMARKS

Kim Eui Suk

Chairman of Korean Film Council

FIRST SESSION

Film Industry and Government Policy of the Republic of Indonesia and the Republic of Korea

10.30 ~ 12.00

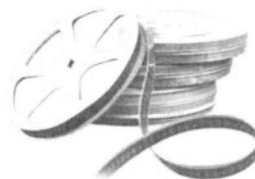
FIRST SESSION

Nurwan Hadiyono

Head of Sub-directorate Film Production
Ministry of Tourism and Creative Economy RI

Profile

1986 Academy of Industrial Management
2000 University of Industrial Management
2010 IPWIJA University, Magister Program



PERKEMBANGAN INDUSTRI PERFILMAN INDONESIA

JAKARTA, 11 DESEMBER 2013



INPRES NO. 6 TAHUN 2009 TENTANG PENGEMBANGAN EKONOMI KREATIF

1	Periklanan	8	Permainan Interaktif
2	Arsitektur	9	Musik
3	Pasar Seni dan Barang Antik	10	Seni Pertunjukan
4	Kerajinan	11	Penerbitan dan Percetakan
5	Desain	12	Layanan Komputer dan Piranti Lunak
6	<i>Fashion (mode)</i>	13	Radio dan Televisi
7	Film, Video, dan Fotografi	14	Riset dan Pengembangan

7 Film, Video, dan Fotografi : kegiatan kreatif yang terkait dengan kreasi produksi Film, Video, dan jasa Fotografi, serta distribusi rekaman video, film. Termasuk di dalamnya penulisan skrip, dubbing film, sinematografi, sinetron, dan eksibisi film.

10

PASAL 8 (2) UU NO. 33 TAHUN 2009 TENTANG PERFILMAN

USAHA PERFILMAN MELIPUTI:

1. PEMBUATAN FILM;
2. JASA TEKNIK FILM;
3. PENGEDARAN FILM;
4. PERTUNJUKAN FILM;
5. PENJUALAN FILM & PENYEWAAN FILM;
6. PENGARSIPAN FILM;
7. EKSPOR FILM; &

11

PERKEMBANGAN USAHA PERFILMAN 2007 - 2013

NO	JENIS USAHA	AKUMULASI TOTAL TIAP TAHUN							AKTIF
		2007	2008	2009	2010	2011	2012	2013 *)	
1	Pembuatan	784	1.072	1.237	1.433	1.632	1.661	1.661	122
2	Jasa Teknik	17	17	19	19	22	22	22	3
3	Pengedaran	38	49	58	65	67	196	345	7
4	Pertunjukan	10	22	24	25	25	25	25	14
5	Penjualan & Penyewaan	n.a	n.a	n.a	n.a	n.a	n.a	n.a	n.a
6	Pengarsipan	n.a	n.a	n.a	n.a	n.a	n.a	n.a	n.a
7	Ekspor	1	1	1	1	1	1	1	-
8	Impor	50	56	57	59	69	77	77	7

*) Data s.d. 13 November 2013

12

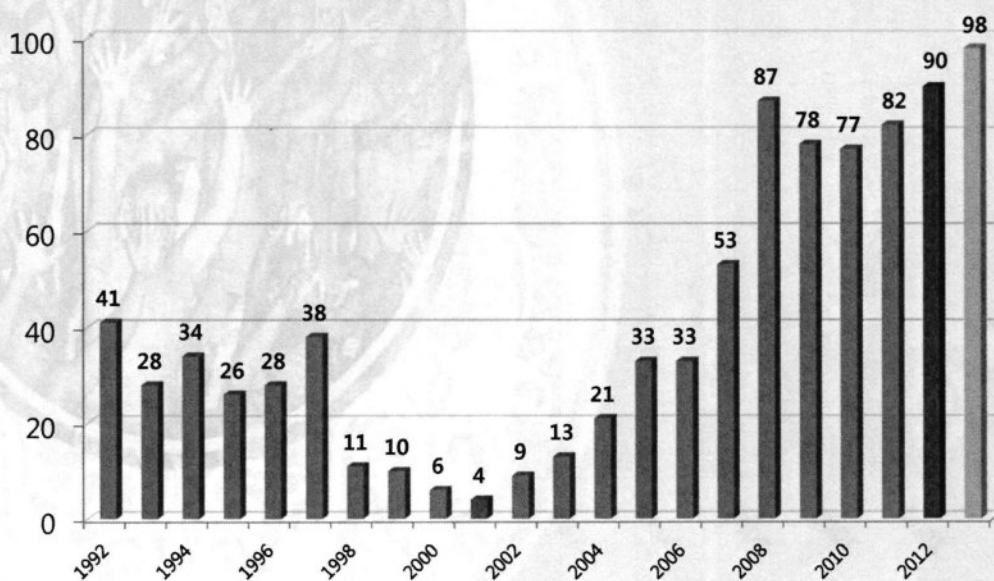
DATA PRODUKSI FILM TELEVISI (LEPAS & SERIAL) YANG TERDAFTAR PERIODE 2007 – 2013

TAHUN	FILM LEPAS	FILM SERI (SINETRON)	
		JUDUL	EPISODE
2007	1.893	234	3.554
2008	1.038	441	6.969
2009	1.082	458	7.482
2010	738	265	6.697
2011	896	273	7.173
2012	1.098	477	8.677
2013 *)	1.706	349	9.026
TOTAL	8.451	2.497	49.578

*) Data s.d. 30 November 2013

13

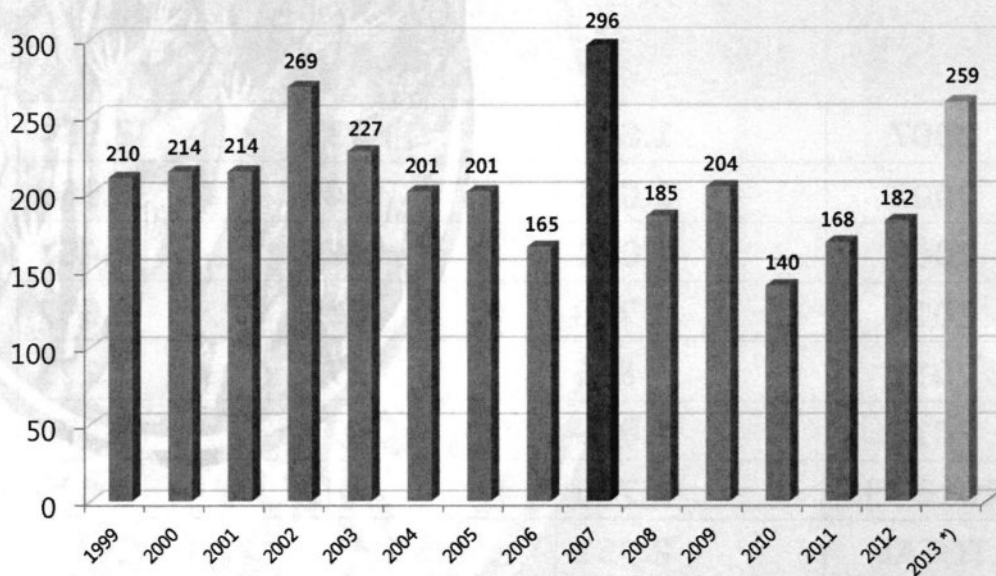
DATA PRODUKSI FILM INDONESIA PERIODE 1992 – 2013



*) Data s.d. 03 Desember 2013

14

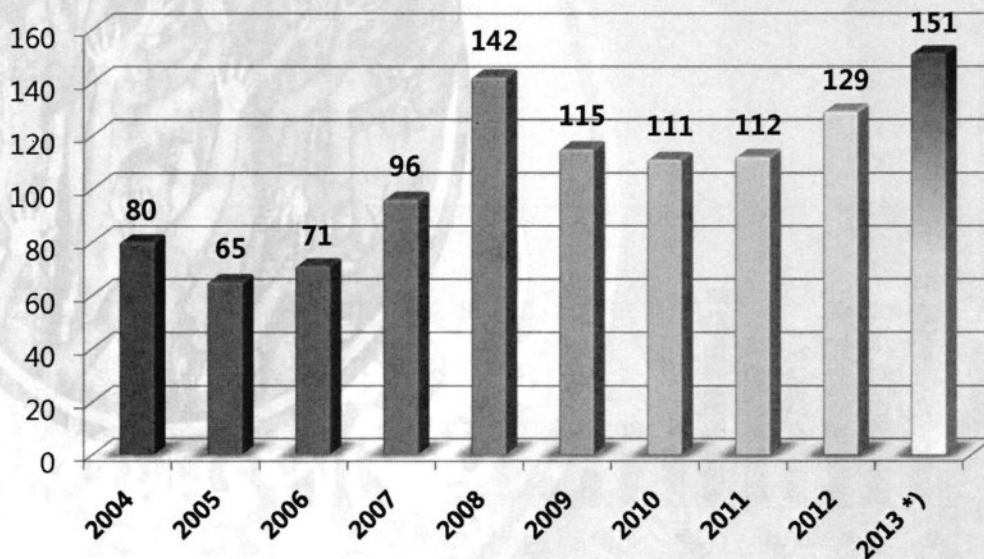
DATA PRODUKSI FILM IMPOR PERIODE 1999 – 2013



*) Data s.d. 03 Desember 2013

15

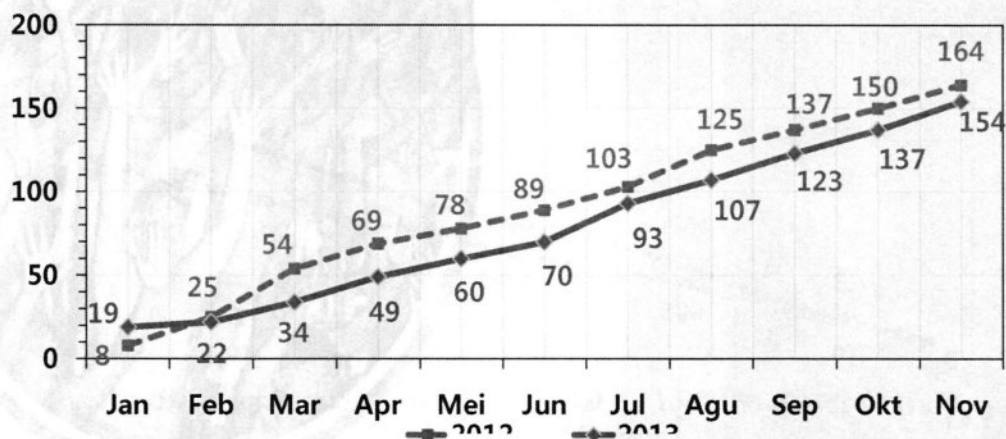
DATA PRODUKSI FILM OLEH TIM ASING DI INDONESIA PERIODE 2004 – 2013



*) Data s.d. 03 Desember 2013

16

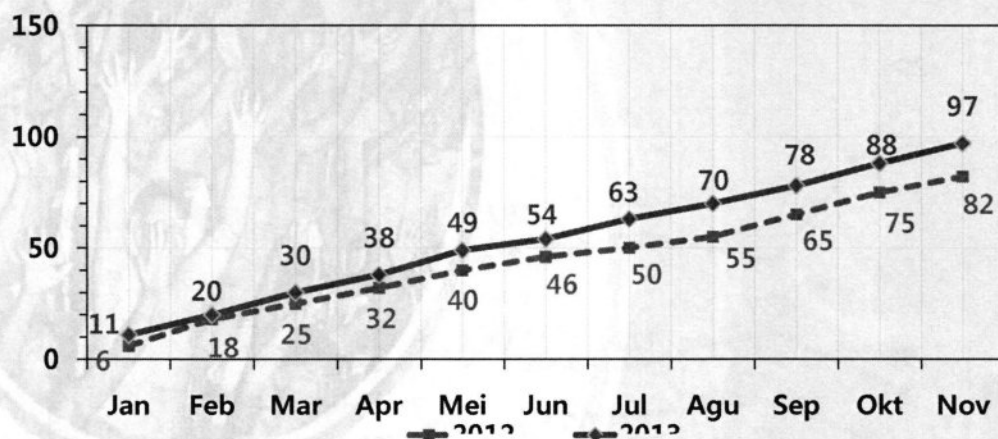
PERBANDINGAN PRODUKSI FILM NASIONAL TERDAFTAR (Apple to Apple) Jan-Nov 2012 vs Jan-Nov 2013



JENIS	JAN-NOV 2012	JAN-NOV 2013	FLUKTUASI
Film Nasional	164	154	-6%

17

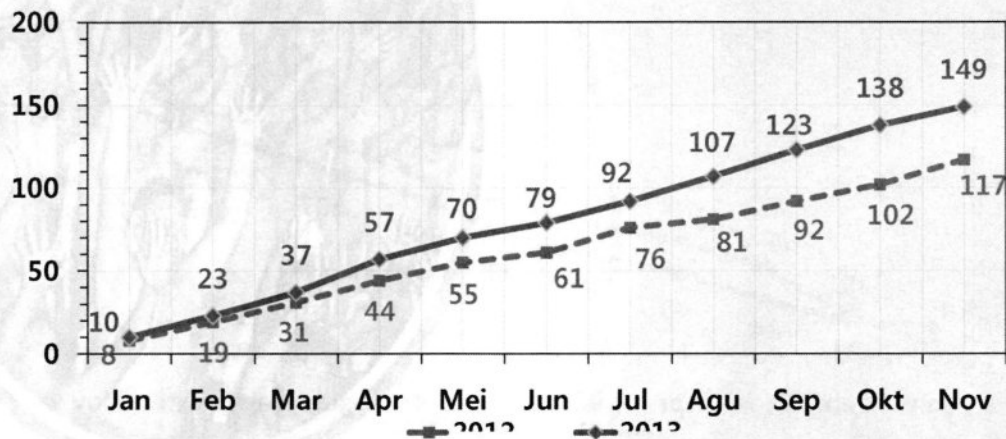
PERBANDINGAN PRODUKSI FILM NASIONAL (Apple to Apple) Jan-Nov 2012 vs Jan-Nov 2013



JENIS	JAN-NOV 2012	JAN-NOV 2013	FLUKTUASI
Film Nasional	82	97	18%

18

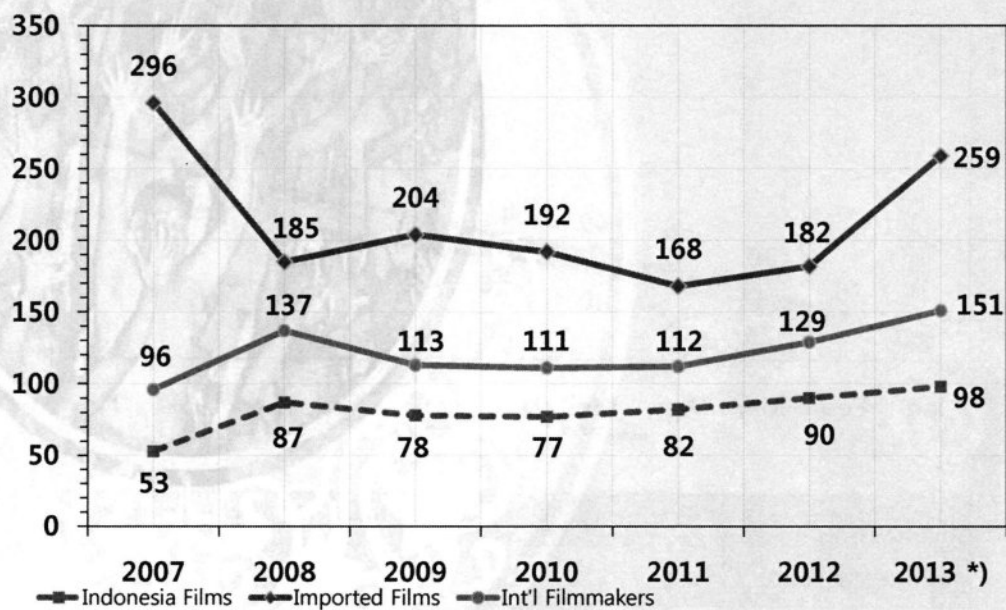
PERBANDINGAN PRODUKSI FILM OLEH TIM ASING (Apple to Apple) Jan-Nov 2012 vs Jan-Nov 2013



JENIS	JAN-NOV 2012	JAN-NOV 2013	FLUKTUASI
Tim Film Asing	117	149	27%

19

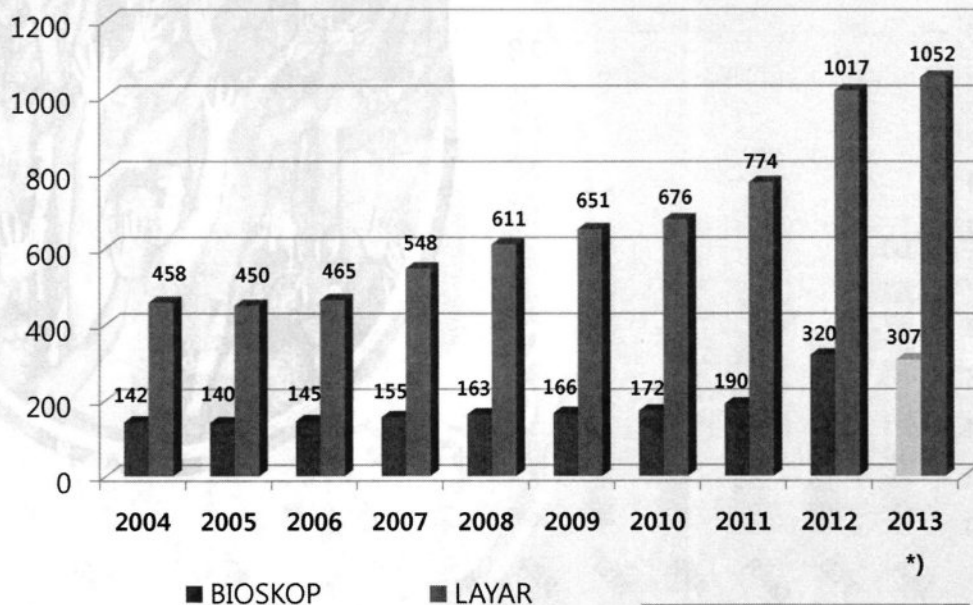
PERBANDINGAN PRODUKSI FILM NASIONAL vs FILM ASING PERIODE 2007 – 2013



*) Data s.d. 03 Desember 2013

20

PERKEMBANGAN BIOSKOP & LAYAR PERIODE 2004 – 2013



21

PERPRES NO. 36 TAHUN 2010

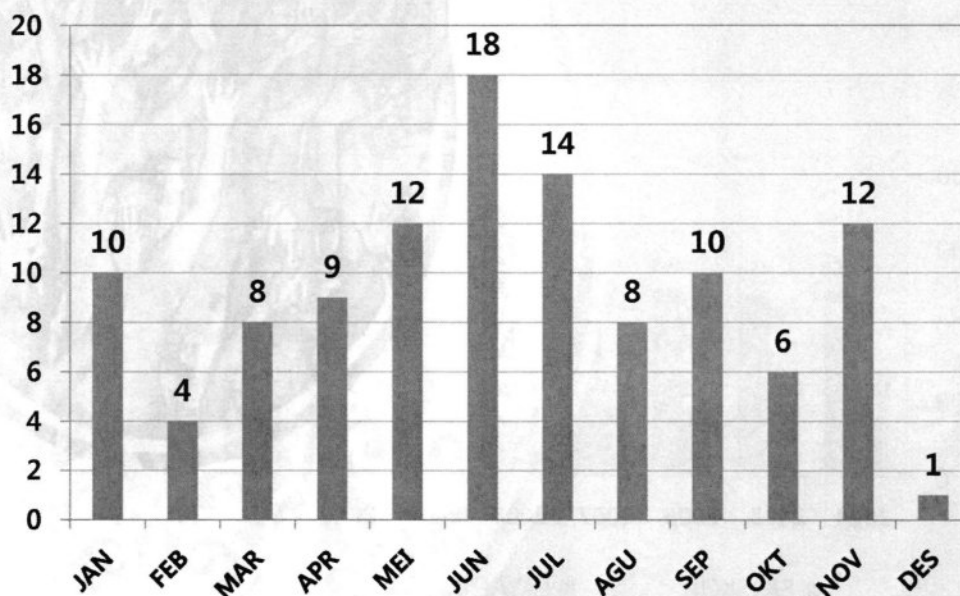
TENTANG BIDANG USAHA YANG TERTUTUP DAN BIDANG USAHA YANG TERBUKA
DENGAN PERSYARATAN DI BIDANG PENANAMAN MODAL

NO	BIDANG USAHA	PERSYARATAN *)
1	Pembuatan Film	MDN 100%
2	Jasa Teknik Film :	
	a. Studio pengambilan gambar film	MA Max. 49%
	b. Laboratorium pengolahan film	MA Max. 49%
	c. Sarana pengisian suara film	MA Max. 49%
	d. Sarana pencetakan dan/atau penggandaan film	MA Max. 49%
	e. Sarana pengambilan gambar film	MDN 100%
	f. Sarana penyuntingan film	MDN 100%
	g. Sarana pemberian teks film	MDN 100%
3	Studio Rekaman (Cassette, VCD, DVD, dll)	MDN 100%
4	Pembuatan Sarana Promosi Film (iklan, poster, still, p hoto, slide, klise, banner, pamflet, baliho, folder, dll)	MDN 100%
5	Distribusi Film (ekspor, impor, dan pengedaran)	MDN 100%
6	Penayangan : Bioskop/ gedung teater Film	MDN 100%

*) MA = Modal Asing MDN = Modal Dalam Negeri

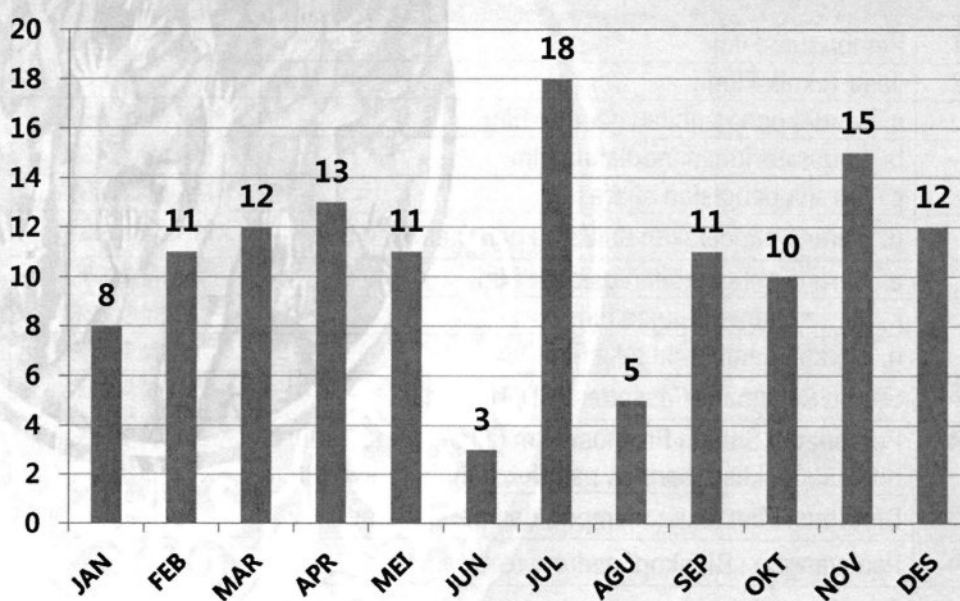
22

FILM PRODUCTIONS BY INTERNATIONAL FILMMAKERS IN INDONESIA DURING 2011



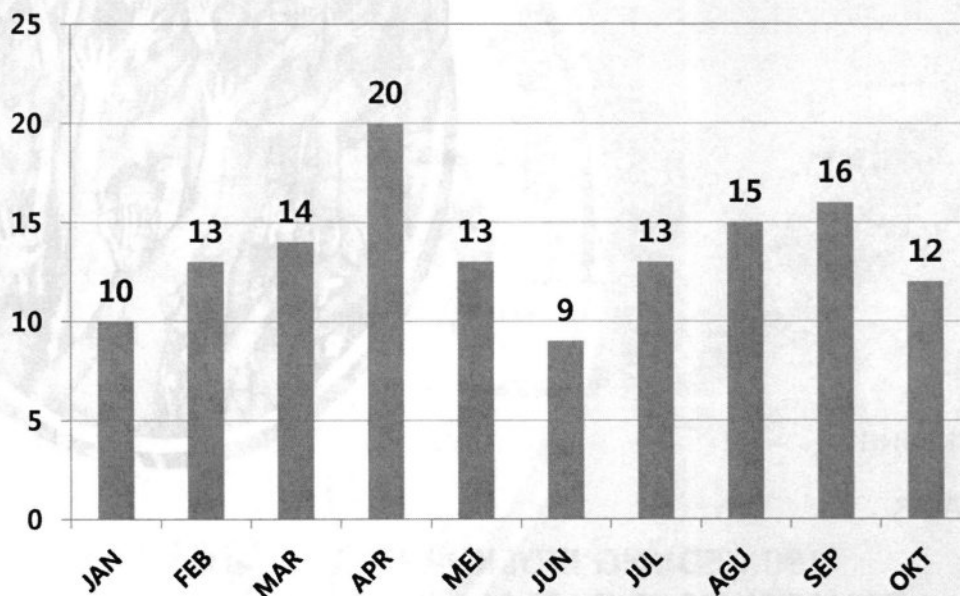
23

FILM PRODUCTIONS BY INTERNATIONAL FILMMAKERS IN INDONESIA DURING 2012



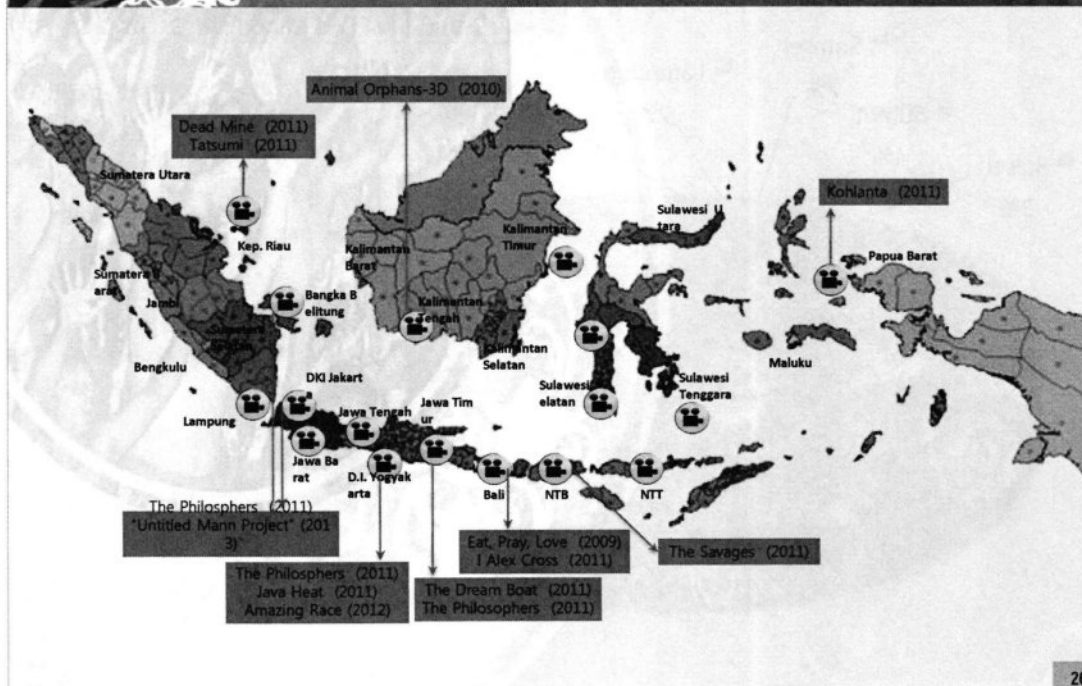
24

FILM PRODUCTIONS BY INTERNATIONAL FILMMAKERS IN INDONESIA DURING 2013



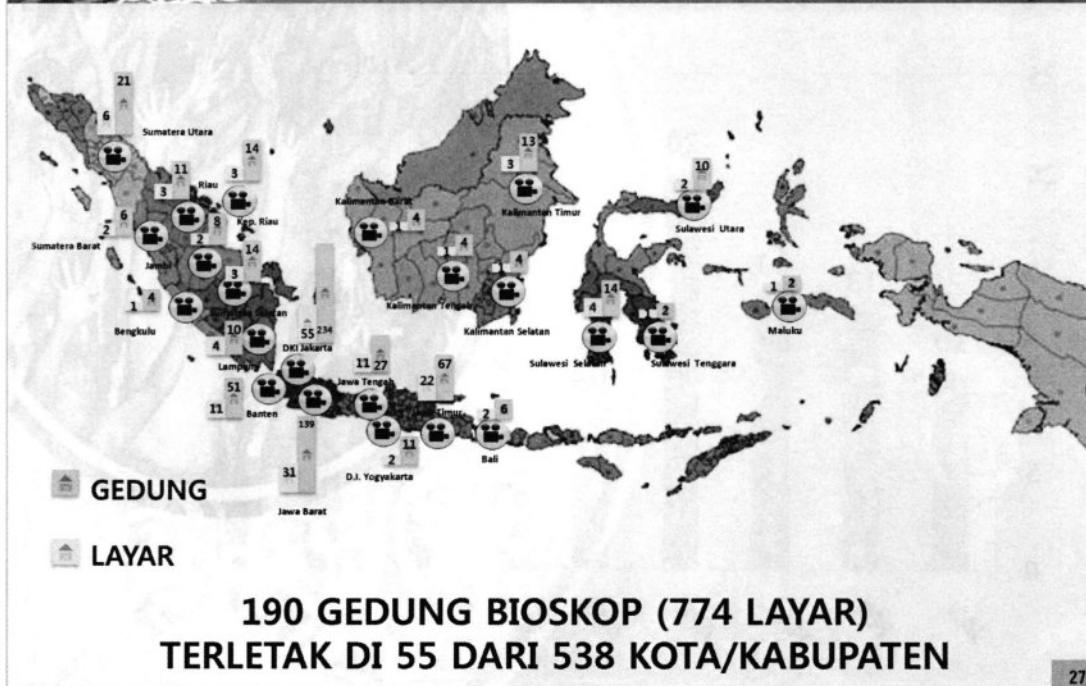
25

LOKASI SYUTING TIM FILM ASING DI INDONESIA



26

PETA PERSEBARAN BIOSKOP DI INDONESIA TAHUN 2011

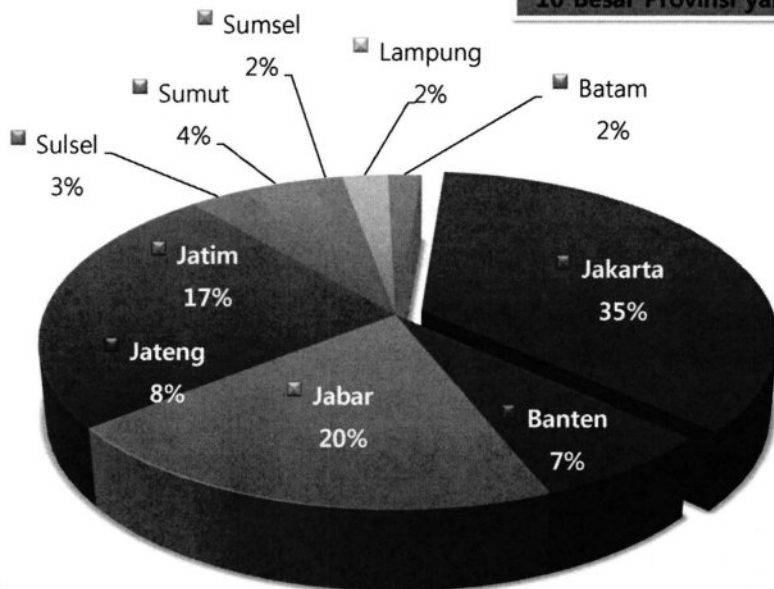


27

JUMLAH BIOSKOP TAHUN 2011



10 Besar Provinsi yang Memiliki Bioskop



Analisis:

- 5 dari 10 besar provinsi yang memiliki bioskop terpusat di pulau Jawa (Jakarta, Jabar, Jatim, Jateng, dan Banten)

28

JUMLAH FILM BERBANDING LAYAR PERIODE 2007 - 2013

TAHUN	2007	2008	2009	2010	2011	2012	2013 *)
FILM IMPOR	296	185	204	192	168	182	259
FILM NASIONAL	53	87	78	77	82	90	98
TOTAL FILM	349	272	282	269	250	272	357
LAYAR	548	611	651	676	774	1.017	1.062
RATA-RATA PERTUNJUKAN/HARI	1,57	2,25	2,31	2,51	3,10	1,25	0,99

Rumus Rata-rata Pertunjukan/Hari:
Total Layar / Total Film X (Jumlah Bulan / 12)

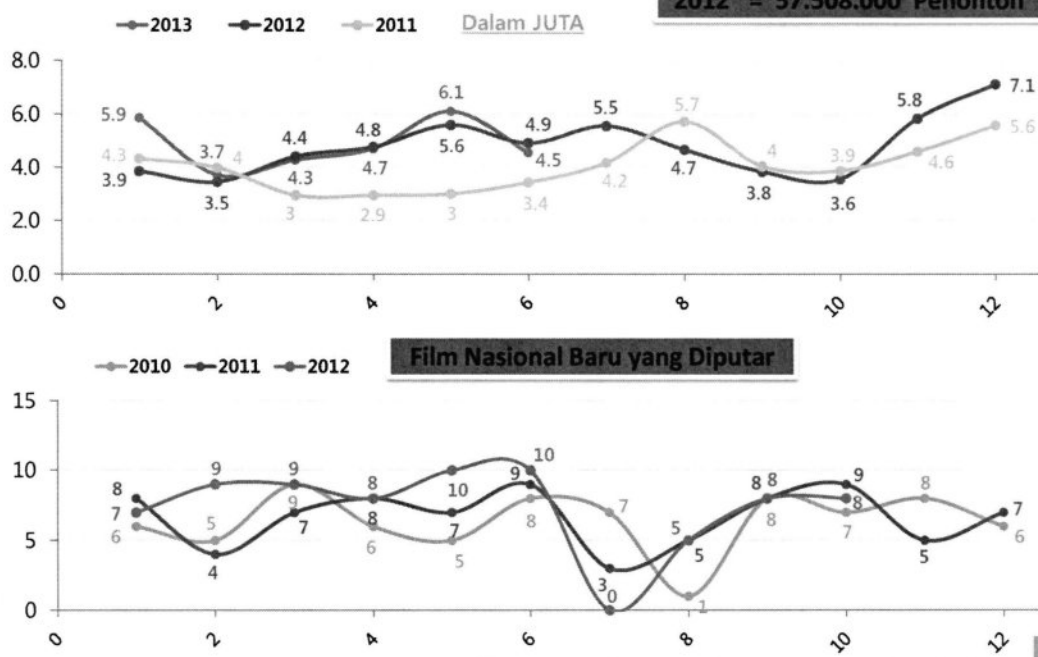
*) Data s.d. 03 Desember 2013

29

Cinema 21 Cinema XXI the Premiere JUMLAH PENONTON & JUMLAH FILM NASIONA

21 - XXI dan Lain-lain

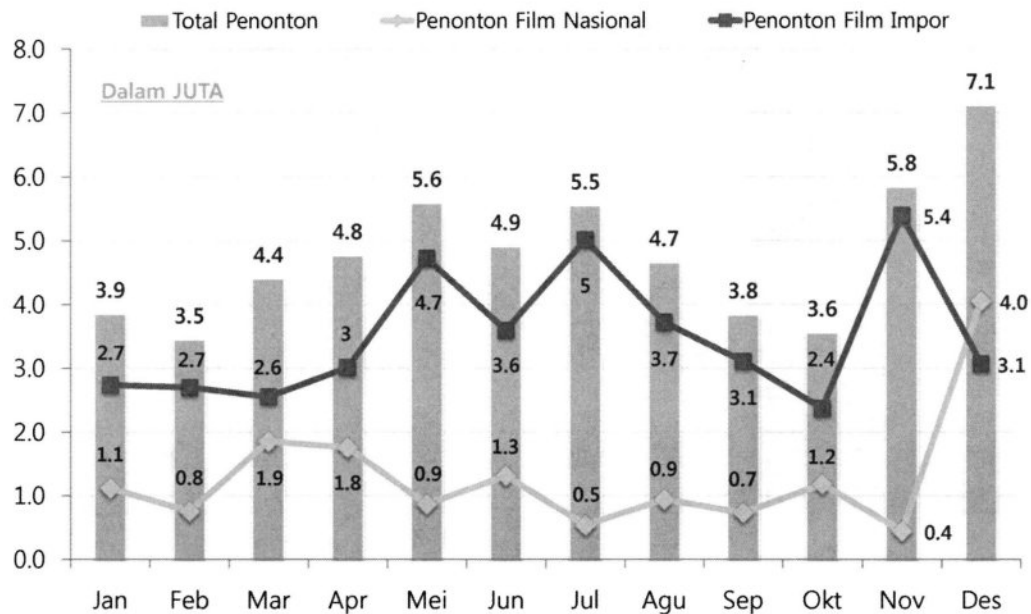
2011 = 48.605.000 Penonton
2012 = 57.508.000 Penonton



30

PERBANDINGAN JUMLAH PENONTON FILM NASIONAL vs FILM IMPORT TAHUN 2012

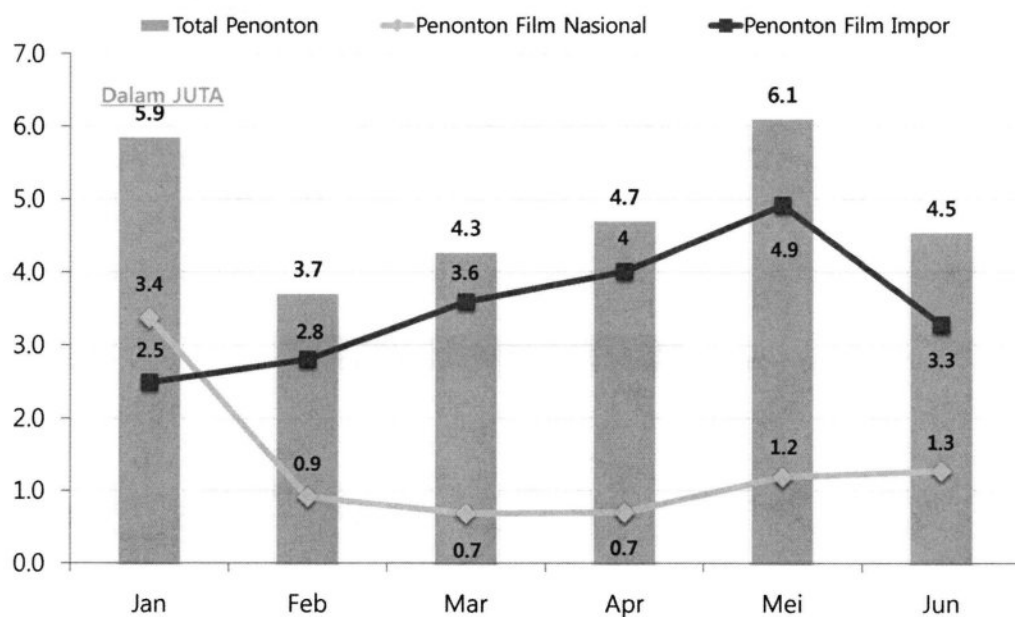
21 - XXI dan Lain-lain (Non-Blitz)



31

PERBANDINGAN JUMLAH PENONTON FILM NASIONAL vs FILM IMPORT TAHUN 2013

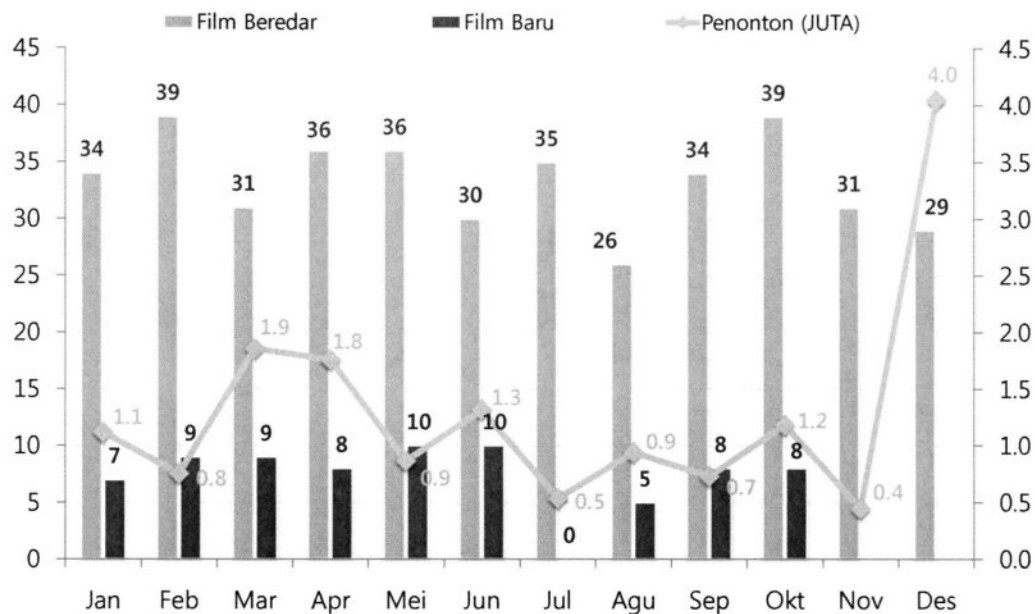
21 - XXI dan Lain-lain (Non-Blitz)



32

JUMLAH PENONTON FILM NASIONAL BERDASARKAN JUMLAH FILM NASIONAL YANG DIPUTAR TAHUN 2012

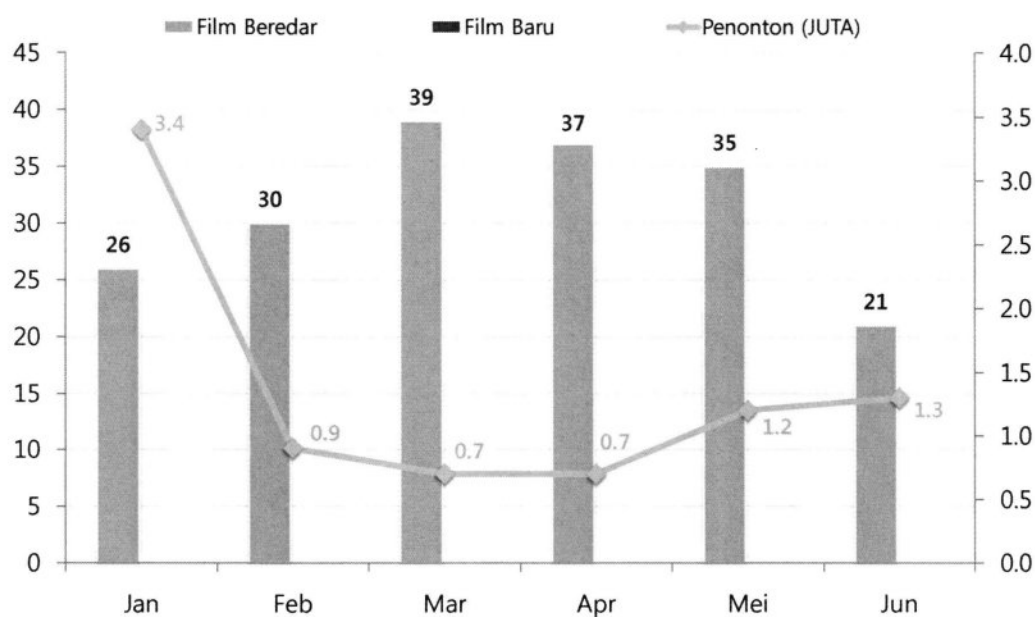
21 - XXI dan Lain-lain (Non-Blitz)



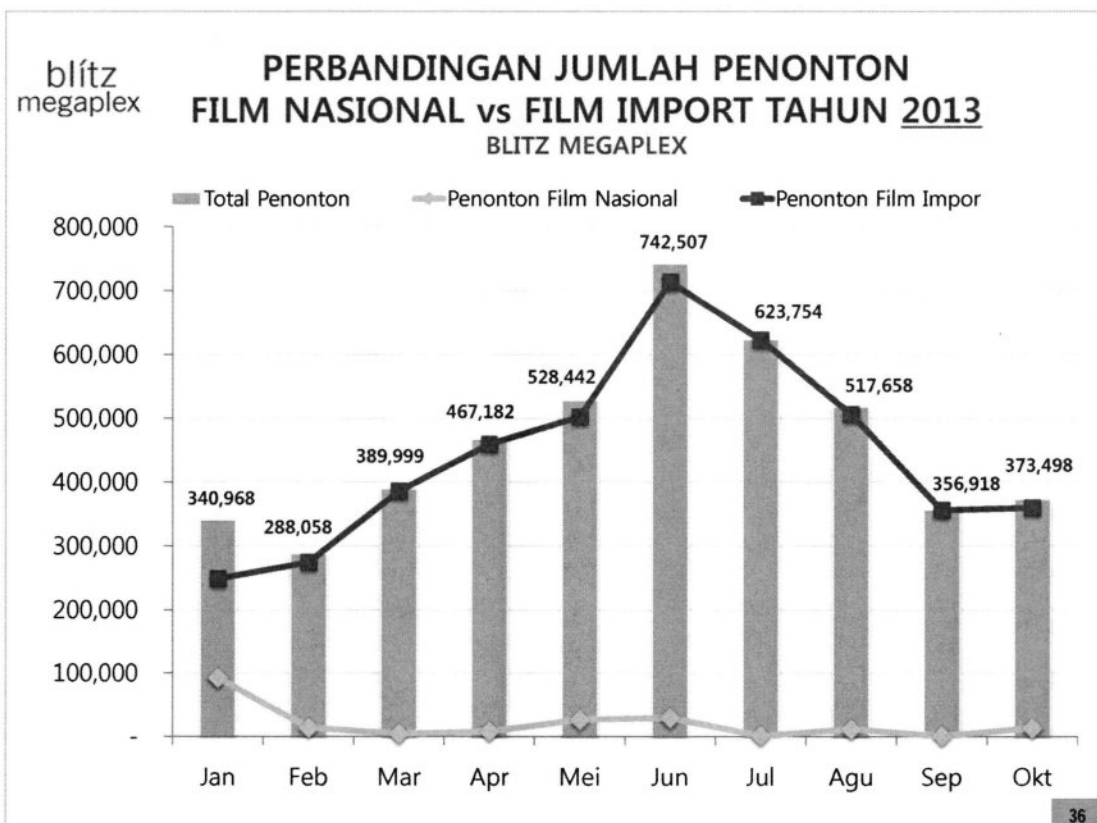
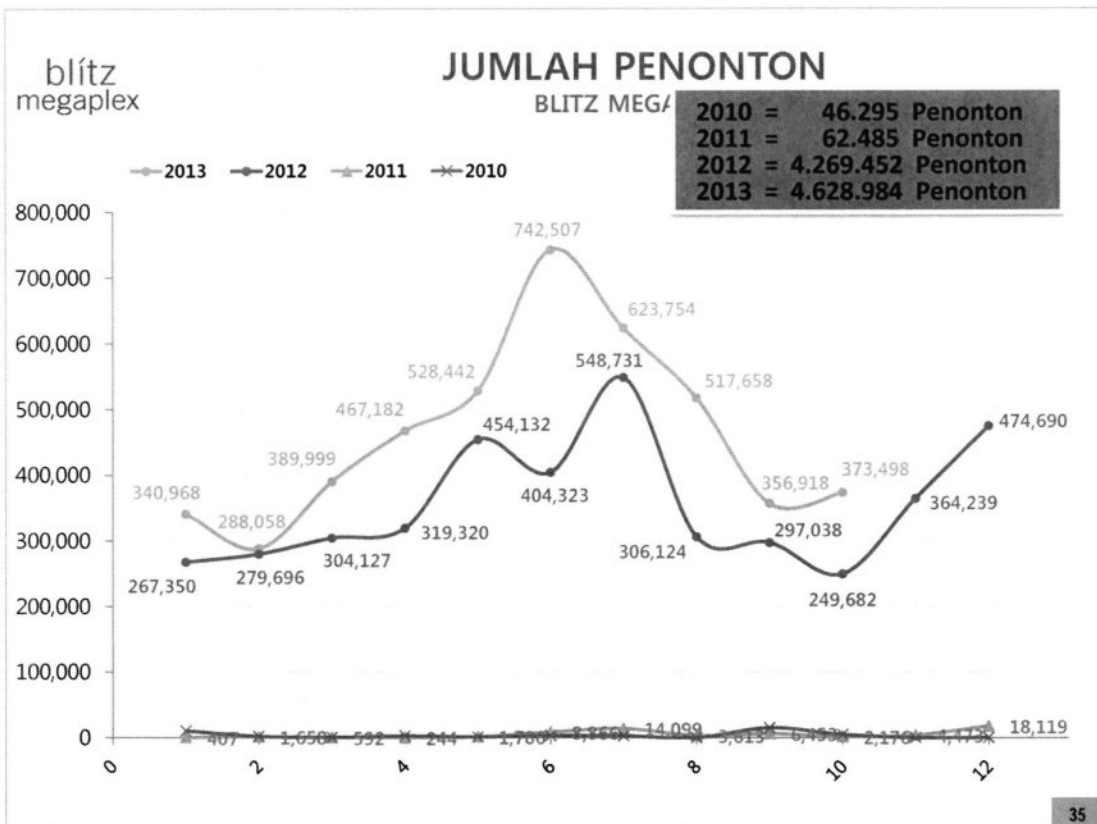
33

JUMLAH PENONTON FILM NASIONAL BERDASARKAN JUMLAH FILM NASIONAL YANG DIPUTAR TAHUN 2013

21 - XXI dan Lain-lain (Non-Blitz)



34

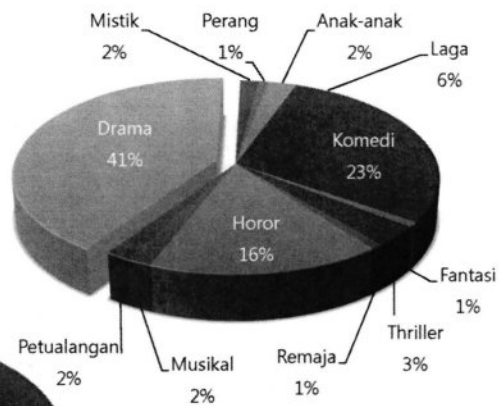




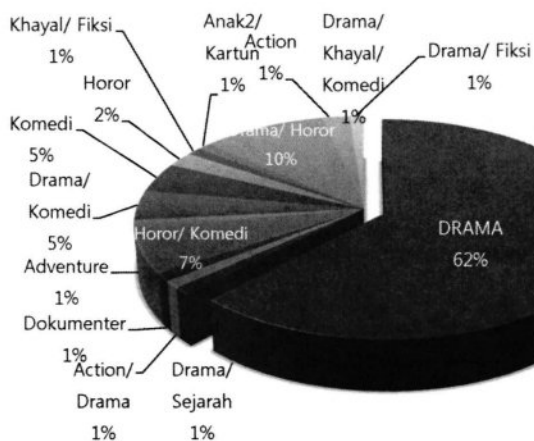
JUMLAH PRODUKSI

JUMLAH PRODUKSI FILM NASIONAL BERDASARKAN GENRE

Berdasarkan Genre Tahun 2011

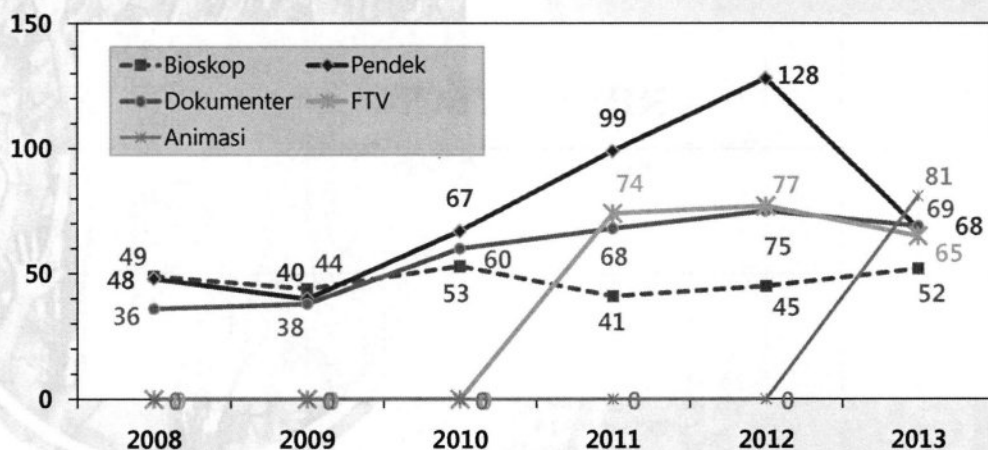


Berdasarkan Genre Tahun 2012



37

PERBANDINGAN JUMLAH FILM PESERTA FFI PERIODE 2008 – 2013



Catatan:

2009: Film Bioskop terdaftar: 44 judul
Dinilai: 42 judul;
Tidak lolos verifikasi: 2 judul (Jerma I & Merantau → Sutradara WNA)

2011: Film TV terdaftar: 74
Dinilai: 51 judul
Tidak lolos verifikasi: 23 judul

38

PENONTON INDONESIA TERHADAP FILM NASIONAL

APRESIASI MASYARAKAT INDONESIA YANG SEMAKIN KONDUSIF DAN PENGHARGAAN INTERNASIONAL PADA FILM-FILM INDONESIA



- | | |
|-------------------------------|---------------------|
| 1. "Laskar Pelangi" | : 4,6 juta penonton |
| 2. "Habibie & Ainun" | : 4,5 juta penonton |
| 3. "Ayat-Ayat Cinta" | : 3,6 juta penonton |
| 4. "Ketika Cinta Bertasbih" | : 3,1 juta penonton |
| 5. "5 cm" | : 2,4 juta penonton |
| 6. "Ketika Cinta Bertasbih 2" | : 2,0 juta penonton |
| 7. "The Raid" | : 1,8 juta penonton |

*) Data s.d.
03 Desember 2013

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FIRST SESSION

KIM BO YEON

Director of Film Research & Development Department
Korean Film Council (KOFIC)

Profile

1992 Pusan University
1994-1998 Geum-gang Teater
1997 Seoul Institute of the Art
1999 KOFIC
1999-2003 Korean Academy of Arts
2003 Department Domestic animation support
2009 Film Policy Center
2013 Director of Film Research & Development Department



Keadaan Industri Perfilman Korea & Kebijakan Promosi Film

2013.12.11
KIM Boyeon

KOFIC

Daftar Isi

- ① Keadaan Industri Perfilman Korea
- ② Permasalahan & Kebijakan
- ③ Kebijakan & Program-program
- bantuan dari KOFIC
- ④ Program-program bantuan untuk
- Sineas Asing

KOFIC

1. Keadaan Industri Perfiilman Korea

Pertumbuhan Pesat di Tahun 2012-2013

2012

- ◆ Jumlah penonton 195 juta : melonjak 22% dibandingkan tahun sebelumnya, rating tertinggi
- ◆ Jumlah penonton film Korea, 115 juta
- ◆ Pangsa pasar film Korea, 58.8%
- ◆ Rasio keuntungan yang dicapai dari film Korea (70 film), 13% : rasio positif pertama sejak tahun 2006
- ◆ Jumlah produksi film, 229 film (yang dirilis 175 film)

Triwulan ke-3 2013

- ◆ Jumlah penonton, 166 juta
- ◆ Pangsa pasar film Korea, 59.6%
- ◆ Jumlah penonton film Korea sampai akhir bulan Nopember, 115 juta : rekor terbesar

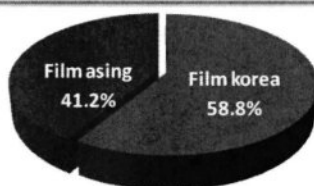
KOFIC

1. Keadaan Industri Perfilman Korea

Skala dalam industri perfilman di tahun 2012

Skala dalam industri perfilman (Unit: miliar KRW)	Penjualan di bioskop	1455.1 (≒ 1325 juta USD)
	Pasar subordinat (VOD, IPTV, Home Video)	215.8 (≒ 196 juta USD)
	subtotal	1670.9 (≒ 1521 juta USD)
Jumlah ekspor (Unit: juta USD)		37.81 (≒ 41.8 miliar KRW)
Total (Unit: miliar KRW)		1712.7 (1558.81 juta USD)

Pangsa Pasar



Jumlah Penonton



KOFIC

1. Keadaan Industri Perfilman Korea

Film-film Korea yang Menembus 10 juta Penonton di 2012-2013



<The Thieves> <Masquerade> <Miracle in cell no.7>

Film-film Korea yang Menembus 10 juta Penonton di 2012-2013

KOFIC

1. Keadaan Industri Perfilman Korea

Film-film Korea yang laris di 2012

BOX OFFICE TOP 10, 2012

RANK	TITLE	DATE OF RELEASE	COUNTRY	No. of admissions (thousand)	Box Office (million KRW)
1	The Thieves	07.25	Korea	12,983	93,665
2	Masquerade	09.13	Korea	12,319	88,899
3	The Avengers	04.26	USA	7,074	59,558
4	A Werewolf Boy	10.31	Korea	6,654	46,590
5	The Dark Night Rises	07.19	USA	6,397	47,645
6	The Grand Heist	08.08	Korea	4,910	34,615
7	Amazing Spiderman	06.28	USA	4,853	41,164
8	Nameless Gangster: Rules of the Time	02.02	Korea	4,720	36,539
9	All about My Wife	05.17	Korea	4,599	34,222
10	Deranged	07.05	Korea	4,516	32,175



KOFIC

1. Keadaan Industri Perfilman Korea

Film-film Korea yang laris di 2013



BOX OFFICE TOP 10,
pada Kuartal Ketiga 2013

RANK	TITLES	DATE OF RELEASE	COUNTRY	No. of admissions (thousand)	Box Office (million KRW)
1	Miracle in cell no.7	01.23	Korea	12,806	91,418
2	Snowpiecer	08.01	Korea	9,328	66,860
3	Iron Man 3	04.25	USA	9,001	70,805
4	Face reader	09.11	Korea	8,133	58,915
5	The Berlin File	01.30	Korea	7,166	52,355
6	Secretly Greatly	06.05	Korea	6,959	48,701
7	Hide -and- seek	07.31	Korea	5,604	39,601
8	The terror, LIVE	07.31	Korea	5,579	39,834
9	Cold eyes	07.03	Korea	5,507	39,371
10	World War Z	06.20	USA	5,238	38,555

KOFIC

1. Keadaan Industri Perfilman Korea

Kemajuan industri perfilman Korea di 2003-2012

Tahun	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012
Jumlah penonton (Unit: million)	119	135	146	153	159	151	157	149	160	195
Rasio Pertumbuhan dibandingkan tahun sebelumnya (%)	13.1	13.1	7.7	5.4	3.5	-5.0	4.1	-5.8	7.0	21.9
Pangsa pasar film Korea (%)	53.5	59.3	58.7	63.8	50.0	42.1	48.7	46.6	51.9	58.8
Jumlah penjualan bioskop (Unit: miliar KRW)	717	850	900	926	992	980	1,094	1,168	1,236	1,455
Jumlah layar(screen)	1,132	1,451	1,648	1,880	1,975	2,004	2,055	2,003	1,974	2,081
Jumlah tonton per kapita	2.47	2.78	2.98	3.13	3.22	3.03	3.15	2.92	3.15	3.83

KOFIC

2. Permasalahan & Kebijakan Industri Perfilman



3. Kebijakan & Program-program Bantuan dari KOFIC

◆ Korean Film Council (KOFIC)

- Lembaga penasihat untuk industri film nasional yang dipercayakan oleh Kementerian Budaya, Olahraga dan Pariwisata Korea Selatan.
- *'Quasi-autonomous non-government organization'*
Lembaga yang dibiayai oleh pemerintah, namun bersifat independen dan memiliki kebijakan khusus.
- Terdiri dari kantor eksekutif dan 9 komisioner (1 direktur tetap dan 8 direktur luar biasa), ditunjuk oleh Kementerian Budaya, Olahraga dan Pariwisata.

KOFIC

3. Kebijakan & Program-program Bantuan dari KOFIC

◆ Strategi & Arahan Kebijakan Promosi Film

Meningkatkan pertumbuhan film Korea

- ◆ memperkuat kompetensi R&D dan produksi
- ◆ mendorong produksi dan distribusi keanekaragaman film
- ◆ membantu perkembangan pasar subordinat

Menciptakan kondisi untuk eksistensi berkelanjutan

- ◆ Meningkatkan hak budaya penonton untuk menikmati pengalaman sinematik
- ◆ Meningkatkan kebijakan yang membentuk jalur industri
- ◆ Mendidikan orang berbakat
- ◆ Mengembangkan infrastruktur untuk teknologi sinema digital

Meningkatkan dukungan untuk ekspansi global

- ◆ mempromosikan co-produksi internasional
- ◆ meningkatkan dukungan untuk pemasaran global
- ◆ mendukung SDM global

Memperkuat manajemen tanggung jawab

- ◆ mempunyai sumber finansial yang stabil
- ◆ membentuk sistem manajemen yang berpusat pada konsumen
- ◆ menyelesaikan relokasi yang berorientasi masa depan

KOFIC

3. Kebijakan & Program-program dukungan dari KOFIC

◆ Program KOFIC tahun 2014 untuk promosi film Korea

◆ Mendukung produksi film

- . menjalankan pasar skenario R&D
- . produksi film independen
- . dukungan akumulatif untuk yang sudah dirilis

◆ Dukungan distribusi industri film

- . dukungan untuk bioskop
- . mendanai penganekaragaman film
- . mendukung pertumbuhan pasar subordinat

◆ Investasi/pendanaan

- . membentuk lembaga investasi untuk film

◆ Mendukung bisnis global

- . mengekspor film Korea
- . dukungan co-produksi internasional
- . dukungan acara untuk penayangan film Korea di luar negeri

◆ Mendukung SDM

- . Korean Academy of Film Arts (KAFA)
- . pendidikan *movieman* untuk meningkatkan keahlian
- . insentif untuk pendidikan bagi *movieman*

◆ Dukungan untuk teknologi perfilman digital

- . dukungan teknologi tinggi
- . dukungan post-produksi film

KOFIC

3. Kebijakan & Program-program Bantuan dari KOFIC

Program KOFIC tahun 2014 untuk promosi film Korea

Menyediakan kebijakan perfilman yang memadai . mengembangkan kebijakan baru dan mempelajari isu terkini . riset statistik	Mendukung organisasi terkait film . mendukung organisasi yang terkait dengan film	Mengoperasikan KOFIC Studios di Namyangju . manajemen dan pengoperasian . fasilitas untuk turis & program pendidikan . jasa rental studio
Meningkatkan aksesibilitas film . pengoperasian pusat visual media . meningkatkan kesempatan bagi penonton yang tidak mampu	Membantu mengembangkan <i>Internasional film festival</i> di Korea . dukungan untuk <i>Internasional film festival</i> di Korea	Pengoperasian sistem pendataan film . pengoperasian website untuk data film . pengoperasian jaringan sistem manajemen terpadu



4. Program-program Bantuan untuk Sineas Asing

Dukungan Insentif untuk Film Co-Produksi Internasional

Untuk film fitur yang berdurasi lebih dari 70 menit, dengan total biaya produksi mencapai 20% modal asing, dan lebih dari 1 miliar KRW (sekitar USD 857,000) dari biaya produksi total telah dikeluarkan di Korea.

Jumlah yang diberikan : 25% dari biaya produksi dalam tunai, dengan jumlah maksimum KRW 300 juta (sekitar USD 284,000) per film.

Insentif Lokasi dari KOFIC

Film dan serial TV, dimana modal asing yang masuk melebihi 80% dari biaya produksi (tidak kurang dari 100 juta KRW di Korea untuk pengeluaran dan syuting lebih dari 3 hari di Korea)

Jumlah yang diberikan dalam tunai : 20% hingga 30% dari total pengeluaran yang dilakukan di Korea.



4. Program-program Bukuan untuk Sineas Asing

◆ Insentif dari Komisi Film Regional

Komisi film regional memberikan berbagai jasa dan insentif untuk film yang diambil di wilayah tersebut termasuk komisi film Seoul, komisi film Pusan dan lain-lainnya.



KOFIC

4. Program-program Bantuan untuk Sineas Asing

◆ Perjanjian Co-produksi

- Sebuah film co-produksi yang dibuat berdasarkan perjanjian ini akan dapat diakui sebagai **film Korea**.
- Korea telah menandatangani perjanjian co-produksi dengan Perancis('06), Selandia Baru('08) dan perjanjian sementara dengan Cina.

KOFIC

FIRST SESSION

Devie Rahmawati

University of Indonesia

Profile

Lecture and Researcher for Communication Studies at UI
Chief of Operating Officer(COO) for Radio A96.7FM
Booking Writer and Editor
Social, Political and Cultural Observer at Indonesian



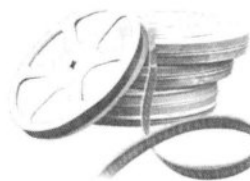
FIRST SESSION

Aoura Lovenson Chandra

Muvil.com

Profile

2005 University of Technology, Sydney (UTS), Australia
2006-2012 MANAGING DIRECTOR of SIMPLE MEDIA
2011-2012 PRODUCER of Negeri 5 Menara (the Land of
Five Towers)



SECOND SESSION

Exploring Preferable Way of Indonesia - Korea Collaboration

SHOWCASE CONCERT

Cello - Heo Min Kyung

I Believe

K-Movie <My Sassy Girl, 2001> OST

Star

K-Movie <200 Pounds Beauty, 2006> OST

The Lover's Concerto

K-Movie <The Contact, 1997> OST

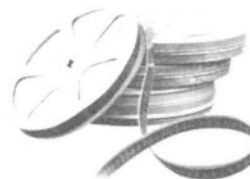
SECOND SESSION

Rudy S. Sanyoto, SE.

Anggota PPFI

Profile

Ketua Komisi Tetap Video, Film dan Fotografi, KADIN.
Sekjen GASFI (Gabungan Studio Film Indonesia),
Anggota PPFI (Persatuan Perusahaan Film Indonesia)



SECOND SESSION

KIM TAE SIK

PRODUCER AND DIRECTOR

Profile

1980 Seoul Institute of the Art
President of "FILMLINE"

Director:

- <Driving with My Wife's Lover> / 2007
- <Tokyo Taxi > / 2010
- <Red Vacance Black Wedding> / 2011
- <Shoot the Sun> / 2011

2009 <A Good Night Sleep for The Bad> Programming / Korea

2011 <Aku Ada, Kau Ada???> Programming / Malaysia

2012 <Kimmydora and the Temple of Kiyeme> Programming / Philippines

2014 <Sooki> Programming



Kerjasama Mutual Dunia Perfilman INDONESIA-KOREA



Fokus pada Industri Perfilman
Di
ASIA TENGGARA

Fokus pada Industri Perfilman
Co-Produksi
INDONESIA-KOREA

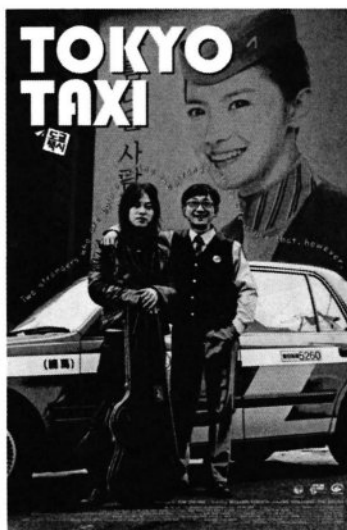
Gelombang Korea



Film Co-Produksi Korea-Japan

TOKYO TAXI

도쿄택시



東京タクシー

Film terbaru asal dari negara Asia Tenggara disyuting di Korea

Feature Films



Hello Stranger
(Thailand, 2010)



KIMMY DORA
and the Temple of Kiyeme
(Philippines, 2012)



Aku Ada Kau Ada
(Malaysia, 2011)

***Proyek film Co-Produksi
Korea-Malaysia-Cina***
How Kim Sun Nan Saved My Life



INDONESIA-KOREA
Film Co-Produksi

**Saran
untuk
Pasar Perfilman Asia & Int'l**

SECOND SESSION

DIAN SUNARDI

Marketing Director
BLITZMEGAPLEX

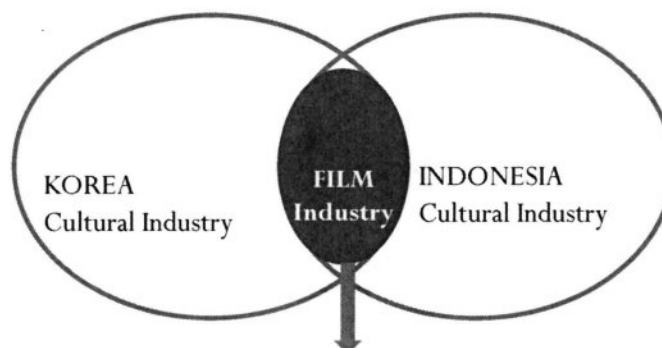
Profile

1994-1998 Faculty of Social and Political Science UI
2002-2003 International School of Humanities and Social Sciences
Universiteit van Amsterdam
2006 - 2009 Marketing Manager, PT Graha Layar Prima
2009 - 2012 Head of Sales, PT Graha Layar Prima
2012 -now Marketing Director, PT Graha Layar Prima



The Purpose ...

- To exchange views and concepts on ways to develop cooperation in cultural industry between Indonesia and Korea



To enhance Mutual Cooperation in Film Industry as part of Cultural Industry

Proposal for Preferable Way of Mutual Development

INDONESIA – SOUTH KOREA CORPORATE SOCIAL VALUE (CSV) IN FILM INDUSTRY

1. EDUCATION: Toto's Film Making Class:
 1. 2013 Program
 2. 2014 Plan
2. CULTURE EXCHANGE:
 1. Korean Film Festival in Indonesia
 2. Indonesia Film Festival in South Korea

INDONESIA – SOUTH KOREA CO-PRODUCTION FILM

1. Current status of Korean & Indonesia film market:
 1. Changes in Admission
 2. Globalization of Korean Film Industry
2. International Co-Production:
 1. Types of Co-Production
 2. Co-Production Example
3. International Co-Financing:
 1. Global Fund
 2. Outcome of Global Fund
 3. Films in Production
4. Challenge & Opportunity

CORPORATE SOCIAL VALUE IN EDUCATION: TOTO'S FILM MAKING CLASS

CORPORATE SOCIAL VALUE IN EDUCATION: 2013 TOTO'S FILM MAKING CLASS

- ❑ A collaboration between Blitzmegaplex, CJ CGV and CJ Welfare Foundation
- ❑ A world class film making workshop for 40 middle to high school students in Jakarta, on 13 - 19 September 2013.
- ❑ Also partnering with London School of PR, London School Media Center and SAE Institute Jakarta.



Event clip:

CORPORATE SOCIAL VALUE IN EDUCATION: 2013 TOTO'S FILM MAKING CLASS



Project Title	Input	Output	Outcome
Toto's Film Making Class	Film production education	•40 students •Production of 5 films	•Submitting pieces to film festival •Priceless experience
Theoretical Education	understanding film, film production method, screenplay writing, storyboarding, education of acting, camera control education, shooting education and practice		
Practical Education	Ideation, wiring scenario, storyboarding, planning film shooting, shooting, editing, marketing, showing event		

Introduction To Film	Lets Play!	Awake Your Feelings	Play with Digital Camera	How to make movie
Pre-Production 1	Where to find & Compose Ideas?	Write your story, create character	Write your script	
Pre-Production 2	Breakdown & Film Plan	Know to Digital Cam & Sound	Acting!	
Production	Filming			
Post-Production	Editing	Music & Sound		
Screening	Promotion	Screening		

Education Modul & The Mentors...

Menggali Bakat Film Anak Muda

Setelah mengikuti pelatihan, nantinya di hari terakhir film hasil karya peserta akan ditayangkan eksklusif di **DP-Film**.

EDUKATIF: Dian Sunardi (kanan) saat menjelaskan mengenai tempat edukasi film untuk remaja

TOTO'S FILMMAKING CLASS 2013
Cara Blitz Ajarkan Anak Sekolah Membuat Film

[illegible]

Introducing Chae, lanjut dia, merupakan haluan Ektamengplex kepada dunia khususnya film dan menjadi salah satu program yang ada di *Introducing Chae* 95. Program ini berlaku sama dengan *Introducing Chae* dari Korea Selatan. Dia, program ini mendapat respon tinggi di sekolah. RITE telah menerima ratusan "Tapi, kami hanya menerima 40 peserta bagi menjadi beberapa kelompok."

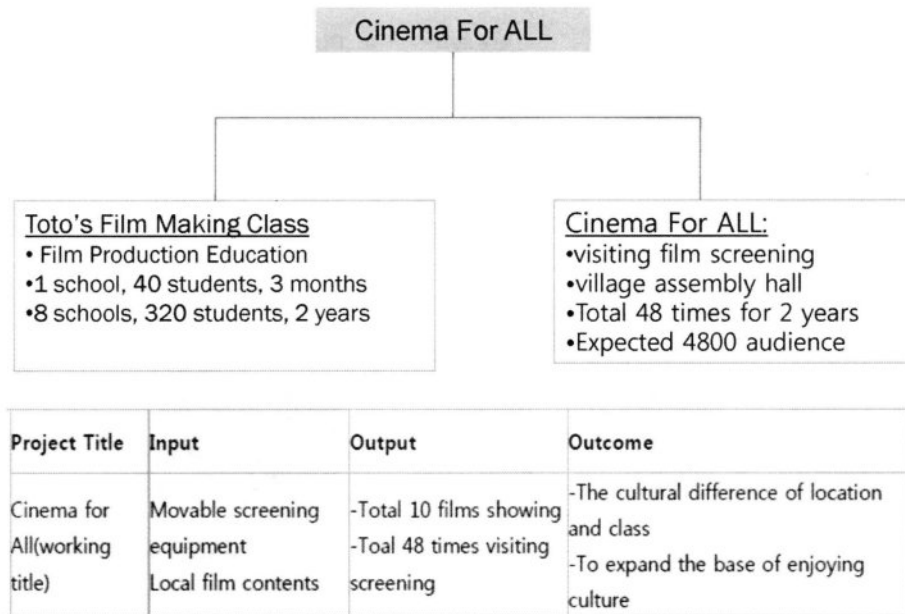
akan mendapat pelatihan selama 6 hari pengabdian alat, cara menggunakan film, kamera, *story board*, *script* film, gambar, dan sebagainya, serta pemrosesan film. "Jadi, semua hal akan di sini, sehingga mereka dapat film," ujar Dian kepada *business*

[illegible]

yang spesial, di hari terakhir, film karya mereka
dipertunjukkan eksklusif (premier) di Biltmore.
Film karya anak sekolah tersebut akan diperton-
kan kepada seluruh peserta *workshop*, keluarga,
sahabat mereka. (man)

2013 글로벌 한류포럼 결과보고집 | 303 | II. 국가별 개최 내역 및 결과

TOTO'S FILM MAKING CLASS: 2014 Proposal Plan



KOREAN FILM FESTIVAL JAKARTA, 25 – 30 JUNE 2013

2013 KOREAN FILM FESTIVAL

Objective:

- ✓Promoting cultural industry and to expand opportunity for enjoying culture
- ✓Promoting Korea culture, to solve cultural difference and to expand the base of enjoying culture



Project Title	Input	Output	Outcome
Korean Film Festival (in Jakarta)	Culture promotion through film festival	- 10 titles - 4000 audience - 40 media coverage	Promoting culture

2013 KOREAN FILM FESTIVAL: Movie Line Ups



1. Boomerang Family
2. Deranged
3. How to Use Guys with Secret Tips
4. Runway Cops
5. Pluto
6. The Thieves
7. Masquerade
8. Miracle in Cell no 7
9. The Grand Heist
10. A Wonderful Moment

Festival clip:

Seminar & Meet and Greet, 26 June 2013



Meet and Greet with "Boomerang Family" Director and Casts.

Seminar with Theme Co-Production: "How Korean Film Conquer the world"

Response from Audience...



Queuing to get the ticket and to enter the auditorium. Wow!

Festival Opening Night: Opening Ceremony



Ambassador of Korea Republic
c Mr Kim Yong Sun



Mr Song Hae Sung &
Ms. Revalina S. Temat



Director of Japan Foundation



The Vice Minister of Culture
and Education department:
Prof. Dr. Wiendy Nu



Ms. Karina Salim



Korean Actor: Mr Park
Hae Il & Mr.
Yoon Jae Moon



Mr. Roy Marten & Mrs. Christine
Hakim

Festival Opening Night: Reception



Indonesia K-Pop singer: S4



Indonesia K-Pop singer: SOS



Indonesia Movie Director &
Actress: Ms. Nazira M. Noor



Korean Actors & Movie Director greet the VIP Guest.

Eko Julianto @eko_julian 15h

Gomawo @FestFilmKorea for a very cool week. Watched 9 out of 10 good movies. Hope to see you again next week (Gomawo @FestFilmKorea u/ seminggu superkeren ini. Nonton 9 dr 10 film yg tayang. filmnya bagus2 parah. Smg bisa ketemu lagi di #KFF2014 :D)

Aditya Prasetyo @thyoaditya 16h

Thank you @FestFilmKorea for screening entertaining and good quality movies. See you next year (Terima kasih @FestFilmKorea yg sudah menayangkan film-film berkualitas dan menghibur. Sampai jumpa tahun depan :)

Ucun Acchan @ucunAcchan 17h

4 days and 6 great movies..gomapsamida @FestFilmKorea a for great experience..I'll be waiting for the next year

Asian Showbiz ID @AsianShowbiz 19h

Thanks to @FestFilmKorea for bringing many good movies this year. Always success and cant wait for next year (Terima Kasih kepada @FestFilmKorea yg telah membawa banyak film Korea keren tahun ini ke tanah air... Sukses Selalu & ditunggu tahun depan)

Nadya Tivanny Angel @nadyaOMbing 17h

Im gonna miss going to blitz for @FestFilmKorea. Should do it again next year! (bakal kangen nih pulang kantor langsung ke blitz megaplex bwt ngantri tiket @festfilmkorea thn depan hrs ada lagi,bawa film yg lebih DAEBAK!)

What they say on twitter. Source: www.twitter.com/festfilmkorea



What they say on twitter. Source: www.twitter.com/festfilmkorea



Comments from mr Joko Anwar (movie director):

- 1.@jokoanwar: Temen-temen, ada film Korea bagus banget "Boomerang Family" hari ini aja main di @blitzmegaplex PP jam 7. Gratis. Sutradara/pemain datang.
- 2.(Dear friends, there's a VERY good korean movie "Boomerang Family" playing at blitz PP today at 7pm. The director and casts also come to the screening. You've gotta see this. Free.)
- 3.@jokoanwar: Can't recommend 'Boomerang Family' enough. I LOVE LOVE LOVE this movie. :)
- 4.@jokoanwar: 'Boomerang Family' satisfies my heart & soul more than any movie in a long time. Watch it at Festival Film Korea @blitzmegaplex FREE!!

Comments from mr Richard Oh (movie director):

- 1.@RichardOh: As practitioners, or film industry in general, we can learn so much more from Korean films than Hollywood imports.

Comments from ms nazira noor (producer /movie director):

- 1.@tigerlilybubu: Last night! Korean Film Festival Opening night w/ BOOMERANG FAMILY film and #NobarGanks Chung Giwa dinner! □

INDONESIA FILM FESTIVAL JAKARTA, 25 – 30 JUNE 2013

2013 INDONESIA FILM FESTIVAL IN KOREA



Objective:

✓Promoting Indonesia cultural industry through films and to expand opportunity for commercial partnership in film industry between 2 countries

Cinema: CGV YeongSan & AnSan, Seoul.

Project Title	Input	Output	Outcome
Indonesia Film Festival in Seoul	Culture promotion through film festival	- 10 titles - 2000 audience - media coverage	Promoting culture

2013 INDONESIA FILM FESTIVAL IN KOREA: Movie Line Ups



2013 INDONESIA FILM FESTIVAL IN KOREA: The Event....



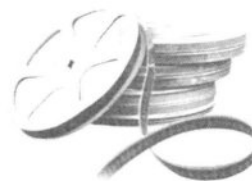
SECOND SESSION

RUSLI EDDY

JIVE ENTERTAINMENT

Profile

1997 Mass communication Science, University of Indonesia
2006 Management, Middlesex University, London, UK
2004-2005 Program Acquisition Manager, RCTI
2006-2008 Marketing director, Jive Entertainment
2007-now Founder/ Festival Director of INAFFF
2013-now Director of Programming, Content Distribution & Production, Blitzmegaplex

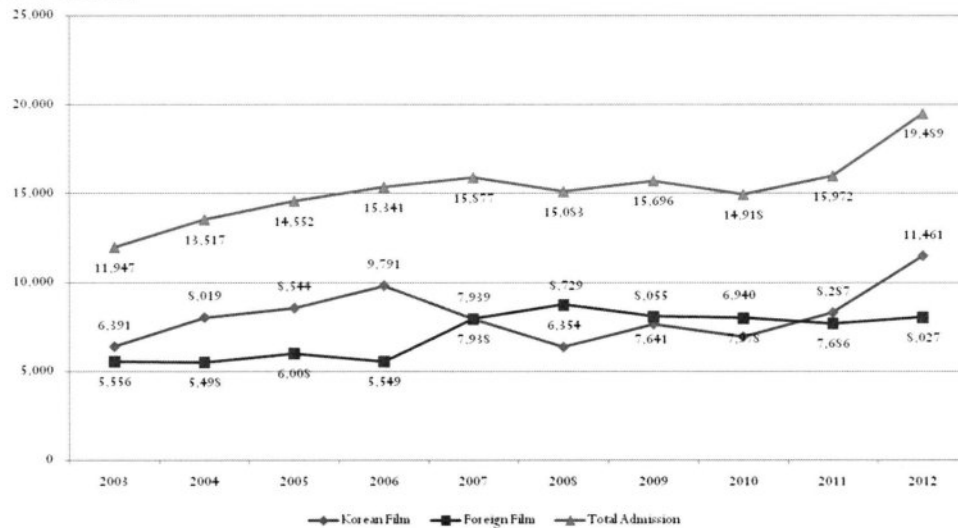


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1. CURRENT STATUS OF KOREAN & INDONESIA FILM MARKET
 - (1) CHANGES IN ADMISSION
 - (2) GLOBALIZATION OF KOREAN FILM INDUSTRY
2. INTERNATIONAL CO-PRODUCTION
 - (1) TYPES OF CO-PRODUCTION
 - (2) CO-PRODUCTION EXAMPLES
3. INTERNATIONAL CO-FINANCING
 - (1) GLOBAL FUND
 - (2) OUTCOME OF GLOBAL FUND
 - (3) FILMS IN PRODUCTION
4. CHALLENGES & OPPORTUNITIES

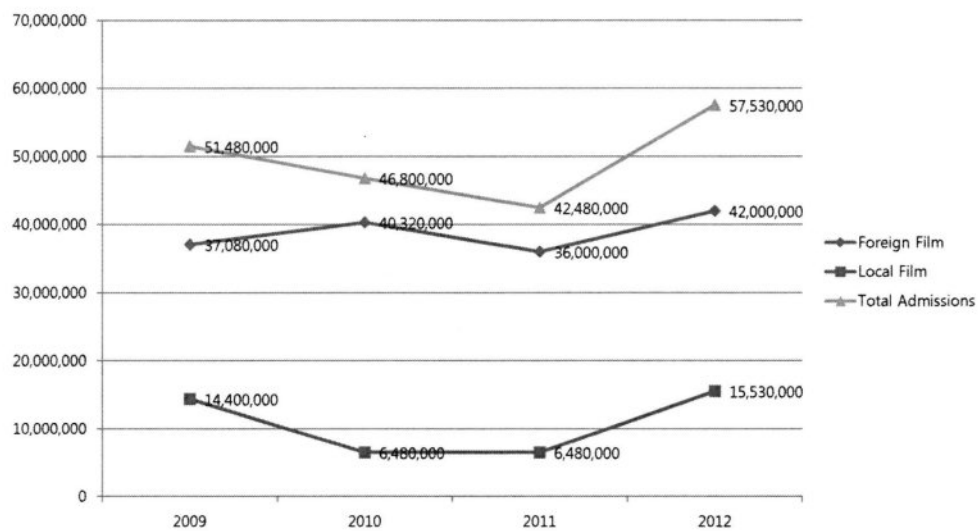
1. CURRENT STATUS OF KOREAN FILM MARKET

(Unit : Ten thousand)



*Korean Film Council, Balance on Korean Film Industry in 2012 (2013)

CURRENT STATUS OF INDONESIAN FILM MARKET



2.INTERNATIONAL CO-PRODUCTION

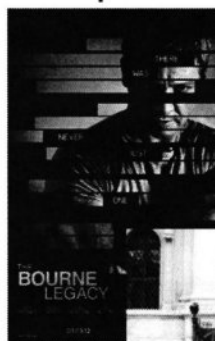
Type of Co-Production

No	Category	Example
1	International pre-sales (financing)	<Haeundae>, <Thirst>
2	Co-financing with two or more countries	<The Kick>, <HwangHae>, <Sophie's Revenge>
3	Co-production with two or more countries	<The Kick>, <Hello Stranger>, <The Warrior's way>, <Sophie's Revenge> etc
4	Filming in international locations	<Late Autumn>, <The Kick>, <Papa>, <The Taste Of Money>, <Sayonara Itsuka>, etc
5	International crew participated in production	<The Taste Of Money>, <Papa>, <The Kick>
6	Participation of international company	<The Kick>, <The Warrior's Way>, <Cyborg She?>
7	Original story purchased from international	<A Better Tomorrow>, <Sayonara Itsuka>, <Vampire Island>
8	Korean crew participated in international film	<The Warrior's Way>, <Sayonara Itsuka>, <Sophie's Revenge>
9	Korean company participated in international film	<After Shock>, <Detective Dee>, <Sayonara Itsuka>, <Shopie's Revenge>
10	International film filmed in Korea	<The Bourne Legacy>, <Hello Stranger>, <Hero>

<http://www.kobiz.or.kr>
*KOFIC Location Incentive

2.INTERNATIONAL CO-PRODUCTION

Example of Co-production – Korea/Indonesia location in international film



<THE BOURNE LEGACY> (2012)

►CREDIT

Production Company :
Universal Pictures, Relativity Media,
Kennedy/Marshall Company
Director : Tony Gilroy
Cast : Jeremy Renner, Rachel Weisz,
Edward Norton

►Co-Production

Location : SEOUL, Korea
Co- Production Company : TPS Company

Indonesian location in international film

Ex. EAT PRAY LOVE

2. INTERNATIONAL CO-PRODUCTION

Examples of co-production – Korean/Indonesian film in international locations



<The Berlin File> (2013)

► CREDIT

Production Company : Filmmaker R&K, CJ Entertainment

Director : RYOO Seung-wan

Cast : HA Jung-woo , HAN Suk-kyu, RYU Seung-beom

► Co-Production

Location : BERLIN, Germany / RIGA Latvia

Co- Production Company :

BERLIN – Film Base Berlin Co., Ltd

RIGA – Sun & Moon Pictures Intl, SIA

Indonesian film in international locations

Ex. Hello Goodbye, La Tahzan



3. INTERNATIONAL CO-FINANCING



<SNOWPIERCER> (2013)

► CREDIT

Producer : Moho Film, Opus Pictures

US Distribution : The Weinstein Company

Director : BONG Joon-Ho

Producer : PARK Chan-Wook, LEE Tae Hun

Cast : Chris Evans, John Hurt, Tilda Swinton

► Co-Production

Location : PRAGUE, Czech Republic

► Finance

CJ E&M(Korea)

Union Global Contents Investment Fund(Korea)

3. INTERNATIONAL CO-FINANCING



<WEDDING INVITATION> (2013)

▶ CREDIT

Production : Beijing Media Century Culture Media Co.Ltd
Beijing Century Media Co.,Ltd., CJ E&M
Director : OH Ki-Hwan
Producer : YOU Young-Ho
Cast : BAI Bai-he, PENG Yu-yan

▶ Co-Production

Location : BEIJING, China

▶ Finance

Century Media (China)
C2 Media (China)
CJ E&M(Korea)
Union Global Contents Investment Fund(Korea)

3. INTERNATIONAL CO-FINANCING

Films in Production



<MAKE YOUR MOVE> (2014)

▶ CREDIT

Production :
Robert Cort Productions, SM Entertainment, CJ E&M
International Sales : Lionsgate International

Director : Duane Adler
Producer : Soo Man Lee, Patricia Chun, Robert W. Cort,
Eric Hetzel
Cast: BOA, Derek Hough

▶ Co-Production

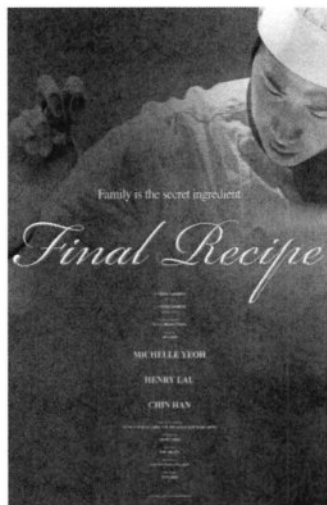
Location : TORONTO Canada, U.S.

▶ Finance

CJ E&M(Korea)
Union Global Contents Investment Fund(Korea)

3. INTERNATIONAL CO-FINANCING

Films in Production



<Final Recipe> (2014)

► CREDIT

Production :

Bang Singapore, A Grand Elephant Productions, CJ E&M

Director : Gina Kim

Producer : Steven Nam, Gina Kim

Cast : Michelle Yeoh, Henry Lau, Chin Han

► Co-Production

Location : BANGKOK Thailand, China, Korea

► Finance

CJ E&M(Korea)

Union Global Contents Investment Fund(Korea)

4.CONCLUSION

Expectation on Joint-Collaboration of Korea and Indonesia

Korean Film Market

- Box office size almost 1 billion dollar
- More than 50% market share by domestic films
- Korean audience fully understands the value of local film culture

Indonesian Film Market:

- Population: 250 million
- Market share has only reached 2% (5 million) for local films

Korea seeks for various types of co-production and co-financing opportunities.

Until now, location services has been the only example of co-production between Korea and Indonesia.
(Ex: <Hello Goodbye>)

In the future, we hope to continue and develop more various types of collaboration between two nations.



The Negative Investment List

1) Presidential Regulation

No	Business fields	KBLI	Conditions	Details of Conditions	Remarks
1.	Homestay	55140	a. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z.	a. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z.	a. Reserved for foreign tourists b. Minimum Investment and Cooperatives c. Partnership d. Foreign Capital Ownership e. Certain Income f. Special Income g. 100% local capital h. Foreign Capital and Location Ownership i. Special Income and Foreign Capital j. 100% local capital and special income k. Foreign capital ownership l. Investment and/or services for capital investment firms m. ASEAN countries
2.	Tour Agent	79111	a. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z.	a. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z.	
3.	Tour Guide Service Business	79920	a. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z.	a. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z.	
4.	Art Studio	90001	a. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z.	a. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z.	
5.	Art Gallery	90002	a. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z.	a. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z.	
6.	Film Techno Service	47781	a. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z.	a. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z.	
7.	Film Taking Studio	47782	a. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z.	a. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z.	
8.	Film Processing Laboratory	47783	a. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z.	a. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z.	
9.	Film Editing Facility	47784	a. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z.	a. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z.	
10.	Film Printing and/or Duplication	47785	a. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z.	a. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z.	
11.	Film Taking Facility	47786	a. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z.	a. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z.	
12.	Film Distribution (import, export and distribution)	59122	a. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z.	a. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z.	
13.	Film Editing Facility	59123	a. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z.	a. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z.	
14.	Art Performance Building	91025	a. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z.	a. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z.	
15.	Film Making	59132	a. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z.	a. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z.	
16.	Film Distribution (import, export and distribution)	59132	a. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z.	a. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z.	
17.	Viewing screen monitor	59140	a. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z.	a. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z.	
18.	Recording Studio (Cassette, VCD, DVD, etc)	59301	a. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z.	a. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z.	
19.	Film promotional facility (advertisement poster, stills, photo, slide, negative, banner, pamphlet, giant banner, billboard, etc)	53100	a. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z.	a. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z.	

<http://www.bkpm.go.id/contents/general/26/negative-investment-list>

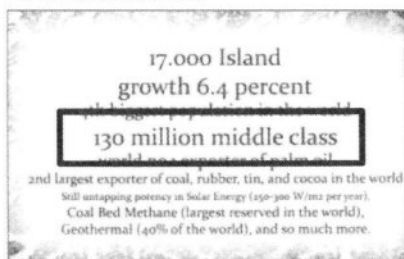
2) Law of the Republic of Indonesia Number 33 of 2009 concerning Cinematography

Article 22

- (1) The film making by foreigner using the location in Indonesia shall be carried out at the consent of the Minister
- (2) The film making using the foreign cinematography personnel shall be made according to the legislation.
- (3) The Minister permit as referred to in paragraph (1) shall issue the permit free of charge and within not later than 7 business days

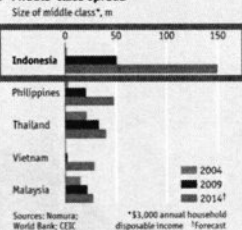
INDONESIA: THE RISE OF THE MIDDLE CLASS & THE SOCIAL MEDIA CAPITAL OF THE WORLD

Middle Class



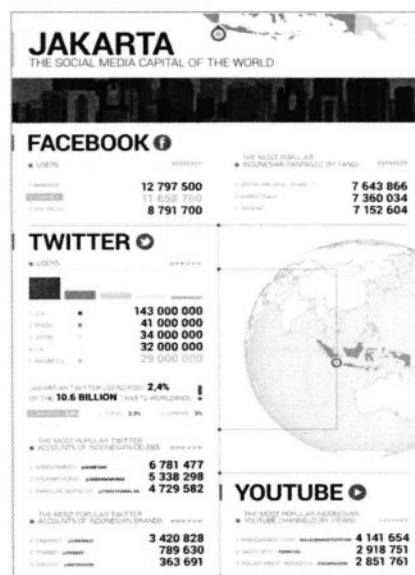
<http://indoprivateequity.com/>

Middle-class spread



<http://www.economist.com/node/18989153>

Social Network



<http://www.pewforum.org/2010/11/04/muslim-population-of-indonesia/>

SECOND SESSION

BAMBANG SUPRIADI

Vice Dean for Cooperation of Film and Television Faculty
JAKARTA ART INSTITUTE

Profile

Lecturer and Director of Photography
Speaker for several Film Seminar
2012 Jury in Indonesia Film Festival (Short Movie Festival Category)
2013 Indonesia Delegation on XXXIII VGIK International Student Festival, Moscow, Russia
2013 Jury in Art War (Short Movie Festival, UI)



SECOND SESSION

Han Kyung Jin

Producers & Facilities Director of Trans TV

Profile

Yonsei University
George Washington University, sport pedagogics,
Sportpädagogische
1992 MBC Broadcasting company
1997 SBS Broadcasting company
2013 Trans TV (News, Productions & Facilities Director)

