

Ulf C. Lepelmeier

## ***Filmation Südkorea.***

*Der künstlerische und kommerzielle Erfolg  
des „New Korean Cinema“*

Münster: [Nodus Publikationen](#) 2016.

(Film und Medien in der Diskussion. 22.).

ISBN [978-3-89323-374-8](#) / ISSN 0939-9410

---

## ANHÄNGE

|   |     |
|---|-----|
| 1. Interviewleitfaden.....  | 2   |
| 2. Transkripte der Interviews.....  | 6   |
| 1. Hong Sun-Myeon.....  | 6   |
| 2. Choi Hong-Suk.....   | 9   |
| 3. Ko Mori.....   | 13  |
| 4. Nam Erica.....   | 16  |
| 5. Kim Jina.....  | 20  |
| 6. Lee Seung-Hee.....   | 23  |
| 7. Kim Eugene.....  | 26  |
| 8. Woo Luka.....  | 29  |
| 9. Lee Samantha.....  | 32  |
| 10. Jung Soojin.....  | 35  |
| 11. Kim Woody.....  | 39  |
| 12. Cleary Martin.....  | 42  |
| 13. Paquet Darcy.....   | 52  |
| 3. Thematisches Ordnen der Interviews.....  | 56  |
| 4. Thematischer Vergleich und Konzeptualisierung.....   | 84  |
| 5. IHS Screen Digest Datensätze.....  | 102 |
| 6. Koreanische Filme in den offiziellen Wettbewerben<br>der Filmfestivals von Berlin, Cannes und Venedig..... | 107 |
| 7. Die koreanische Filmindustrie im Vergleich<br>zu anderen nationalen Filmindustrien.....                    | 111 |
| 8. Die Verteilung des Filmumsatzes auf die verschiedenen Absatzkanäle.....                                    | 114 |

---

## ANHANG 1:

### INTERVIEWLEITFADEN

#### 1) **Introductory questions – Self-Introduction of interviewee + his/her work + his/her attitude towards „New Korean Cinema“**

소개질문 - 본인의 직업과 NKC에 대한 관점을 설명하십시오.

- a) What is your name and what is your profession?  
당신의 이름은 무엇이고 어떤 일을 하십니까?
- b) Please describe your company and its business orientation?  
How would you describe your field of activity.  
당신의 회사와 사업방향을 설명하십시오.  
당신의 업무에 관해 설명한다면?
- c) How many movies do you watch during a year approximately?  
당신은 1년에 영화를 몇 편이나 보십니까?
- d) What do you personally associate with the term „New Korean Cinema“?  
개인적으로 당신은 NKC와 무슨 관련이 있습니까?

#### 2) **Success factors of the Korean film industry + audience enthusiasm**

한국영화산업의 성공요인+ 관객의 열광

- a) What do you think which are the success factors behind the rapid development of the Korean film industry during the last years of the millennium until 2006?  
한국영화산업의 급격한 발전 뒤에 있는 성공요인은 무엇이라고 생각합니까?
- b) Please rate the importance of the following factors for the successful development of the Korean film industry:  
한국영화산업의 성공적인 발전을 위한 요인들의 중요도를 매기시오.  
(1: not important ..... 5: very important)

– Oligopoly structure of the film industry

(With CJ Entertainment, Showbox Mediaplex and Lotte entertainment hold consistently over 50% of the market [production+distribution])

영화산업의 모노폴리(monopoly독과점) 구조

(CJ엔터테인먼트, 쇼박스, 롯데엔터테인먼트가 국내 영화시장의 50% 이상을 지속적으로 점유)

(1                    2                    3                    4                    5)

## 1. Interviewleitfaden

---

- State protective measures and government incentives  
(Screen quota system, national subsidies, tax reliefs)  
국가 보호적 조치와 정부 인센티브  
(스크린 쿼터 시스템, 국가 보조금, 세금감면)  
(1            2            3            4            5)
  - Innovative financing models  
(Venture Capital Funds, Netizen Funds)  
혁신적인 재무 모델들  
(벤처 캐피탈 펀드, 네티즌 펀드)  
(1            2            3            4            5)
  - Higher production standards  
더 높은 제작 표준  
(1            2            3            4            5)
  - „Hallyu“ – phenomenon (for the Export Filmmarket)  
„한류“ 현상 (영화수출시장)  
(1            2            3            4            5)
  - „New Korean Cinema“ as a trendy label/brand  
트렌디 브랜드 (유행을 선도하는 브랜드)로서의 „NKC“  
(1            2            3            4            5)
  - „New Korean Cinema“ as a cinema style between mainstream and  
arthouse cinema  
주류영화와 예술영화 사이의 영화스타일로서의 „NKC“  
(1            2            3            4            5)
  - „New Korean Cinema“ as a reflection of the Korean society  
(reflecting of especial Korean themes / mentality)  
한국사회를 반영하는 „NKC“  
(특수한 한국적 테마/정신의 반영)  
(1            2            3            4            5)
- c) How do you explain the enthusiasm of the Korean public towards cinema in general and towards the Korean cinema in special? (Koreans go in general about 3 times a year to the cinema, Germans only 1,2 times)  
Why do you think the ratio of domestic production in Korean cinema box office is so high (compared with other countries)?  
일반영화와 특수영화에 대한 한국 대중의 특별한 열광을 어떻게 설명하겠는가?  
(한국인들은 일반적으로 1년에 3번 정도 극장에 간다. 독일인의 경우 고작 1,2회)  
왜 한국영화 박스오피스에서 국내 생산 비율이 높다고 생각하는가?
- d) Do you think that the Korean development model which made the Korean movie industry so successful nationally and internationally can be transferred to other countries?  
한국의 영화산업을 국가적으로, 국제적으로 성공시킨 한국형발달 모델이 다른 국가들로 옮겨갈 수 있다고 생각하는가?
-

3) „New Korean Cinema“

- a) What are the specific characteristics of the „New Korean Cinema“ from your point of view? In your opinion, which factors make the „New Korean Cinema“ so successful?

당신의 관점에서 볼 때 NKC의 구체적 특징들이 무엇인가?  
어떤 요인들이 NKC를 성공으로 이끌었다고 생각하는가?

- b) Would you say that the „New Korean Cinema“ manages in an especial, particularly good way to combine mainstream- with arthouse-elements? NKC가 주류영화와 예술적 요소들을 혼합하는 좋은 방향으로 관리하고 있다고 생각하는가?

- c) Which three movies would you think are particularly important/trend-setting for the „New Korean Cinema“? Please explain your choice. NKC에 있어 특별히 중요한 역할을 했다고 생각되는 영화 세 편을 골라 이유를 설명하십시오.

- 1.
- 2.
- 3.

- d) Could you please rate the elements in terms of typical or atypical for the „New Korean Cinema“?

NKC의 전형적인 혹은 비전형적인 요소들의 중요도를 매기시오.

(1: very uncharacteristic ..... 5: very characteristic)

– Irony / 비꼼

(1            2            3            4            5)

– Black humor / 섬뜩한 유머

(1            2            3            4            5)

– Sudden mood swings / 갑작스러운 분위기 변화

(1            2            3            4            5)

– Melodramatic / 멜로 드라마틱

(1            2            3            4            5)

– Genre Mixing / 혼합장르

(1            2            3            4            5)

– Visual ingenuity / 눈에 보이는 시각적 독창성

(1            2            3            4            5)

– Explicit representation of violence / 노골적인 폭력묘사

(1            2            3            4            5)

– Celebrity cult (actors) / 유명인사 추종 (배우들)

(1            2            3            4            5)

– Celebrity cult (directors) / 유명인사 추종 (감독들)

(1            2            3            4            5)

– Confucian values / 유교적 가치

(1            2            3            4            5)

## 1. Interviewleitfaden

---

- Specific Korean themes and topics / 특유의 한국적 테마 및 주제  
(1            2            3            4            5)

### 4) Director Park Chan-Wook and the „New Korean Cinema“

박찬욱감독과 NKC

- a) How high would you rate the significance of director Park Chan-Wook for the „New Korean Cinema“?

NKC에서 박찬욱감독의 중요도는 어느 정도라고 생각하는가?

(1            2            3            4            5)

- b) What do you spontaneously associate with the films of director Park Chan-Wook?

당신은 박찬욱감독의 영화를 떠올렸을 때 자연적으로 연상되는 것은 무엇인가?

- c) Which three movies of this director would you evaluate as particularly important?

박찬욱감독의 영화 중에서 특히 중요하게 생각되는 영화 세 편은?

- 1.
- 2.
- 3.

- d) Which three other Korean filmmakers would you name as particularly relevant for the „New Korean Cinema“-stream?

NKC 흐름과 연관되어있는 한국의 영화제작자 세 명은?

- 1.
- 2.
- 3.

### 5) Future perspectives + marketing perspectives

- a) Which are the prospects of the future of the Korean movie industry?

한국영화산업의 전망은 어떻다고 보는가?

- b) Where do you still see potential growth fields for the film industry?

영화산업이 가장 잘 성장할 수 있는 (잠재력이 있는) 분야는 어디라고 생각하는가?

- c) How could the label/brand „New Korean Cinema „ be positioned even better around the world ?

NKC라는 상호가 세계적으로 더 나은 입지를 구축할 수 있는 방법은 무엇인가?

**Thank you very much for your participation in this study!**

설문에 참여해주셔서 감사합니다

---

## ANHANG 2:

### TRANSKRIPTE DER INTERVIEWS

#### INTERVIEW 1:

Datum: 10.10.2011  
Ort: BEXCO Exhibition Hall 1 (Asian Film Market 2011)  
Interviewpartner: Hong Sun-Myeon (Busan Film & Visual Industry Association)



#### 1) Introductory questions

- a) What is your name and what is your profession?  
*My name is Hong Sun-Myeon and I'm working for BIVA as a manager.*
- b) What does the abbreviation BIVA mean? Can you describe your field of activity in a few words?  
*BIVA stands for Busan Film & Visual Industry Association. We mainly try to generate interest in Busan as standpoint for film production etc..  
I try to bring companies together, connecting people, ideas and money.*
- c) How many movies do you watch during a year approximately?  
*Hm... not many, no time for it... 12-15.*
- d) What do you personally associate with the term „New Korean Cinema“?  
*Do you mean that term for new films from Korea in general?  
I connect this „NKC“-term with films from maybe 2000 on. Yes, movies from the 2000s to now.*

**2) Success factors of the Korean film industry + audience enthusiasm**

- a) What do you think which are the success factors behind the rapid development of the Korean film industry during the last years of the millennium until 2006?

*Let me think. A good scenario is very, very important. The use of new cameras — HD-cameras. Most important are stories which are related to the viewers daily life or life circumstances in some way.*

- b) Please rate the importance of the following factors for the successful development of the Korean film industry: (1: not important ..... 5: very important)

|  | Rate of importance |
|--|--------------------|
| Oligopoly structure of the film industry | 2                  |
| State protective measures and incentives | 5                  |
| Innovative financing models              | 3                  |
| Higher production standards              | 4                  |
| Hallyu – phenomenon                      | 5                  |
| „NKC“ as a trendy label/brand            | 4                  |

Additional comments: —

- c) How do you explain the especial enthusiasm of the Korean public towards cinema in general and towards the Korean cinema in special?

*The Korean movies often really connect to the people — with the stories, settings, the big named stars the industry built up.*

- d) Do you think that the Korean development model which made the Korean movie industry so successful nationally and internationally can be transferred to other countries?

*I don't think so. It has to do with so many factors and the situation of every country is whole different*

**3) „New Korean Cinema“**

- a) What are the specific characteristics of the „New Korean Cinema“ from your point of view? Which factors make the „New Korean Cinema“ so successful?

*I would say: style, national based stories and great directors and actors.*

- b) Would you say that the „New Korean Cinema“ manages in an special particularly good way to combine mainstream- with arthouse-elements?

*Yes*

Can you say a bit more about this?

*The movies get the big crowd and then they run at the art film festivals too. Not all, but many directors manage it well to combine these elements.*

- c) Which three movies would you think are particularly important/trend-setting for the „New Korean Cinema“? Please explain your choice.

1. *The Host*
2. *JSA*
3. *Memories of a Murder (this is most important – in my view)*

Why „Memories of Murder“ is so specially important in your view?

*It really brings back the memories of this difficult times, of the struggle of not being free, but it's also very entertaining, thrilling, even funny.*

- d) Could you please rate the elements in terms of atypical or typical for the „New Korean Cinema“? (1: very uncharacteristic ..... 5: very characteristic)

|                                     | Characteristic-Rate |
|-------------------------------------|---------------------|
| Irony                               | 2                   |
| Black humor                         | 2                   |
| Sudden mood swings                  | 2                   |
| Melodramatic                        | 3                   |
| Genre Mixing                        | 3                   |
| Visual ingenuity                    | 4                   |
| Explicit representation of violence | 3                   |
| Celebrity cult (actors)             | 2                   |
| Celebrity cult (directors)          | 2                   |
| Confucian values                    | 3                   |
| Specific Korean themes/topics       | 5                   |

Additional comments: *To have the right themes is the most important*

#### 4) Director Park Chan-Wook and the „New Korean Cinema“

- a) How high would you rate the significance of director Park Chan-Wook for the „New Korean Cinema“? (Rating-range 1: not significant ..... 5: very significant)

3

- b) What do you spontaneously associate with the films of director Park Chan-Wook?

*They have a uniqueness*

- c) Which three movies of this director would you evaluate as particularly important?

- 1) *JSA*
- 2) *Oldboy*
- 3) *Lady Vengeance*

- d) Which three other Korean filmmakers would you name as particularly relevant for the „New Korean Cinema“-stream?

## 2. Transkripte der Interviews

---

- 1) Bong Joon-ho
- 2) Kim Ki-duk
- 3) Kim Jee-Woon

### 5) Future perspectives + marketing perspectives

- a) Which are the prospects of the future of the Korean movie industry?

*I guess having very korean themes and mixing the genres is a benefit and could be good for future developments as well. In addition, attracting new people outside Korea is a perspective.*

- b) Where do you still see potential growth fields for the film industry?

*In the field of animated movies. A lot of animated japanese movies and even american movies are painted and produced in Korea. We have the knowhow to produce more animated movies and with them it's easier to get foreign viewers interested in Korean movies. „Leafie“ was a big hit in Korea this year and could work on other markets too. Animation movies made in Korea have a high potential.*

- c) How could the label/brand „New Korean Cinema“ be positioned even better around the world ?

*With more well made animation movies. Furthermore, I still believe that more movies with great stories and scenarios will spread the brand further.*

---

### INTERVIEW 2:

Datum: 10.10.2011  
Ort: BEXCO Exhibition Hall 1 (Asian Film Market 2011)  
Interviewpartner: Choi Hong-Suk (Incheon Film Commission)



인천영상위원회 / 로케이션 코디네이터  
Incheon Film Commission / location coordinator

**최홍석** Hongsuk Choi

Tel. 82 (0)32-455-7176 Fax. 82 (0)32-455-7191 Mobile. 82 (0)10-9323-9445  
E-mail. loca@ifac.or.kr | 400-021 인천광역시 중구 제물량로 218번길 3(해안동 17가) /  
Jemullyang-ro, 218-3, Jung-gu, Incheon, Korea

**1) Introductory questions**

- a) What is your name and what is your profession?  
*Choi Hong-Suk. I'm a location coordinator for the Incheon Film Commission.*
- b) Please describe your company. How would you describe your field of activity?  
*The company makes efforts in contributing the development of Incheon city as a center of film & culture.*  
*Mainly I'm exploring the feasible location sites for movies, and scouting different locations which are suitable for film concepts in Incheon. In addition I support film teams for obtaining various permits/ approvals related to filming. I'm involved in various film-related events such as presentations, film lectures, Q+As.*
- c) How many movies do you watch during a year approximately?  
*About 20.*
- d) What do you personally associate with the term „New Korean Cinema“?  
*High quality films made in Korea, maybe.*

**2) Success factors of the Korean film industry + audience enthusiasm**

- a) What do you think which are the success factors behind the rapid development of the Korean film industry during the last years of the millennium until 2006?  
*Incentives of the state and the strong connections between politics and the movie industry are very important for the success of the Korean Film Industry, I guess.*
- b) Please rate the importance of the following factors for the successful development of the Korean film industry: (1: not important ..... 5: very important)

|  | Rate of importance |
|--|--------------------|
| Oligopoly structure of the film industry | 1                  |
| State protective measures and incentives | 3                  |
| Innovative financing models              | 4                  |
| Higher production standards              | 2                  |
| Hallyu – phenomenon                      | 3                  |
| „NKC“ as a trendy label/brand            | 2                  |
| „NKC“ between mainstream/arthouse        | 4                  |
| „NKC“ reflection of society              | 4                  |

Additional comments: —

- c) How do you explain the special enthusiasm of the Korean public towards cinema in general and towards the Korean cinema in special?  
*I don't understand the question. What you exactly want to know?*  
Korean people seem to like films in general a lot. They go for example much more often to the cinema as people of other nations. For example Koreans go about three times a year to the cinema and Germans in general only 1,2 times. Do

## 2. Transkripte der Interviews

---

you have an idea why Korean people are more enthusiastic about movies or in Korean cinema in special?

*I think most people like movies. Maybe Koreans like movies more and europeans more theater and opera and so on. We have not such aleisure time tradition — so movies could be for young people and/or dating people like in Europe or the USA. Really good movies work for all ages, so they reach olders too.*

- d) Do you think that the Korean development model which made the Korean movie industry so successful nationally and internationally can be transferred to other countries?

*No. It has to do with the great movies of the Korean filmmakers.*

### 3) „New Korean Cinema“

- a) What are the specific characteristics of the „New Korean Cinema“ from your point of view? Which factors make the „New Korean Cinema“ so successful?

*The KOFIC do a great work in supporting the movie industry. Thats very important. The new korean directors with supported by the KOFIC brought the success,*

- b) Would you say that the „New Korean Cinema“ manages in an especial, particularly good way to combine mainstream- with arthouse-elements?

*Yes*

You can say a bit more about it?

*I do not know what to say. Butt the combination works in Korean movies well.*

- c) Which three movies would you think are particularly important/trend-setting for the „New Korean Cinema“? Please explain your choice.

1. *Oldboy*
2. *My Sassy girl*
3. *The Host*

- d) Could you please rate the elements in terms of atypical or typical for the „New Korean Cinema“? (1: very uncharacteristic ..... 5: very characteristic)

|                                     | Characteristic-Rate |
|-------------------------------------|---------------------|
| Irony                               | 2                   |
| Black humor                         | 3                   |
| Sudden mood swings                  | 3                   |
| Melodramatic                        | 3                   |
| Genre Mixing                        | 4                   |
| Visual ingenuity                    | 4                   |
| Explicit representation of violence | 2                   |
| Celebrity cult (actors)             | 2                   |
| Celebrity cult (directors)          | 4                   |

|                               |   |
|-------------------------------|---|
| Confucian values              | 1 |
| Specific Korean themes/topics | 4 |

Additional comments: —

**4) Director Park Chan-Wook and the „New Korean Cinema“**

a) How high would you rate the significance of director Park Chan-Wook for the „New Korean Cinema“ ? (Rating-range 1: not significant ..... 5: very significant)

5

b) What do you spontaneously associate with the films of director Park Chan-Wook?

*He brings new experiences to the audience*

c) Which three movies of this director would you evaluate as particularly important?

1) *Oldboy*

2) *Mr. Vengeance*

3) *Lady Vengeance*

d) Which three other Korean filmmakers would you name as particularly relevant for the „New Korean Cinema“-stream?

1) *Bong Joon-ho*

2) *Kim Dong-Joo (producer)*

3) *Oh Ki-min (producer)*

**5) Future perspectives + marketing perspectives**

a) Which are the prospects of the future of the Korean movie industry?

*The Korean movie industry will have a good future. More international co-production should help to increase international sales.*

b) Where do you still see potential growth fields for the film industry?

*I don't know.*

c) How could the label/brand „New Korean Cinema“ be positioned even better around the world ?

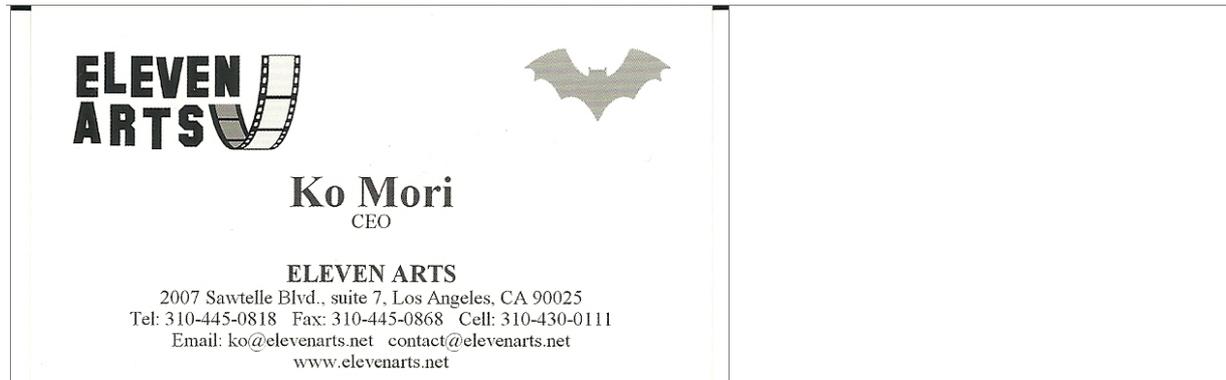
*More advertising at the international market for the best known korean directors and actors*

## 2. Transkripte der Interviews

---

### INTERVIEW 3:

Datum: 10.10.2011  
Ort: BEXCO Exhibition Hall 1 (Asian Film Market 2011)  
Interviewpartner: Ko Mori (Eleven Arts)



#### 1) Introductory questions

- a) What is your name and what is your profession?  
*My name is Ko Mori. I'm CEO of Eleven Arts.*
- b) Please describe your company. How would you describe your field of activity?  
*Eleven Arts is located in Los Angeles and deals with domestic and international distribution rights. I'm working as a producer and also looking for international films which are interesting for our company.*
- c) How many movies do you watch during a year approximately?  
*I don't know.*
- d) What do you personally associate with the term „New Korean Cinema“?  
*I don't know the term „NKC“.*

#### 2) Success factors of the Korean film industry + audience enthusiasm

- a) What do you think which are the success factors behind the rapid development of the Korean film industry during the last years of the millennium until 2006?  
*I think it's the very special mix of government support for the industry and talent.*
- b) Please rate the importance of the following factors for the successful development of the Korean film industry: (1: not important ..... 5: very important)

|  | Rate of importance |
|--|--------------------|
| Oligopoly structure of the film industry | 2                  |
| State protective measures and incentives | 5                  |
| Innovative financing models              | 4                  |

|                                   |   |
|-----------------------------------|---|
| Higher production standards       | 5 |
| Hallyu – phenomenon               | 1 |
| „NKC“ as a trendy label/brand     | 1 |
| „NKC“ between mainstream/arthouse | 5 |
| „NKC“ reflection of society       | 4 |

Additional comments: *Can you explain the term „Hallyu“ to me, please.*

- c) How do you explain the special enthusiasm of the Korean public towards cinema in general and towards the Korean cinema in special? Why the ratio of domestic production in Korean cinema box office is so high (compared to other countries)?

*The enthusiasm has to do with the great movies the Korean movie industry produces. The high box office ratio is due to a general high quality of the domestic productions.*

- d) Do you think that the Korean development model which made the Korean movie industry so successful nationally and internationally can be transferred to other countries?

*No, that is not possible. It was the right model for the right time and place.*

### 3) „New Korean Cinema“

- a) When you understand the „NKC“ as a general term for Korean movies from 1996 until now: What are the specific characteristics of the „New Korean Cinema“ from your point of view? Which factors make the „New Korean Cinema“ so successful?

*Great visuals and spezial, often violent stories with local elements.*

- b) Would you say that the „New Korean Cinema“ manages in an special, particularly good way to combine mainstream- with arthouse-elements?

*Yes, sure. For example Park Chan-Wooks movies combine in a wonderful way arthouse and mainstream. It's dark, it's fun and interesting to watch for many reasons.*

- c) Which three movies would you think are particularly important/trend-setting for the „New Korean Cinema“? Please explain your choice.

1. *Oldboy*
2. *The Host*
3. *JSA*
4. *The Man from Nowhere*

- d) Could you please rate the elements in terms of atypical or typical for the „New Korean Cinema“? (1: very uncharacteristic ..... 5: very characteristic)

## 2. Transkripte der Interviews

---

|                                     | Characteristic-Rate |
|-------------------------------------|---------------------|
| Irony                               | 3                   |
| Black humor                         | 3                   |
| Sudden mood swings                  | 4                   |
| Melodramatic                        | 2                   |
| Genre Mixing                        | 4                   |
| Visual ingenuity                    | 4                   |
| Explicit representation of violence | 4                   |
| Celebrity cult (actors)             | 5                   |
| Celebrity cult (directors)          | 5                   |
| Confucian values                    | 3                   |
| Specific Korean themes/topics       | 4                   |
| Additional comments: —              |                     |

#### 4) Director Park Chan-Wook and the „New Korean Cinema“

a) How high would you rate the significance of director Park Chan-Wook for the „New Korean Cinema“? (Rating-range 1: not significant ..... 5: very significant)

5

b) What do you spontaneously associate with the films of director Park Chan-Wook?

*Originality*

*As I mentioned before: He knows how to mix Arthouse and Commercial cinema in a genuine way.*

c) Which three movies of this director would you evaluate as particularly important?

1) *Oldboy*

2) *JSA*

3) *Lady Vengeance*

d) Which three other Korean filmmakers would you name as particularly relevant for the „New Korean Cinema“-stream?

1) *Bong Joon-ho*

2) *Kim Ki-Duk*

3) *Lee Chang-Dong*

#### 5) Future perspectives + marketing perspectives

a) Which are the prospects of the future of the Korean movie industry?

*The Korean movie industry has bright future prospects I think.*

b) Where do you still see potential growth fields for the film industry?

*I see a growth potential in pan-Asian film productions.*

- c) How could the label/brand „New Korean Cinema“ be positioned even better around the world ?

*I don't know.*

---

#### INTERVIEW 4:

Datum: 11.10.2011  
Ort: BEXCO Exhibition Hall 1 (Asian Film Market 2011)  
Interviewpartner: Nam Erica (MiroVision)

|   |   |
|---|---|
| <p>(주)미로비전 140-887 서울시 용산구 한남동 635-1 신화빌딩 6층<br/>6F. Shinhwa Bldg., 635-1 Hannam-dong, Yongsan-gu, Seoul 140-887 Korea<br/>Tel: 82-2-737-1189<br/>Mobile 82-10-8979-7886<br/>Fax 82-2-3443-4842<br/>Email <a href="mailto:erica@mirovision.com">erica@mirovision.com</a><br/><a href="http://www.mirovision.com">www.mirovision.com</a></p> <hr/> <p><b>miro</b><br/>VISION</p> | <p><b>남경희</b> 해외사업부 부장<br/>Erica NAM / Director, Int'l Division</p> |
|---|---|

#### 1) Introductory questions

- a) What is your name and what is your profession?

*Erica Nam. I'm the director of the international Division of MiroVision.*

- b) Please describe your company. How would you describe your field of activity?

*MiroVision was founded in 1998. First we only purchased distribution rights for Korea (Europea films and later also US-Films like „The Other“ or „The Butterfly Effect“). Today the company has expanded its business field. Now we are working on co-production and production too.*

*My working field is the distribution of international movies in Korea as well as the co-production/production part.*

- c) How many movies do you watch during a year approximately?

*I watch many movies — about two per week.*

- d) What do you personally associate with the term „New Korean Cinema“?

*This term is very general. I prefer to say „Korean Movie Wave“.*

*I associate with this well made, quality movies as well as the big business with Korean movies in general.*

---

**2) Success factors of the Korean film industry + audience enthusiasm**

- a) What do you think which are the success factors behind the rapid development of the Korean film industry during the last years of the millennium until 2006?

*There were several factors that came together:*

- *The KOFIC did a great promotion work for Korean movies*
- *Since the 90ies there have been made huge investments in the market*
- *It's surely a producer driven market*
- *The Korean movie industry has very talented directors*
- *The new liberal government really promotes the film industry*

- b) Please rate the importance of the following factors for the successful development of the Korean film industry: (1: not important ..... 5: very important)

|  | Rate of importance |
|--|--------------------|
| Oligopoly structure of the film industry | 3                  |
| State protective measures and incentives | 4                  |
| Innovative financing models              | 4                  |
| Higher production standards              | 4                  |
| Hallyu – phenomenon                      | 4                  |
| „NKC“ as a trendy label/brand            | 4                  |
| „NKC“ between mainstream/arthouse        | 4                  |
| „NKC“ reflection of society              | 4                  |

Additional comments: —

- c) How do you explain the special enthusiasm of the Korean public towards cinema in general and towards the Korean cinema in special?

Why the ratio of domestic production in Korean cinema box office is so high (compared to other countries)?

*There is a kind of society pressure to spend money to leisure activities and to experience something exciting in your free time. Cinema is a less expensive, but common and exciting entertainment form. In Korea it's specially a place for dating. Mainly women love cinema in Korea I guess.*

*The ratio of domestic production is so huge, due to the generally high quality of the Korean movies and the Koreans proud of the Korean cinema.*

- d) Do you think that the Korean development model which made the Korean movie industry so successful nationally and internationally can be transferred to other countries?

*I have no clear opinion about this.*

**3) „New Korean Cinema“**

- a) What are the specific characteristics of the „New Korean Cinema“ from your point of view? Which factors make the „New Korean Cinema“ so successful?

*Variety*  
*Manpower*  
*Talented filmmakers*  
*A proud audience*

- b) Would you say that the „New Korean Cinema“ manages in an special, particularly good way to combine mainstream- with arthouse-elements?  
*Yes, that is true.*
- c) Which three movies would you think are particularly important/trend-setting for the „New Korean Cinema“? Please explain your choice.
1. *The Host*
  2. *Oldboy*
  3. *Shiri*
- d) Could you please rate the elements in terms of atypical or typical for the „New Korean Cinema“? (1: very uncharacteristic ..... 5: very characteristic)

|                                     | Characteristic-Rate |
|-------------------------------------|---------------------|
| Irony                               | 2                   |
| Black humor                         | 3                   |
| Sudden mood swings                  | 3                   |
| Melodramatic                        | 5                   |
| Genre Mixing                        | 4                   |
| Visual ingenuity                    | 4                   |
| Explicit representation of violence | 4                   |
| Celebrity cult (actors)             | 4                   |
| Celebrity cult (directors)          | 4                   |
| Confucian values                    | 2                   |
| Specific Korean themes/topics       | 3                   |

Additional comments: —

#### 4) Director Park Chan-Wook and the „New Korean Cinema“

- a) How high would you rate the significance of director Park Chan-Wook for the „New Korean Cinema“? (Rating-range 1: not significant ..... 5: very significant)  
 4-5
- b) What do you spontaneously associate with the films of director Park Chan-Wook?
- 1) *Stylish*
  - 2) *Violence*
  - 3) *Genius*
- c) Which three movies of this director would you evaluate as particularly important?

## 2. Transkripte der Interviews

---

- 1) *Oldboy*
  - 2) *JSA*
  - 3) *Sympathy for Mr. Vengeance*
- d) Which three other Korean filmmakers would you name as particularly relevant for the „New Korean Cinema“-stream?
- 1) *Bong Joon-ho*
  - 2) *Kim Jee-Woon*
  - 3) *Kim Ki-Duk*
  - 4) *Lee Chang-Dong*

### 5) Future perspectives + marketing perspectives

- a) Which are the prospects of the future of the Korean movie industry?  
*Hopefully positive. I think more countries now try to protect their own movie industries and thus more difficult for Korean movies to expand internationally.*
- b) Where do you still see potential growth fields for the film industry?  
*With manpower and the movie enthusiasm of the Korean people there should still be a general growth potential for the industry.*
- c) How could the label/brand „New Korean Cinema“ be positioned even better around the world ?  
*We can only try our best to make the brand „NKC“ even more famous and recognizable.*
-

## INTERVIEW 5:

Datum: 11.10.2011  
Ort: BEXCO Exhibition Hall 1 (Asian Film Market 2011)  
Interviewpartner: Kim Jina (M-Line Distribution)



### 1) Introductory questions

- a) What is your name and what is your profession?  
*I'm Jina Kim and I'm working in the Sales department of M-Line Distribution.*
- b) Please describe your company. How would you describe your field of activity?  
*The company is active in international sales, co-production and financing of movies. My job consists of the international marketing and sales of Korean movies.*
- c) How many movies do you watch during a year approximately?  
*I watch about 1-2 movies every week.*
- d) What do you personally associate with the term „New Korean Cinema“?  
*What is „NKC“? I guess you mean modern Korean movies in general with this term, or? So I would say high production standards.*

### 2) Success factors of the Korean film industry + audience enthusiasm

- a) What do you think which are the success factors behind the rapid development of the Korean film industry during the last years of the millennium until 2006?  
*The liberal atmosphere in politics and that there is no censorship anymore.*
- b) Please rate the importance of the following factors for the successful development of the Korean film industry: (1: not important ..... 5: very important)

|  | Rate of importance |
|--|--------------------|
| Oligopoly structure of the film industry | 4                  |
| State protective measures and incentives | 5                  |
| Innovative financing models              | 5                  |
| Higher production standards              | 3                  |

## 2. Transkripte der Interviews

---

|                                   |   |
|-----------------------------------|---|
| Hallyu – phenomenon               | 3 |
| „NKC“ as a trendy label/brand     | 3 |
| „NKC“ between mainstream/arthouse | 3 |
| „NKC“ reflection of society       | 1 |

### Additional comments:

– *about Oligopoly: this is something that should disappear eventually*

– *about financing models: It's very important but not so successful*

- c) How do you explain the special enthusiasm of the Korean public towards cinema in general and towards the Korean cinema in special?  
Why the ratio of domestic production in Korean cinema box office is so high (compared to other countries)?

*There are not so many cultural experiences to substitute cinema as free time activity in Korea. For example Germans or French people spend more time to go to the opera or to theater plays than Korean people. There is not the tradition for that and not such an offer than in Europe.*

- d) Do you think that the Korean development model which made the Korean movie industry so successful nationally and internationally can be transferred to other countries?

*No, it's not transferable.*

### 3) „New Korean Cinema“

- a) What are the specific characteristics of the „New Korean Cinema“ from your point of view? Which factors make the „New Korean Cinema“ so successful?

*New Cinema Movements take place everywhere in the world. It always has to do with great directors, who have an clear artistic vision.*

- b) Would you say that the „New Korean Cinema“ manages in an special, particularly good way to combine mainstream- with arthouse-elements?

*There is nothing special about this*

- c) Which three movies would you think are particularly important/trend-setting for the „New Korean Cinema“? Please explain your choice.

1. *The Day a Pig Fell Into the Well*

2. *Shiri*

3. *Marriage Story (1992)*

- d) Could you please rate the elements in terms of atypical or typical for the „New Korean Cinema“? (1: very uncharacteristic ..... 5: very characteristic)

|                    | Characteristic-Rate |
|--------------------|---------------------|
| Irony              | 2                   |
| Black humor        | 2                   |
| Sudden mood swings | 4                   |

|                                     |   |
|-------------------------------------|---|
| Melodramatic                        | 5 |
| Genre Mixing                        | 5 |
| Visual ingenuity                    | 5 |
| Explicit representation of violence | 3 |
| Celebrity cult (actors)             | 3 |
| Celebrity cult (directors)          | 4 |
| Confucian values                    | 2 |
| Specific Korean themes/topics       | 4 |
| Additional comments: —              |   |

#### 4) Director Park Chan-Wook and the „New Korean Cinema“

- a) How high would you rate the significance of director Park Chan-Wook for the „New Korean Cinema“? (Rating-range 1: not significant ..... 5: very significant)  
3
- b) What do you spontaneously associate with the films of director Park Chan-Wook?  
*Violence*  
*Blood*
- c) Which three movies of this director would you evaluate as particularly important?  
1) *JSA*  
2) *Sympathy for Mr. Vengeance*  
3) *Oldboy*
- d) Which three other Korean filmmakers would you name as particularly relevant for the „New Korean Cinema“-stream?  
1) *Bong Joon-ho*  
2) *Kim Jee-Woon*  
3) *Hong Sang-Soo*

#### 5) Future perspectives + marketing perspectives

- a) Which are the prospects of the future of the Korean movie industry?  
*We even need more support from the government. KOFIC should become an independent organization and should be free from political influence. Then the industry prospects for the industry is not bad.*
- b) Where do you still see potential growth fields for the film industry?  
*I don't know.*
- c) How could the label/brand „New Korean Cinema“ be positioned even better around the world ?

## 2. Transkripte der Interviews

---

*For me it's not a brand. It needs a better definition, another term and then we need more advertisement for it.*

---

### INTERVIEW 6:

Datum: 11.10.2011  
Ort: BEXCO Exhibition Hall 1 (Asian Film Market 2011)  
Interviewpartner: Lee Seung-Hee (FineCut)

|   |  |
|---|--|
|  <p>애외팀 / Sales &amp; Marketing<br/>이 승 희   Seung-hee Lee</p> <p>서울시 강남구 대치동 891-37 인크라인빌딩 4층<br/>4F Incline Bldg., 891-37 Daechi-dong, Gangnam-gu,<br/>Seoul, 135-280, KOREA<br/>Tel: 82.2.569.7743 Fax: 82.2.569.9466<br/>Mobile: 82.10.3476.2676 E-mail: shee@finecut.co.kr<br/>www.finecut.co.kr</p> |  |
|---|--|

### 1) Introductory questions

- a) What is your name and what is your profession?  
*Lee Seung-He. I'm in the sales & marketing department of FineCut.*
- b) Please describe your company. How would you describe your field of activity?  
*Finecut does international sales, financing and production of films. I'm looking for international movies for our lineup and doing marketing campaigns.*
- c) How many movies do you watch during a year approximately?  
*About 100 in a year.*
- d) What do you personally associate with the term „New Korean Cinema“?  
*Fresh, new cinema. Lot's of talent in the industry.*

### 2) Success factors of the Korean film industry + audience enthusiasm

- a) What do you think which are the success factors behind the rapid development of the Korean film industry during the last years of the millennium until 2006?  
*A mix of chaebol money, KOFIC support and talented people.*
- b) Please rate the importance of the following factors for the successful development of the Korean film industry: (1: not important ..... 5: very important)

|  | Rate of importance |
|--|--------------------|
| Oligopoly structure of the film industry | 4                  |
| State protective measures and incentives | 5                  |
| Innovative financing models              | 3                  |
| Higher production standards              | 5                  |
| Hallyu – phenomenon                      | 4                  |
| „NKC“ as a trendy label/brand            | 4                  |
| „NKC“ between mainstream/arthouse        | 5                  |
| „NKC“ reflection of society              | 4                  |

Additional comments: —

- c) How do you explain the special enthusiasm of the Korean public towards cinema in general and towards the Korean cinema in special?

Why the ratio of domestic production in Korean cinema box office is so high (compared to other countries)?

*There is a wide range of movies, they are so different that everybody should find something interesting for him/her.*

*Cinema ist the main leisure attraction in Korea and the Koreans like to find Korean topics in the movies. Usually Korean movies are well made too.*

- d) Do you think that the Korean development model which made the Korean movie industry so successful nationally and internationally can be transferred to other countries?

*Perhaps, but it will be difficult to transfer.*

### 3) „New Korean Cinema“

- a) What are the specific characteristics of the „New Korean Cinema“ from your point of view? Which factors make the „New Korean Cinema“ so successful?

*The modern look of the movies is important and also that they deal with Korean themes and connect fun at the one and good stories at the other hand.*

- b) Would you say that the „New Korean Cinema“ manages in an special, particularly good way to combine mainstream- with arthouse-elements?

*Yes*

- c) Which three movies would you think are particularly important/trend-setting for the „New Korean Cinema“? Please explain your choice.

1. *The Host*

2. *My wife is a gangster — this was the first Korean film which rights were sold to Hollywood for a remake*

3. *Oldboy*

- d) Could you please rate the elements in terms of atypical or typical for the „New Korean Cinema“? (1: very uncharacteristic ..... 5: very characteristic)

## 2. Transkripte der Interviews

---

|                                     | Characteristic-Rate |
|-------------------------------------|---------------------|
| Irony                               | 4                   |
| Black humor                         | 3                   |
| Sudden mood swings                  | 5                   |
| Melodramatic                        | 5                   |
| Genre Mixing                        | 5                   |
| Visual ingenuity                    | 5                   |
| Explicit representation of violence | 4                   |
| Celebrity cult (actors)             | 3                   |
| Celebrity cult (directors)          | 4                   |
| Confucian values                    | 3                   |
| Specific Korean themes/topics       | 5                   |
| Additional comments:                | —                   |

#### 4) Director Park Chan-Wook and the „New Korean Cinema“

- a) How high would you rate the significance of director Park Chan-Wook for the „New Korean Cinema“? (Rating-range 1: not significant ..... 5: very significant)  
5
- b) What do you spontaneously associate with the films of director Park Chan-Wook?  
*Success abroad, style*
- c) Which three movies of this director would you evaluate as particularly important?
  - 1) *Oldboy*
  - 2) *JSA*
  - 3) *Thirst*
- d) Which three other Korean filmmakers would you name as particularly relevant for the „New Korean Cinema“-stream?
  - 1) *Lee Chang-Dong*
  - 2) *Kim Jee-Woon*
  - 3) *Kim Ki-Duk*

#### 5) Future perspectives + marketing perspectives

- a) Which are the prospects of the future of the Korean movie industry?  
*I see good prospects. Especially with new co-production-projects with other Asian countries like China*
- b) Where do you still see potential growth fields for the film industry?  
*Export of Korean movies and big Pan-Asian-Co-Productions.*

- c) How could the label/brand „New Korean Cinema“ be positioned even better around the world?

*No clue.*

---

## INTERVIEW 7:

Datum: 11.10.2011  
Ort: BEXCO Exhibition Hall 1 (Asian Film Market 2011)  
Interviewpartner: Kim Eugene (Showbox)



### 1) Introductory questions

- a) What is your name and what is your profession?  
*My name is Kim Eugene. I'm working for Showbox Mediaplex Inc..*
- b) Please describe your company. How would you describe your field of activity?  
*Showbox Mediaplex Inc. is one of the leading companies in the Korean movie industry. I'm in International Marketing.*
- c) How many movies do you watch during a year approximately?  
*50 movies, maybe.*
- d) What do you personally associate with the term „New Korean Cinema“?  
*Korean movies from the 90ies on.*

### 2) Success factors of the Korean film industry + audience enthusiasm

- a) What do you think which are the success factors behind the rapid development of the Korean film industry during the last years of the millennium until 2006?  
*Free development without censorship and that chaebols and other investors put lots of money in the movie sector.*
-

## 2. Transkripte der Interviews

---

- b) Please rate the importance of the following factors for the successful development of the Korean film industry: (1: not important ..... 5: very important)

|  | Rate of importance |
|--|--------------------|
| Oligopoly structure of the film industry | 5                  |
| State protective measures and incentives | 4                  |
| Innovative financing models              | 4                  |
| Higher production standards              | 5                  |
| Hallyu – phenomenon                      | 4                  |
| „NKC“ as a trendy label/brand            | 3                  |
| „NKC“ between mainstream/arthouse        | 4                  |
| „NKC“ reflection of society              | 3                  |

*Additional comments:*

*– Oh yes, the oligopoly structure and the production standards are the most important*

- c) How do you explain the special enthusiasm of the Korean public towards cinema in general and towards the Korean cinema in special?  
Why the ratio of domestic production in Korean cinema box office is so high (compared to other countries)?  
*Koreans seem to like cinema and our national movies guarantee good quality, so people go to watch them. Koreans are also proud of the industry and it's success.*
- d) Do you think that the Korean development model which made the Korean movie industry so successful nationally and internationally can be transferred to other countries?  
*No way, it's not possible.*

### 3) „New Korean Cinema“

- a) What are the specific characteristics of the „New Korean Cinema“ from your point of view? Which factors make the „New Korean Cinema“ so successful?  
*I guess it's much about genres. Korean Horror and Thriller movies are very successful nationally and internationally. Often they are related to violent revenge themes. There are many good directors and producers in Korea and cause they get support and freedom in their creating process the national film industry is in good shape.*
- b) Would you say that the „New Korean Cinema“ manages in an special, particularly good way to combine mainstream- with arthouse-elements?  
*Yes, I think so. Often you can find different elements together mixed together.*
- c) Which three movies would you think are particularly important/trend-setting for the „New Korean Cinema“? Please explain your choice.
1. *Taegukgi*
  2. *Memories of a Murder*

3. *JSA*

- d) Could you please rate the elements in terms of atypical or typical for the „New Korean Cinema“? (1: very uncharacteristic ..... 5: very characteristic)

|                                     | Characteristic-Rate |
|-------------------------------------|---------------------|
| Irony                               | 3                   |
| Black humor                         | 2                   |
| Sudden mood swings                  | 4                   |
| Melodramatic                        | 3                   |
| Genre Mixing                        | 5                   |
| Visual ingenuity                    | 5                   |
| Explicit representation of violence | 5                   |
| Celebrity cult (actors)             | 3                   |
| Celebrity cult (directors)          | 4                   |
| Confucian values                    | 4                   |
| Specific Korean themes/topics       | 5                   |

Additional comments: —

**4) Director Park Chan-Wook and the „New Korean Cinema“**

- a) How high would you rate the significance of director Park Chan-Wook for the „New Korean Cinema“? (Rating-range 1: not significant ..... 5: very significant)
- 4

- b) What do you spontaneously associate with the films of director Park Chan-Wook?

*Violence, high style*

- c) Which three movies of this director would you evaluate as particularly important?

- 1) *JSA*
- 2) *Mr. Vengeance*
- 3) *Oldboy*

- d) Which three other Korean filmmakers would you name as particularly relevant for the „New Korean Cinema“-stream?

- 1) *Kim Ki-Duk*
- 2) *Kim Jee-Woon*
- 3) *Bong Joon-Ho*

**5) Future perspectives + marketing perspectives**

- a) Which are the prospects of the future of the Korean movie industry?

*The last years were difficult. I hope that everything becomes better again.*

## 2. Transkripte der Interviews

---

- b) Where do you still see potential growth fields for the film industry?  
*Productions with low/middle cost ranges.*
- c) How could the label/brand „New Korean Cinema“ be positioned even better around the world?  
*Advertisement, more participating in festivals, maybe the KOFIC could do events like in London (there is a special event every year to present Korean movies).*
- 

### INTERVIEW 8:

Datum: 12.10.2011  
Ort: BEXCO Exhibition Hall 1 (Asian Film Market 2011)  
Interviewpartner: Woo Luka (Independent Film Festival Busan)

612-824 부산광역시 해운대구 우 1동 영화촬영스튜디오 2층 제 3 제작사무실  
3th bureau, 2F. Busan Cinema Studios, Woo 1-dong, Haeundae-gu, Busan, Korea  
Tel. +82-(0)-70-8888-9106 indi-busan@hanmail.net

우 승 인 프로그램/ 출판  
Luka Woo Program/ Publishing

allthatlive@naver.com  
82-(0)-11-9053-7086

www.indipusan.or.kr, www.ifmib.org

메이스트린 부산독립영화제  
Independent Film Festival MADE IN BUSAN

### 1) Introductory questions

- a) What is your name and what is your profession?  
*I'm Luka Woo, programmer of the Independent Film Festival in Busan.*
- b) Can you say something about the festival?  
*Our festival takes place every year in Busan, usually in november and gives a platform to low budget productions and documentaries a platform in Korea.*
- c) How many movies do you watch during a year approximately?  
*10 during a month, maybe.*
- d) What do you personally associate with the term „New Korean Cinema“?  
*I would see this term in relation with famous directors like Bong Yoon-Ho or Kim Jee-Woon*
-

**2) Success factors of the Korean film industry + audience enthusiasm**

- a) What do you think which are the success factors behind the rapid development of the Korean film industry during the last years of the millennium until 2006?

*The liberal and supportive politic was important for the development. Also interesting stories and directors with visions were key factors fort he industries development.*

- b) Please rate the importance of the following factors for the successful development of the Korean film industry: (1: not important ..... 5: very important)

|  | Rate of importance |
|--|--------------------|
| Oligopoly structure of the film industry | 3                  |
| State protective measures and incentives | 5                  |
| Innovative financing models              | 3                  |
| Higher production standards              | 4                  |
| Hallyu – phenomenon                      | 4                  |
| „NKC“ as a trendy label/brand            | 2                  |
| „NKC“ between mainstream/arthouse        | 3                  |
| „NKC“ reflection of society              | 5                  |

Additional comments: –

- c) How do you explain the special enthusiasm of the Korean public towards cinema in general and towards the Korean cinema in special?

Why the ratio of domestic production in Korean cinema box office is so high (compared to other countries)?

*There are great movies to see, so the people go to watch them. They like to talk about them and feel like being a part of the success story of the Korean movie industry. Some movies like „The Host“ or „Shiri“ people really had to see when they were released.*

- d) Do you think that the Korean development model which made the Korean movie industry so successful nationally and internationally can be transferred to other countries?

*Why that should be not possible for other nations. They can learn from the Korean industry story.*

**3) „New Korean Cinema“**

- a) What are the specific characteristics of the „New Korean Cinema“ from your point of view? Which factors make the „New Korean Cinema“ so successful?

*High production quality, very good directors and stuff, special visuals.*

- b) Would you say that the „New Korean Cinema“ manages in an special, particularly good way to combine mainstream- with arthouse-elements?

## 2. Transkripte der Interviews

---

*I say yes to this*

- c) Which three movies would you think are particularly important/trend-setting for the „New Korean Cinema“? Please explain your choice.
1. *The Host*
  2. *Memories of a Murder*
  3. *Shiri*
- d) Could you please rate the elements in terms of atypical or typical for the „New Korean Cinema“? (1: very uncharacteristic ..... 5: very characteristic)

|                                     | Characteristic-Rate |
|-------------------------------------|---------------------|
| Irony                               | 3                   |
| Black humor                         | 3                   |
| Sudden mood swings                  | 3                   |
| Melodramatic                        | 4                   |
| Genre Mixing                        | 4                   |
| Visual ingenuity                    | 5                   |
| Explicit representation of violence | 3                   |
| Celebrity cult (actors)             | 3                   |
| Celebrity cult (directors)          | 3                   |
| Confucian values                    | 2                   |
| Specific Korean themes/topics       | 5                   |

Additional comments: —

#### 4) Director Park Chan-Wook and the „New Korean Cinema“

- a) How high would you rate the significance of director Park Chan-Wook for the „New Korean Cinema“? (Rating-range 1: not significant ..... 5: very significant)
- 5

- b) What do you spontaneously associate with the films of director Park Chan-Wook?

*Unorthodox story and visuals*

- c) Which three movies of this director would you evaluate as particularly important?

- 1) *Oldboy*
- 2) *Mr. Vengeance*
- 3) *JSA*

- d) Which three other Korean filmmakers would you name as particularly relevant for the „New Korean Cinema“-stream?

- 1) *Bong Joon-Ho*
- 2) *Hong Sang-soo*
- 3) *Lee Chang-Dong*

## 5) Future perspectives + marketing perspectives

- a) Which are the prospects of the future of the Korean movie industry?

*The prospects are not bad. Deregulation of the industry is an important point for the future.*

Can you be a little more specific about this, please?

*The oligopoly structure is not the best for a developed industry. The state and KOFIC have to focus more on smaller companies not only the big ones.*

- b) Where do you still see potential growth fields for the film industry?

*I think that now the times for smaller films come. It's not all about big budgets anymore. We see that the independent sector still has growing potential.*

- c) How could the label/brand „New Korean Cinema“ be positioned even better around the world ?

*I do not know.*

---

## INTERVIEW 9:

Datum: 12.10.2011  
Ort: BEXCO Exhibition Hall 1 (Asian Film Market 2011)  
Interviewpartner: Lee Samantha (CJ Pictures)



## 1) Introductory questions

- a) What is your name and what is your profession?

*Lee Samantha is my name. I'm working as a Sales Manager.*

- b) Please describe your company. How would you describe your field of activity?

*CJ Entertainment is the leading entertainment company in Korea and produces and*

## 2. Transkripte der Interviews

---

*distributes lots of movies. My job is to sell productions to other countries or territories, I'm also doing presentations, negotiations etc.*

- c) How many movies do you watch during a year approximately?  
*About 30 a year.*
- d) What do you personally associate with the term „New Korean Cinema“?  
*I have „The Hallyu wave“ in mind when I hear „New Korean Cinema“.*

### 2) Success factors of the Korean film industry + audience enthusiasm

- a) What do you think which are the success factors behind the rapid development of the Korean film industry during the last years of the millennium until 2006?  
*A good political and financial frame and the interest of people in movies. Maybe good stories too.*
- b) Please rate the importance of the following factors for the successful development of the Korean film industry: (1: not important ..... 5: very important)

|  | Rate of importance |
|--|--------------------|
| Oligopoly structure of the film industry | 4                  |
| State protective measures and incentives | 5                  |
| Innovative financing models              | 5                  |
| Higher production standards              | 5                  |
| Hallyu – phenomenon                      | 5                  |
| „NKC“ as a trendy label/brand            | 4                  |
| „NKC“ between mainstream/arthouse        | 3                  |
| „NKC“ reflection of society              | 3                  |

Additional comments: —

- c) How do you explain the special enthusiasm of the Korean public towards cinema in general and towards the Korean cinema in special?  
Why the ratio of domestic production in Korean cinema box office is so high (compared to other countries)?  
*It seems that Koreans like movies and they are proud of the good movies from their country. In other countries people know and recognize hallyu, actors, series, movies from Korea — people are happy and enthusiastic about this fact.*
- d) Do you think that the Korean development model which made the Korean movie industry so successful nationally and internationally can be transferred to other countries?  
*No, I don't think this works*

**3) „New Korean Cinema“**

- a) What are the specific characteristics of the „New Korean Cinema“ from your point of view? Which factors make the „New Korean Cinema“ so successful?  
*Korean topics in the movies, interesting stories.*
- b) Would you say that the „New Korean Cinema“ manages in an special, particularly good way to combine mainstream- with arthouse-elements?  
*„NKC“ often have a good mixture, yes.*
- c) Which three movies would you think are particularly important/trend-setting for the „New Korean Cinema“? Please explain your choice.
1. *Shiri*
  2. *Friend*
  3. *Peppermint Candy*
- d) Could you please rate the elements in terms of atypical or typical for the „New Korean Cinema“? (1: very uncharacteristic ..... 5: very characteristic)

|                                     | Characteristic-Rate |
|-------------------------------------|---------------------|
| Irony                               | 2                   |
| Black humor                         | 3                   |
| Sudden mood swings                  | 3                   |
| Melodramatic                        | 5                   |
| Genre Mixing                        | 4                   |
| Visual ingenuity                    | 4                   |
| Explicit representation of violence | 5                   |
| Celebrity cult (actors)             | 4                   |
| Celebrity cult (directors)          | 5                   |
| Confucian values                    | 3                   |
| Specific Korean themes/topics       | 3                   |

Additional comments: —

**4) Director Park Chan-Wook and the „New Korean Cinema“**

- a) How high would you rate the significance of director Park Chan-Wook for the „New Korean Cinema“? (Rating-range 1: not significant ..... 5: very significant)  
3
- b) What do you spontaneously associate with the films of director Park Chan-Wook?  
*violence*
- c) Which three movies of this director would you evaluate as particularly important?
- 1) *JSA*

## 2. Transkripte der Interviews

---

- 2) *Mr. Vengeance*  
3) —
- d) Which three other Korean filmmakers would you name as particularly relevant for the „New Korean Cinema“-stream?
- 1) *Lee Chang-Dong*  
2) *Bong Joon-Ho*  
3) *Kim Jee-Woon*
- 5) Future perspectives + marketing perspectives**
- a) Which are the prospects of the future of the Korean movie industry?  
*When we manage to reduce the production costs there will be a good future for the industry.*
- b) Where do you still see potential growth fields for the film industry?  
*Maybe series formats — movies divided in different chapters, or international co-production.*
- c) How could the label/brand „New Korean Cinema“ be positioned even better around the world ?  
*The big companies can make more advertising and sales events, maybe together with KOFIC.*
- 

### INTERVIEW 10:

Datum: 12.10.2011  
Ort: BEXCO Exhibition Hall 1 (Asian Film Market 2011)  
Interviewpartner: Jung Soojin (Showbox)

|  |  |
|--|--|
| <br><b>SHOWBOX</b>  | <b>Soojin JUNG</b><br>General Manager / Int'l Business |
| 정수진 해외사업팀/과장   |  |
| MEDIAPLEX Inc. <br>(우)135-504 서울특별시 강남구 도곡동 174-15번지 3층 미디어플렉스<br>3F Mediaplex, 174-15 Dogok-Dong, Gangnam-Gu, Seoul, 135-504 Korea<br>Tel +82-2-3218-5513 Fax +82-2-3444-6688 Mobile +82-10-6342-4151<br>e-mail soojin@showbox.co.kr web www.showbox.co.kr/english |  |

---

**1) Introductory questions**

- a) What is your name and what is your profession?  
*Hello, my name is Jung Soojin and I'm working as a film manager.*
- b) Please describe your company. How would you describe your field of activity?  
*I'm a manager in International Business for Showbox.  
 Showbox/Mediaplex Inc. belongs to the Orion Group and is a big player in the entertainment sector. We mainly distribute movies, but with Megabox the company has it's own theater chain in Korea too.*
- c) How many movies do you watch during a year approximately?  
*What I should say? 40-50, maybe.*
- d) What do you personally associate with the term „New Korean Cinema“?  
*Domestically: box office records  
 Internationally: the hallyu-wave*

**2) Success factors of the Korean film industry + audience enthusiasm**

- a) What do you think which are the success factors behind the rapid development of the Korean film industry during the last years of the millennium until 2006?  
*Talented people and the investment of big companies reformed the industry and made it structured and successful. The state and KOFIC also helped a lot by supporting the industry.*
- b) Please rate the importance of the following factors for the successful development of the Korean film industry: (1: not important ..... 5: very important)

|  | Rate of importance |
|--|--------------------|
| Oligopoly structure of the film industry | 5                  |
| State protective measures and incentives | 4                  |
| Innovative financing models              | 4                  |
| Higher production standards              | 5                  |
| Hallyu – phenomenon                      | 5                  |
| „NKC“ as a trendy label/brand            | 3                  |
| „NKC“ between mainstream/arthouse        | 3                  |
| „NKC“ reflection of society              | 4                  |

Additional comments: –

- c) How do you explain the special enthusiasm of the Korean public towards cinema in general and towards the Korean cinema in special?  
*Yes, the Koreans are enthusiastic about their movies and their movie industry.  
 I guess they like good movies, like to support the national movies and cinema, and they are proud of it.*
- d) Do you think that the Korean development model which made the Korean

## 2. Transkripte der Interviews

---

movie industry so successful nationally and internationally can be transferred to other countries?

*How I could say. Should be very difficult to transfer.*

### 3) „New Korean Cinema“

a) What are the specific characteristics of the „New Korean Cinema“ from your point of view? Which factors make the „New Korean Cinema“ so successful?

*Good working star-system and a well structured industry. Movies tend to be violent.*

b) Would you say that the „New Korean Cinema“ manages in an special, particularly good way to combine mainstream- with arthouse-elements?

*Yes. It's entertaining cinema, but many movies also work in some way for critics and festivals.*

c) Which three movies would you think are particularly important/trend-setting for the „New Korean Cinema“? Please explain your choice.

1. *JSA*
2. *Memories of a Murder*
3. *The Host*

d) Could you please rate the elements in terms of atypical or typical for the „New Korean Cinema“? (1: very uncharacteristic ..... 5: very characteristic)

|                                     | Characteristic-Rate |
|-------------------------------------|---------------------|
| Irony                               | 2                   |
| Black humor                         | 3                   |
| Sudden mood swings                  | 3                   |
| Melodramatic                        | 5                   |
| Genre Mixing                        | 4                   |
| Visual ingenuity                    | 4                   |
| Explicit representation of violence | 3                   |
| Celebrity cult (actors)             | 4                   |
| Celebrity cult (directors)          | 3                   |
| Confucian values                    | 1                   |
| Specific Korean themes/topics       | 3                   |

Additional comments: —

### 4) Director Park Chan-Wook and the „New Korean Cinema“

a) How high would you rate the significance of director Park Chan-Wook for the „New Korean Cinema“? (Rating-range 1: not significant ..... 5: very significant)

4

- b) What do you spontaneously associate with the films of director Park Chan-Wook?

*Revenge, Style*

- c) Which three movies of this director would you evaluate as particularly important?

- 1) *JSA*
- 2) *Oldboy*
- 3) —

- d) Which three other Korean filmmakers would you name as particularly relevant for the „New Korean Cinema“-stream?

- 1) *Bong Joon-ho*
- 2) *Lee Chang-Dong*
- 3) *Kim Jee-woon*

## **5) Future perspectives + marketing perspectives**

- a) Which are the prospects of the future of the Korean movie industry?

*Nobody knows.*

- b) Where do you still see potential growth fields for the film industry?

*In Animation films, also Indi-productions worked well last years and still have growth potential.*

- c) How could the label/brand „New Korean Cinema“ be positioned even better around the world ?

*Impressive movies with good international campaigns.*

---

### INTERVIEW 11:

Datum: 02.11.2011  
Ort: BEXCO Exhibition Hall 1 (Asian Film Market 2011)  
Interviewpartner: Kim Woody (Korean Film Council)

|  |   |
|--|---|
| <p><b>Woody KIM</b><br/>Manager   Kobiz (Online Promotion System)<br/>Global Marketing Team<br/>International Promotion Center</p> <p>Korean Film Council<br/>206-46, Cheongnyangni-dong, Dongdaemun-gu,<br/>Seoul, Korea, 130-010<br/>Tel +82-2-958-7597 Fax +82-2-958-7590 Mobile +82-10-3367-6852<br/>E-mail hckim@kofic.or.kr www.koreanfilm.or.kr</p> |  |
|--|---|

#### 1) Introductory questions

- a) What is your name and what is your profession?  
*Woody Kim. I'm a manager of the international promotion center of KOFIC*
- b) Please describe your company. How would you describe your field of activity?  
*KOFIC (Korean Film Council) is an institution of the state to support the film industry (national / international)  
I'm a member of the global marketing team and the main focus of my work is the development and promotion of KOBIZ (online promotion system for Korean movies).*
- c) How many movies do you watch during a year approximately?  
*60*
- d) What do you personally associate with the term „New Korean Cinema“?  
*Variety – I mainly connect the variety of Korean cinema with this term*

#### 2) Success factors of the Korean film industry + audience enthusiasm

- a) What do you think which are the success factors behind the rapid development of the Korean film industry during the last years of the millennium until 2006?  
*Three main points:*
- 1. the successful KOFIC support system*
  - 2. the incentives for investments from the state*
  - 3. the talented people in the industry*
- b) Please rate the importance of the following factors for the successful development of the Korean film industry: (1: not important ..... 5: very important)

|  | Rate of importance |
|--|--------------------|
| Oligopoly structure of the film industry | 4                  |
| State protective measures and incentives | 5                  |
| Innovative financing models              | 3                  |
| Higher production standards              | 5                  |
| Hallyu – phenomenon                      | 4                  |
| „NKC“ as a trendy label/brand            | 4                  |
| „NKC“ between mainstream/arthouse        | 4                  |
| „NKC“ reflection of society              | 3                  |

Additional comments: —

- c) How do you explain the special enthusiasm of the Korean public towards cinema in general and towards the Korean cinema in special?

*Interesting movies and the will of people to support the own movie industry.*

The KOFIC just announced a new 3-years-plan to expand the Korean film industry to a size of 1,3 billion dollar until 2013 (an increase of 300 million dollar). Can you mention the main points and main concept behind this ambitious plan, please?

*We will put more interest into the export market. The industry needs to grow at the international market and therefore we plan to expand co-production-programs with China/Japan. This will help us getting more access to the asian markets.*

- d) Do you think that the Korean development model which made the Korean movie industry so successful nationally and internationally can be transferred to other countries?

*No. It's a local development that has to do with quite a lot of things.*

### 3) „New Korean Cinema“

- a) What are the specific characteristics of the „New Korean Cinema“ from your point of view? Which factors make the „New Korean Cinema“ so successful?

*Modern, visual breathtaking cinema and big movie stars in asia (successful star system)*

*In the beginning the screen-quota-system helped a lot to stabilize the market and state incentives as well as the support of KOFIC are still important factors.*

- b) Would you say that the „New Korean Cinema“ manages in an special, particularly good way to combine mainstream- with arthouse-elements?

*Yes*

- c) Which three movies would you think are particularly important/trend-setting for the „New Korean Cinema“? Please explain your choice.

1. *The Host*
2. *Shiri*

### 3. *My Sassy Girl*

- d) Could you please rate the elements in terms of atypical or typical for the „New Korean Cinema“? (1: very uncharacteristic ..... 5: very characteristic)

|                                     | Characteristic-Rate |
|-------------------------------------|---------------------|
| Irony                               | 2                   |
| Black humor                         | 4                   |
| Sudden mood swings                  | 2                   |
| Melodramatic                        | 5                   |
| Genre Mixing                        | 5                   |
| Visual ingenuity                    | 5                   |
| Explicit representation of violence | 4                   |
| Celebrity cult (actors)             | 3                   |
| Celebrity cult (directors)          | 4                   |
| Confucian values                    | 2                   |
| Specific Korean themes/topics       | 4                   |

Additional comments: —

### 4) Director Park Chan-Wook and the „New Korean Cinema“

- a) How high would you rate the significance of director Park Chan-Wook for the „New Korean Cinema“? (Rating-range 1: not significant ..... 5: very significant)

4

- b) What do you spontaneously associate with the films of director Park Chan-Wook?

*Perfect visuals and brutality*

- c) Which three movies of this director would you evaluate as particularly important?

- 1) *Oldboy*
- 2) *JSA*
- 3) *Mr. Vengeance*

- d) Which three other Korean filmmakers would you name as particularly relevant for the „New Korean Cinema“-stream?

- 1) *Bong Joon-ho*
- 2) *Kim Ki-Duk*
- 3) *Lee Chang-Dong*

### 5) Future perspectives + marketing perspectives

- a) Which are the prospects of the future of the Korean movie industry?

*As you said the 3-years-plan is ambitious — but we work to fulfill it. Thus has a good prospect for the Korean movie industry.*

Can you say a little bit more about the 3-years-plan?

*The plan has two main points:*

1. *going global — mainly due to more co-productions with CJ-Entertainment as distributor*

2. *developing the download market (video on demand has a high potential)*

*In addition, we try to advance our mobil applications, assist the sales companies even more and we plan to support a new arthouse chain in Korea.*

b) Where do you still see potential growth fields for the film industry?

*I still see growth potential in co-productions with Japan and especially China.*

*The VoD-market is still in development and has a high potetial too.*

c) How could the label/brand „New Korean Cinema“ be positioned even better around the world ?

*— more advertisment*

*— more appearence on film festivals — also smaller, more specialised festivals*

---

## **INTERVIEW 12:**

Datum: 20.11.2011

Ort: eMail

Interviewpartner: Cleary Martin ([www.newkoreancinema.com](http://www.newkoreancinema.com))

---

### **1) Introductory questions**

a) What is your name and what is your profession?

*My name is Martin Cleary and I'm the Editor / Lead writer for the website*

*NewKoreanCinema.com. I'm also a contributor to the forthcoming ‚Directory of*

*World Cinema: South Korea‘ and a regular guest on the ‚What's Korean Cinema?‘ podcast.*

b) Please describe your company. How would you describe your field of activity?

*New Korean Cinema is an entirely non-commercial, non-profit website dedicated to Korean cinema. Although the name of the site is a reference to the cultural phenomenon that followed the Korean New Wave in the late 90s, the pages here are not limited to this period.*

*I'm a writer of reviews, articles and reporting on news of interest surrounding the South Korean film industry.*

---

## 2. Transkripte der Interviews

---

c) How many movies do you watch during a year approximately?

*No idea. At a guess 250? Maybe more, maybe less...*

d) What do you personally associate with the term „New Korean Cinema“?

*Apart from the name of my website (!) I associate the term ‚New Korean Cinema‘ with the output of the South Korean film industry since the late 1990’s, following the ‚New Wave‘. In this context it’s a very general term including all output from the film industry. It’s also only one which is in use (an alternative being the ‚Korean New Wave‘ or Hallyu).*

How do you tackle the „New Korean Cinema“?

*First and foremost I’m a fan of Korean cinema — as a result of the New Korean Cinema. If, however, you mean how do I tackle the NKC in terms its broad subject then there are many different approaches to this broad subject. My personal areas of interest are where the ‚new‘ Korean cinema has emerged from (and to understand this in many regards you need to understand the ‚old‘ Korean cinema) as well as taking on the NKC on its own terms with regards to genre, the director as auteur versus commercial considerations and the way that Korean cinema has travelled overseas. The distribution of Korean cinema abroad interests me a great deal because it pulls some of the commercial considerations of the industry into focus.*

### 2) Success factors of the Korean film industry + audience enthusiasm

a) What do you think which are the success factors behind the rapid development of the Korean film industry during the last years of the millennium until 2006?

*Domestically the important factors appear to have been government support of the industry, including the screen quota and the relaxation of strict censorship, the transformation of the industry into a commercial business (via investment companies, not limited to the output itself but also investment in theatres) and a generation of filmmakers who subsequently managed to separate themselves from the old Korean system which historically grew to often place divides between cheap genre material, art house cinema and political statement. Thanks to the changes in the industry (and the treatment of this industry as having real financial potential) the NKC filmmakers realised that they could incorporate all of the these things — genre, arthouse, politics — into one thing.*

b) Please rate the importance of the following factors for the successful development of the Korean film industry: (1: not important ..... 5: very important)

|  | Rate of importance |
|--|--------------------|
| Oligopoly structure of the film industry | 3                  |
| State protective measures and incentives | 4                  |
| Innovative financing models              | 4                  |
| Higher production standards              | 4                  |
| Hallyu – phenomenon                      | 4                  |

|                                   |   |
|-----------------------------------|---|
| „NKC“ as a trendy label/brand     | 3 |
| „NKC“ between mainstream/arthouse | 4 |
| „NKC“ reflection of society       | 3 |

Additional comments:

- Oligopoly structure of the film industry  
*The structure of the was industry was definitely a key factor in ushering in the the NKC — although this obviously comes with both benefits and some negatives. In the late nineties Korean films were still relatively low budget, and with the emergence of investment from the chaebol they discovered that with a hit films the profit margin could be incredibly high. Even when film budgets began to rise to improve production quality they were still low-risk investments. Up through to the mid 2000's the budgets continued to grow — with the investment risk also rising. Therefore in at the begining of the NKC cycle the productions were often more challenging and interesting projects, chances were taken to make slightly more unusual films — like Attack The Gas Station (Kim Sang-jin, 1999) and Nowhere To Hide (Lee Myung-se, 1999) — whereas the films became less daring the larger the financial investment from the industry.*
- State protective measures and government incentives  
*This was immensely important in establishing the groundwork for the NKC — mainly by allowing the industry to become a profitable and investable market: the quota and subsidies seem to have helped shoe-horn this in during the late nineties. Although the quota had been around since 1967 — long enough not to be the key reason of the success in NKC and therefore an element which can be overstated — it wasn't until the mid to late nineties that it started to be enforced, largely due to the actions of some 'Quota Watch' groups. This happened around the same time that the government encouraged investment and had begun to aid the filmmakers and distributors rather than hinder them with overbearing censorship laws.*
- Innovative financing models  
*Again, in the early nineties the Netizen Funds helped to transform the industry into a profitable industry, a market that people would both invest in and, by attending screenings, become a part of. It's one of many key elements which all fed into the NKC, perfect timing.*
- Higher production standards  
*High production standards have been important as the industry has clearly tried to emulate the US system in terms of types of films, creating a star system (including filmmakers) and delivered a clear change in the appearance of Korean films. For years the national film industry had worked with low budgets and looked like it was working with low budgets, but the investment in production equipment, teaching and post production meant thet — even when working with low budgets — the output of the industry didn't look like a low quality film. This worked on a national*

## 2. Transkripte der Interviews

---

*level but was also incredibly important in allowing Korean films to break out overseas, into the import export markets which always like to see 'good looking' films.*

- „Hallyu“ – phenomenon (for the Export Filmmarket)

*The Hallyu is a slightly strange beast — on one hand it appears to be a clever marketing technique used to sell music, films and art overseas and on the otherhand it genuinely reflects the growing interest in this new market. It's very clever. It was a term coined in China at the end of the nineties — right on the cusp of the NKC — and mainly referred to television and music but it can be equally applied to film. Obviously the export market has always been a big deal to Korea and the term 'Hallyu' sometimes feels like a naff marketing ploy to gain recognition and label it with something 'cool' but on the otherhand it's very real and it works well within music and television but not necessarily quite to the same extent within film.*

- „New Korean Cinema“ as a trendy label/brand

*Generally I think this has worked well, it's been a fairly positive image and a sign of the sudden emergence of Korean cinema over the last ten years, particularly when projecting this idea overseas. I would also say this as its the name of my website (not a decision necessarily made with full consideration made to the wider scope of Korean cinema, but certainly a snappy name). I'm not sure how trendy the term is, other than in general reference — it's too broad to be used in discussions other than those focusing on a general overview or to define a rough period of time — but it seems to generally be the term preferred over Hallyu when discussing film — at least in the UK!*

- „New Korean Cinema“ as a cinema between the borders of mainstream and arthouse cinema

*I'm not sure I understand the way to rate this as I can only agree that the term successfully sits between mainstream and arthouse cinema. If you mean in terms of providing international credibility (for example at film festivals) then I would say that this has worked amazingly well and would rate a 4 or 5. This is partly because the very best films and filmmakers have walked the line between arthouse and mainstream incredibly well — for a director like Bong Joon-ho to make a film like *The Host* and follow it up with *Mother* and gain both critical acclaim and box-office success is very impressive. On the other side of this, taking a slightly more cynical point of view, it's not uncommon for an international film festival to show a genre film with the director present — just presence of the director him or herself seems to suggest that the film must have some kind of wider cultural relevance. The idea that the NKC walks both the mainstream and arthouse cinema lines has been important to its success regardless of whether it has been true with every release.*

- c) How do you explain the special enthusiasm of the Korean public towards cinema in general and towards the Korean cinema in special? Why the ratio of

domestic production in Korean cinema box office is so high (compared to other countries)?

*Hmmm. That's an interesting question but isn't something that I've ever really considered so I can't give an opinion to be honest.*

*About the high ratio: For all of the reasons outlined in section 2 of these questions, but, overall because of proven financial success. Obviously it's also the reason why Hollywood (which always comes chasing box-office before talent) is showing an interest in investing in Korean films (Yellow Sea), Korean directors (Park Chan-wook, Kim Jee-woon) and remaking Korean films (Oldboy).*

- d) Do you think that the Korean development model which made the Korean movie industry so successful nationally and internationally can be transferred to other countries?

*Yes, I don't see why not. We've seen screen quota's used in places like France, and cinema is very often used to reflect and create a national identity. However — this is a process that requires commitment and investment and many national industries have moved away from the long term investment in cinema and chase the big hits — something that the Korean film industry has been in danger of swaying towards over the last five or six years.*

### 3) „New Korean Cinema“

- a) What are the specific characteristics of the „New Korean Cinema“ from your point of view?

Which factors make the „New Korean Cinema“ so successful?

*In terms of typifying the output of the filmmakers I think this was initially characterised by a very good understanding of film in a broad sense — productionwise and writing wise, which meant that a great deal of output could be characterised by genre — at least in the first instance. Korean horror films, thrillers, melodrama's action films demonstrated such a strong understanding of genre that they appeared very quickly to be leaders of these types of films in many markets. Then there are the filmmakers who also worked within these types of films but who chose to subvert the genre (so as Kim Jee-woon, Bong Joon-hoo and Park Chan-wook) so not only did the initial wave of films in the early 2000s interest genre fans but NKC also appeared to be extremely cutting edge as Korean filmmakers were seen to be pushing boundaries.*

*I think that a large number of films have an inbuilt market due to their use of genre — and this has been exploited by marketing which hits all of the right buttons. That's from a sales point of view.*

*In terms of respectability the Korean film industry has been keen to embrace festivals which, given the high number of films that have received awards, has paid off in terms of placing Korean cinema on the map with academics and film critics.*

## 2. Transkripte der Interviews

---

*With regards to the overseas markets, Korean films are — again generally — very accessible. While there's something fresh about the best of Korean films, for newcomers they're never very far away from something they've seen before, so they're comfortably familiar even when adding their own unique elements.*

*It also took a while for distributors to find a way to sell the films (their initial marketing attempted to line up the Korean industry with output from Hong Kong, something that never really made sense and was soon jettisoned) but the 'Asia Extreme' market — love it or hate it — did manage to ensure that people start picking up Korean titles without even necessarily realising that's what they were doing. The J-horror craze and the 'Revenge Trilogy' linked into this perfectly. Of course, it's meant that the representation of Korean cinema is somewhat skewed in the UK and US but it means that Korea is usually represented at festivals and in the 'World Cinema' sections of stores.*

- b) Would you say that the „New Korean Cinema“ manages in an especial, particularly good way to combine mainstream- with arthouse-elements?

*I would say that this was initially one of its key strengths. It's something that faded with time and the two seem to have become a little more separated again, although a handful of filmmakers have managed to keep that balance. Korean filmmakers appear to be keenly aware of their markets and so this seems to in many cases be a conscious decision to walk this line — while a Hong Sang-soo film may play almost exclusively to the arthouse crowd rather than the mainstream, a Bong Joon-ho film such as 'Mother' or 'The Host' may play to both.*

- c) Which three movies would you think are particularly important/trend-setting for the „New Korean Cinema“? Please explain your choice.

*I find this a very difficult question to answer as there are differences between success domestically and internationally, so these are the three choices that I've gone with but they could just as easily have been another three:*

1. *My Sassy Girl (Kwak Jae-young, 2001)*

*A massive hit in Korea and Asian territories, MSG was a powerhouse hit — it didn't only make lots of money but it established Korean rom-coms and teen comedies as cutting edge and cool. Ten years later and films are still being compared to it, it emerged at the point when Korean films had received some success and then this just floored the competition. It's easy to praise the NKC films that subvert genre but My Sassy Girl also proved that you could stick to the rules too if you made sure that the script, cast and direction was perfectly put together.*

2. *Christmas In August (Hur Jin-ho, 1998)*

*Released around the start of the NKC this melodrama might not be massively well-known outside of Korea but it has been enormously influential, particularly in the years surrounding its release. It's blatantly referenced in plenty of other films (including my first pick, My Sassy Girl) the film pulled off the NKC trick of*

*established a box-office duo with pulling power, using Korea's favourite genre of film, made lots of money and received critical acclaim. Korean melodramas are often the unsung heroes of the NKC but they account for a massive amount of its success across Asia. The film helped ensure that melodrama was never going to disappear as being 'uncool' and its stars — particularly Han Suk-kyu — were involved in some of the biggest domestic and exported films that followed in the next few years, including Shiri and Tell Me Something.*

3. *Shiri (Kang Je-gyu, 1999)*

*Between this and Park Chan-wook's J.S.A. the tensions between North and South Korea were transformed into two very different films but box-office gold. While Shiri is not the strongest Korean film made at this time, it hit every point that it aimed to — slick, high production values (compared to previous Korean output), a popular cast, marketable story — Shiri is a sign of the NKC machine beginning to work. While it managed to emulate the depth of the over-produced US films that it was aiming to compete with (i.e. not much) its a success in most other regards. The success of Shiri became a defining moment for the NKC and its effects are still noticeable — it's not the most interesting of the NKC films but its effect can be felt in its substantial financial might!*

- d) Could you please rate the elements in terms of atypical or typical for the „New Korean Cinema“? (1: very uncharacteristic ..... 5: very characteristic)

|                                     | Characteristic-Rate |
|-------------------------------------|---------------------|
| Irony                               | 3                   |
| Black humor                         | 3                   |
| Sudden mood swings                  | 4                   |
| Melodramatic                        | 4                   |
| Genre Mixing                        | 5                   |
| Visual ingenuity                    | 5                   |
| Explicit representation of violence | 5                   |
| Celebrity cult (actors)             | 3                   |
| Celebrity cult (directors)          | 4                   |
| Confucian values                    | 3                   |
| Specific Korean themes/topics       | 4                   |

Additional comments:

*Part of the beauty of the NKC is the mix and diversity of films that it has produced and while elements of everything below can be found in the different films I find it difficult to grade this. I would agree that a large number of these films have a dry irony and a black sense of humour — but there are equal films that are quite surprising in their lack of pessimism and display unusually innocent perspectives. The one element that is missing from your list which I believe is important is a level of nostalgia prevalent in Korean films which can be linked to each of the groups below — ironic, blackly humorous, melodramatic, etc.*

### 4) Director Park Chan-Wook and the „New Korean Cinema“

- a) How high would you rate the significance of director Park Chan-Wook for the „New Korean Cinema“? (Rating-range 1: not significant ..... 5: very significant)

5

*I think Park Chan-wook has been the poster boy for the NKC overseas and that his film Oldboy was a water-shed moment for Korean cinema and has led the way that Korean films have been perceived overseas since. Prior to the success of Oldboy distributors seemed to fumble around to sell their films, often with references to other Asian directors such as John Woo. Because of the success of Oldboy distributors such as Tartan pushed Park Chan-wook in front of his films (in much the same way as Tarantino was promoted as much as Pulp Fiction — it seems quite fitting that Tarantino was on the Cannes panel that gave Oldboy the Grand Prix in 2004) so that every Korean film that has been distributed in the UK and US since seems to have to take their position on where they stand in relation to his films — he’s a touchstone. This was cemented by the selling of the ‘Vengeance Trilogy’ label — a genius piece of marketing.*

*In Korea I believe PCW is even more significant as the director of J.S.A. — a film which tackled the elephant in the room and, as good as the subsequent box-office was and acclaim it received, it was still quite a risky project. I think that Oldboy may have become the touchstone for Korean film in the West, but in the early 2000s J.S.A was the touchstone for films tackling the Korean relationship between the North and South.*

- b) What do you spontaneously associate with the films of director Park Chan-Wook?

*Beautiful visuals and a black sense of humour. For me his most succesful films deliver on the humour because his eye for stunning visuals is a given.*

- c) Which three movies of this director would you evaluate as particularly important?

1) *Joint Security Area*

*For the reasons given in 4a. I think it’s one of the key films in the emergence of the NKC and in doing so it gave PCW the financial clout which ensures projects get financed. It broke his streak of being ‘box-office poison’ and even the cast he put together for the film has become like a who’s-who of the NKC. It’s also an incredibly powerful and moving film.*

2) *Oldboy*

*I don’t think that this is his best film by any means but, for the reasons given in 4a its a significant piece of work — even iconic in many ways — and its importance in breaking out of the Korean market like no other film had previosuly managed.*

3) *Sympathy for Mr. Vengeance*

*I believe this is Park Chan-wooks best film and while it failed miserably at the box-*

*office it may even be his defining film. If other Korean films released in the West are judged against Oldby, I believe PCW may have judged his subsequent work on this. It's a film that is everything Oldboy is not — one of the most blackly funny films in recent memory and one that can be read on many different levels. While the film is less 'flashy' visually it's PCW's most epic and consistent.*

*Outside of the film itself, following SFMV Park Chan-wook seems to have learnt the art of selling himself and his films — in many ways the least interesting of his 'trilogy' — Lady Vengeance — was the one film which was marketed the best, lessons learnt.*

d) Which three other Korean filmmakers would you name as particularly relevant for the „New Korean Cinema“-stream?

1) *Kim Jee-woon*

*A director who emerged very early on in the NKC and who delivered accessible, crowd-pleasing films with *The Quiet Family* and *The Foul King* then tapped perfectly into the J-horror market with *A Tale Of Two Sisters* before tapping into different markets with *A Bittersweet Life* and *The Good, The Bad, The Weird* and the recent *I Saw The Devil*. I've listed all of his films because KJW's films almost follow the curve of the NKC — starting with low key but very well made genre pieces before delivering a horror film that truly subverted the genre, then locking into the bigger markets with larger budget films — even if he starts to lose some of the more low-key elements that made him interesting in the first place. That's not dismissing him as a director, that's recognising KJW's ability to do exactly what the NKC has tried to do — produce interesting work that is financially successful popular auteurs.*

2) *Bong Joon-ho*

*If Park Chan-wook and Kim Jee-woon walk the line of NKC with different projects, the term NKC could have been invented to describe the work of Bong Joon-ho. Managing to walk the tightrope between mainstream and arthouse while refusing to admit that there's even a tightrop there, Bong Joon-ho has been the most consistent director to have emerged, both critically and at the box-office. There's not alot else I need to say about him if you've seen the film *Memories of Murder*.*

3) *Lee Chang-dong*

*Bridging the gap between the Korean New Wave are the directors Lee Chang-dong and, I'm going to cheat, and mention Hong Sang-soo. Here are two directors that walk from the other end of the Park Chan-wook / Bong Joon-ho tightrope — more typically 'Korean' without their output (and amazingly successful domestically) while classed more as art-house overseas but also just managing to tip into the mainstream markets.*

*An honorary mention must also go to director Kim Ki-duk — a director who divides both domestic and international audiences and may not have the box-office*

*figures of the directors above, but he keeps Korean cinema in the news more than most of them put together ...*

### 5) Future perspectives + marketing perspectives

a) Which are the prospects of the future of the Korean movie industry?

*My own opinion is that the future is healthy for the industry — although they're not necessarily going to see the profit margins that they might expect given overall rise in budgets compared to productions from ten years ago. Over the last three or four years there seems to have been the re-emergence of a lot more interesting smaller Korean films, and this — for me — has always been where the interest lies. Internationally the reputation of the Korean film industry continues to grow, while critics and audiences are becoming more familiar with the filmmakers, actors and themes and appear to be more open to more films than just the blockbusters.*

b) Where do you still see potential growth fields for the film industry?

*Distribution in the export market. Despite the growth of the industry and attempts to promote it overseas, it's still a nightmare getting a hold of copies of films.*

*Anything that's more than a couple of years old becomes rare — and this surely promotes torrents and bootlegs.*

*Other than this the growth of smaller films is also very interesting and this isn't something that seems to be fully tapped into either domestically or internationally.*

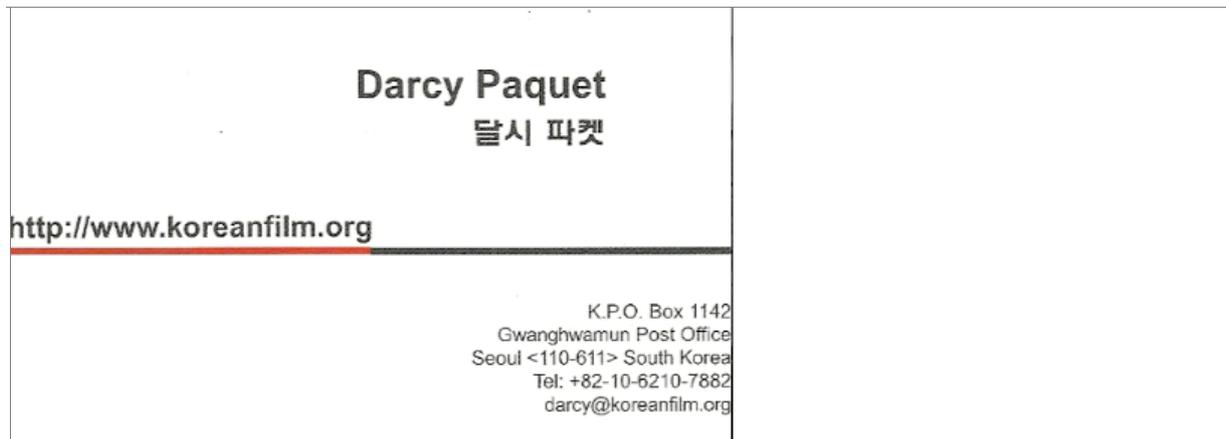
c) How could the label/brand „New Korean Cinema“ be positioned even better around the world ?

*I think it's in the right place now, although the NKC has been around for a good ten years so it will be interesting to see if a new wave emerges! Understanding of the NKC will improve as we learn more about the ‚old‘ Korean cinema — work by the likes of the Korean Film Archive is important in encouraging an understanding of the history of Korean film — and this will help define and redefine what we mean by NKC.*

*As a marketing term I think it's still working in the way it should, although the ‚extreme‘ brand is still more recognised, so it would be nice to see a more rounded view of Korean films represented by distributors. However, revenge clearly sells!!*

## INTERVIEW 13:

Datum: 24.11..2011  
Ort: Café Amokka, 61-21 Taepyeongno 1(il)-ga, Jung-gu, Seoul  
Interviewpartner: Paquet Darcy (www.koreanfilm.org)



### 1) Introductory questions

a) What is your name and what is your profession?

*My name is Darcy Paquet. I'm the founder of „Koreanfilm.org“; writer and reviewer for Screen International (a British film trade magazine), Variety, Cine 21 and book author.*

b) How would you describe your field of activity?

*I'm managing Koreanfilm.org. Until 2008 I was in charge of the Korea news section of Screen International and since 2003 until now I have a column in Screen International. However, I also publish in other magazines. Furthermore I teach cinema classes in the Kyung Hee University. Last but not least, I'm working as a delegate for the San Sebastian International Film Festival in Spain.*

c) One of your publications has the title „New Korean Cinema – Breaking the waves“ – how you would define „New Korean Cinema“? What does the term stand for?

*The terms „Korean New Wave“ / „New Korean Cinema“ are substitutes. „NKC“ is the more international term while in Korea „Korean New Wave“ is more popular. The terms are mainly related to a new generation of directors from 1996/1997 and later on.*

### 2) Success factors of the Korean film industry + audience enthusiasm

a) What do you think which are the success factors behind the rapid development of the Korean film industry during the last years of the millennium until 2006?

## 2. Transkripte der Interviews

---

*I would say the success factors are:*

- a new generation of directors from 1996 on*
- the structure of the industry changed in the 90ies totally (now it's very efficiently structured)*

- b) Please rate the importance of the following factors for the successful development of the Korean film industry: (1: not important ..... 5: very important)

|  | Rate of importance |
|--|--------------------|
| Oligopoly structure of the film industry | 3                  |
| State protective measures and incentives | 4                  |
| Innovative financing models              | 4                  |
| Higher production standards              | 5                  |
| Hallyu – phenomenon                      | 4                  |
| „NKC“ as a trendy label/brand            | 3                  |
| „NKC“ between mainstream/arthouse        | 4                  |
| „NKC“ reflection of society              | 4                  |

Additional comments:

- about state protective: screen-quota was important for the 90ies/ but less important since 2000*
- incentives are very important for the financing process*
- innovative financing models were relevant after the asia crisis in the late 90ies they were relevant*

- c) How do you explain the special enthusiasm of the Korean public towards cinema in general and towards the Korean cinema in special?

- It's an art/entertainment-form everybody in Korea talks about*
- The industry keeps the audience interested with good and varied productions*
- The enthusiasm is also an Asian-phenomenon – when you look at Japan/Hong-kong*

Why the ratio of domestic production in Korean cinema box office is so high (compared to other countries)?

*In some way you can see this all over Asia. The American/Hollywood culture is far away and thus people are more supportive for national cinema.*

- d) Do you think that the Korean development model which made the Korean movie industry so successful nationally and internationally can be transferred to other countries?

*Just for learning from it, sure. However, the model is to specificly related to Korea and a broad factor-mixture. The government policies and the general government support are essential factors, which should be transferable for other countries.*

**3) „New Korean Cinema“**

a) What are the specific characteristics of the „New Korean Cinema“ from your point of view?

- *range of different movies (they are very varied in style, story, etc.)*
- *strong visuals in general (often very glossy)*
- *technically convincing cinema*

Which factors make the „New Korean Cinema“ so successful?

- *emotional directness of the movies*
- *in Asia: melodramatic elements are a key for success*

b) Would you say that the „New Korean Cinema“ manages in an special, particularly good way to combine mainstream- with arthouse-elements?

- From 1996 until about 2000 the „NKC“ managed this combination in a specific way*
- *After 2000 you can find this great mix only in the work of some directors like Bong or Park.*

c) Which three movies would you think are particularly important/trend-setting for the „New Korean Cinema“? Please explain your choice.

1. *Memories of Murder*
2. *Oldboy*
3. *Friend*
4. *My Sassy Girl*

d) Could you please rate the elements in terms of atypical or typical for the „New Korean Cinema“? (1: very uncharacteristic ..... 5: very characteristic)

|                                     | Characteristic-Rate |
|-------------------------------------|---------------------|
| Irony                               | 1                   |
| Black humor                         | 3                   |
| Sudden mood swings                  | 3                   |
| Melodramatic                        | 4                   |
| Genre Mixing                        | 4                   |
| Visual ingenuity                    | 5                   |
| Explicit representation of violence | 4                   |
| Celebrity cult (actors)             | 4                   |
| Celebrity cult (directors)          | 4                   |
| Confucian values                    | 3                   |
| Specific Korean themes/topics       | 4                   |

Additional comments: —

**4) Director Park Chan-Wook and the „New Korean Cinema“**

- a) How high would you rate the significance of director Park Chan-Wook for the „New Korean Cinema“? (Rating-range 1: not significant ..... 5: very significant)  
5
- b) What do you spontaneously associate with the films of director Park Chan-Wook?  
*stylish / intense / cinephil*
- c) Which three movies of this director would you evaluate as particularly important?  
1) *Sympathy for Mr. Vengeance*  
2) *Oldboy*  
3) *JSA / Thirst*
- d) Which three other Korean filmmakers would you name as particularly relevant for the „New Korean Cinema“-stream?  
1) *Bong Joon-ho*  
2) *Lee Chang-Dong*  
3) *Kim Ki-Duk*

**5) Future perspectives + marketing perspectives**

- a) Which are the prospects of the future of the Korean movie industry?  
*It depends:*  
– *the independent-/low budget sector is still promising*  
– *the mainstream sector (the prospects are okay, but the growth potential is low)*  
– *the movies of the famous directors (Bong/Lee/Park) have an optimistic outlook*
- b) Where do you still see potential growth fields for the film industry?  
– *potential is still in the independent sector*  
– *there are still huge growth possibilities in the non-pan-asian-countries*
- c) How could the label/brand „New Korean Cinema“ be positioned even better around the world ?  
– *it makes sense to push the famous director names and use them as a marketing-key for all korean movies*  
– *outside Asia people not differ between Korean cinema and movies from other asian countries. The main focus should be placed on ensuring that the Korean cinema is perceived as an independent and special national cinema.*
-

---

## ANHANG 3:

### THEMATISCHES ORDNERN DER INTERVIEWS

#### INTERVIEW 1:

##### 1) Introductory questions

Profession: manager (film commission)

How many movies do you watch during a year approximately? 12–15

5 Association with the term „New Korean Cinema“:

- *with films from maybe 2000 on.*
- *movies from the 1990s to now.*

##### 2) Success factors of the Korean film industry + audience enthusiasm

Success factors behind the rapid development of the Korean film industry

- 10
- *A good scenario is very, very important.*
  - *The use of new HD-cameras.*
  - *Most important are stories which are related to the viewers daily life or life circumstances in some way.*

Special Korean enthusiasm in cinema in general / Korean cinema

- 15
- *The Korean movies often really connect to the people – with the stories, settings, the big named stars the industry built up.*

Is the Korean film industry development transferable?

- *I don't think so*

##### 3) „New Korean Cinema“

20 Specific characteristics of the „New Korean Cinema“:

- *I would say: style, national based stories and great directors and actors.*

„New Korean Cinema“ stands for spezial mainstream/arthouse-element-combination:

- *yes, many directors manage it well to combine these elements.*

25 Three particularly important/trend-setting movies for the „New Korean Cinema“

1. *The Host*

### 3. Thematisches Ordnen der Interviews

---

2. *JSA*

3. *Memories of a Murder (this is most important — in my view)*

Why „Memories of Murder“ is so specially important in your view?

30 *It really brings back the memories of this difficult times, of the struggle of not being free, but it's also very entertaining, thrilling, even funny.*

#### 4) Director Park Chan-Wook and the „New Korean Cinema“

How high would you rate the significance of director Park Chan-Wook for the „New Korean Cinema“? (Rating-range 1: not significant ..... 5: very significant)

35 — 3

Association with the films of director Park Chan-Wook:

— *They have a uniqueness*

Three important movies of this director:

40 1) *JSA*

2) *Oldboy*

3) *Lady Vengeance*

Which three other Korean filmmakers would you name as particularly relevant for the „New Korean Cinema“-stream?

45 1) *Bong Joon-Ho*

2) *Kim Ki-Duk*

3) *Kim Jee-Woon*

#### 5) Future perspectives + marketing perspectives

Prospects of the future of the Korean movie industry:

50 — *having very korean themes and mixing the genres is a benefit and could be good for future developments as well*

Potential growth fields for the film industry:

— *In the field of animated movies. We have the knowhow to produce more animated movies and with them it's easier to get foreign viewers interested in Korean movies. Animation movies made in Korea have a high potential.*

55 — *attracting new people outside Korea is a perspective.*

How could the label/brand „New Korean Cinema“ be better positioned internationally?

— *more well made animation movies.*

— *more movies with great stories and scenarios will spread the brand further.*

## INTERVIEW 2:

### 1) Introductory questions

Profession: manager / location coordinator (film commission)

How many movies do you watch during a year approximately? 20

5 Association with the term „New Korean Cinema“:

— *High quality films made in Korea*

### 2) Success factors of the Korean film industry + audience enthusiasm

Success factors behind the rapid development of the Korean film industry

— *Incentives of the state*

10 — *the strong connections between politics and the movie industry*

Special Korean enthusiasm in cinema in general / Korean cinema

— *Maybe Koreans like movies more and europeans more theater and opera and so on. We have not such a leisure time tradition — so movies could be for young people and/or dating people like in Europe or the USA*

15 Is the Korean film industry development transferable?

— *No. It has to do with the great movies of the Korean filmmakers*

### 3) „New Korean Cinema“

Specific characteristics of the „New Korean Cinema“:

20 — *The KOFIC do a great work in supporting the movie industry. Thats very important. The new korean directors supported by the KOFIC brought the success.*

„New Korean Cinema“ stands for spezial mainstream/arthouse-element-combination:

— *yes*

25 *Three particularly important/trend-setting movies for the „New Korean Cinema“*

1. *Oldboy*

2. *My Sassy girl*

3. *The Host*

### 4) Director Park Chan-Wook and the „New Korean Cinema“

30 How high would you rate the significance of director Park Chan-Wook for the „New Korean Cinema“ ? (Rating-range 1: not significant ..... 5: very significant)

— 5

Association with the films of director Park Chan-Wook:

*He brings new experiences to the audience*

### 3. Thematisches Ordnen der Interviews

---

35 Three important movies of this director:

- 1) *Oldboy*
- 2) *Mr. Vengeance*
- 3) *Lady Vengeance*

40 Which three other Korean filmmakers would you name as particularly relevant for the „New Korean Cinema“-stream?

- 1) *Bong Joon-ho*
- 2) *Kim Dong-Joo (producer)*
- 3) *Oh Ki-min (producer)*

#### 5) Future perspectives + marketing perspectives

45 Prospects of the future of the Korean movie industry:

- *The Korean movie industry will have a good future. More international co-production should help to increase international sales.*

Potential growth fields for the film industry:

- *I don't know*

50 How could the label/brand „New Korean Cinema“ be better positioned internationally?

- *More advertising at the international market for the best known korean directors and actors*

---

### INTERVIEW 3:

#### 1) Introductory questions

Profession: manager (international distribution)

How many movies do you watch during a year approximately? — don't know

5 Association with the term „New Korean Cinema“:

- *No association / I don't know the term „NKC“.*

#### 2) Success factors of the Korean film industry + audience enthusiasm

Success factors behind the rapid development of the Korean film industry:

- *I think it's the very special mix of government support for the industry and talent*
- 10

Special Korean enthusiasm in cinema in general / Korean cinema:

- *The enthusiasm has to do with the great movies the Korean movie industry produces.*

15 — *The high box office ratio is due to a general high quality of the domestic productions.*

Is the Korean film industry development transferable?

— *No, that is not possible. It was the right model for the right time and place.*

### 3) „New Korean Cinema“

Specific characteristics of the „New Korean Cinema“:

20 — *Great visuals and special, often violent stories with local elements.*

„New Korean Cinema“ stands for special mainstream/arthouse-element-combination:

25 — *Yes, sure. For example Park Chan-Wook's movies combine in a wonderful way arthouse and mainstream. It's dark, it's fun and interesting to watch for many reasons.*

Three particularly important/trend-setting movies for the „New Korean Cinema“

1. *Oldboy*
2. *The Host*
3. *JSA*
- 30 4. *The Man from Nowhere*

### 4) Director Park Chan-Wook and the „New Korean Cinema“

How high would you rate the significance of director Park Chan-Wook for the „New Korean Cinema“? (Rating-range 1: not significant ..... 5: very significant)

— 5

35 Association with the films of director Park Chan-Wook:

- *Originality*
- *He knows how to mix Arthouse and Commercial cinema in a genuine way.*

Three important movies of this director:

- 40 1) *Oldboy*
- 2) *JSA*
- 3) *Lady Vengeance*

Which three other Korean filmmakers would you name as particularly relevant for the „New Korean Cinema“-stream?

- 45 1) *Bong Joon-ho*
- 2) *Kim Ki-Duk*
- 3) *Lee Chang-Dong*

### 5) Future perspectives + marketing perspectives

Prospects of the future of the Korean movie industry:

— *The Korean movie industry has a bright future prospects I think.*

### 3. Thematisches Ordnen der Interviews

---

- 50 Potential growth fields for the film industry:  
— *I see a growth potential in pan-asian film productions.*
- How could the label/brand „New Korean Cinema“ be better positioned internationally?  
— *I don't know*
- 

#### INTERVIEW 4:

##### 1) Introductory questions

Profession: manager (director of the international division)

How many movies do you watch during a year approximately?

- 5 — *two a week (104)*

Association with the term „New Korean Cinema“:

- *This term is very general. I prefer to say „Korean Movie Wave“.*  
*I associate with this well made, quality movies as well as the big business with Korean movies in general.*

##### 10 2) Success factors of the Korean film industry + audience enthusiasm

Success factors behind the rapid development of the Korean film industry:

*There were several factors that came together:*

- 15 — *The KOFIC did a great promotion work for Korean movies*  
— *Since the 90ies there have been made huge investments in the market*  
— *It's surely a producer driven market*  
— *The Korean movie industry has very talented directors*  
— *The new liberal government really promotes the film industry*

Special Korean enthusiasm in cinema in general / Korean cinema:

- 20 — *There is a kind of society pressure to spend money to leisure activities and to experience something exciting in your free time. Cinema is a less expensive, but common and exciting entertainment form. In Korea it's specially a place for dating. Mainly women love cinema in Korea I guess.*  
— *The ratio of domestic production is so huge, due to the generally high quality of the Korean movies and the Koreans proud of the Korean cinema.*

25 Is the Korean film industry development transferable?

- *I have no clear opinion about this.*
-

3) **„New Korean Cinema“**

Specific characteristics of the „New Korean Cinema“:

- 30 — *Variety*
- *Manpower*
- *Talented filmmakers*
- *A proud audience*

„New Korean Cinema“ stands for special mainstream/arthouse-element-combination:

- 35 — *Yes, that is true.*

Three particularly important/trend-setting movies for the „New Korean Cinema“

1. *The Host*
2. *Oldboy*
3. *Shiri*

40 4) **Director Park Chan-Wook and the „New Korean Cinema“**

How high would you rate the significance of director Park Chan-Wook for the „New Korean Cinema“? (Rating-range 1: not significant ..... 5: very significant)

- 4-5

Association with the films of director Park Chan-Wook:

- 45 — *Stylish*
- *Violence*
- *Genius*

Three important movies of this director:

- 50 1) *Oldboy*
- 2) *JSA*
- 3) *Sympathy for Mr. Vengeance*

Which three other Korean filmmakers would you name as particularly relevant for the „New Korean Cinema“-stream?

- 55 1) *Bong Joon-ho*
- 2) *Kim Jee-Woon*
- 3) *Kim Ki-Duk*
- 4) *Lee Chang-Dong*

5) **Future perspectives + marketing perspectives**

Prospects of the future of the Korean movie industry:

- 60 — *Hopefully positive. More countries now try to protect their own movie industries and thus more difficult for Korean movies to expand nternationally.*

### 3. Thematisches Ordnen der Interviews

---

Potential growth fields for the film industry:

- *With manpower and the movie enthusiasm of the Korean people there should still be a general growth potential for the industry.*

65 How could the label/brand „New Korean Cinema“ be better positioned internationally?

- *We can only try our best to make the brand „NKC“ even more famous and recognizable.*
- 

#### INTERVIEW 5:

##### 1) Introductory questions

Profession: manager (sales department/ national/intern. distribution)

How many movies do you watch during a year approximately?

- 5 – *one/two a week (80)*

Association with the term „New Korean Cinema“:

- *What is „NKC“? I guess you mean modern Korean movies in general with this term, or? So I would say high production standards.*

##### 2) Success factors of the Korean film industry + audience enthusiasm

10 Success factors behind the rapid development of the Korean film industry:

- *The liberal atmosphere in politics and that there is no censorship anymore.*

Special Korean enthusiasm in cinema in general / Korean cinema:

- 15 – *There are not so many cultural experiences to substitute cinema as free time activity in Korea. For example Germans or French people spend more time to go to the opera or to theater plays than Korean people. There is not the tradition for that and not such an offer than in Europe.*

Is the Korean film industry development transferable?

- *No, it's not transferable.*

##### 3) „New Korean Cinema“

20 Specific characteristics of the „New Korean Cinema“:

- *New Cinema Movements take place everywhere in the world. It always has to do with great directors, who have an clear artistic vision.*
-

„New Korean Cinema“ stands for special mainstream/arthouse-element-combination:

25 — *There is nothing special about this.*

Three particularly important/trend-setting movies for the „New Korean Cinema“

1. *The Day a Pig Fell Into the Well*
2. *Shiri*
3. *Marriage Story (1992)*

30 **4) Director Park Chan-Wook and the „New Korean Cinema“**

How high would you rate the significance of director Park Chan-Wook for the „New Korean Cinema“? (Rating-range 1: not significant ..... 5: very significant)

— 3

Association with the films of director Park Chan-Wook:

- 35 — *Violence*  
— *Blood*

Three important movies of this director:

- 1) *JSA*
- 2) *Sympathy for Mr. Vengeance*
- 40 3) *Oldboy*

Which three other Korean filmmakers would you name as particularly relevant for the „New Korean Cinema“-stream?

- 1) *Bong Joon-ho*
- 2) *Kim Jee-Woon*
- 45 3) *Hong Sang-Soo*

**5) Future perspectives + marketing perspectives**

Prospects of the future of the Korean movie industry:

- 50 — *We even need more support from the government. KOFIC should become an independent organization and should be free from political influence. Then the industry prospects for the industry is not bad.*

Potential growth fields for the film industry:

— *I don't know.*

How could the label/brand „New Korean Cinema“ be better positioned internationally?

- 55 — *For me it's not a brand. It needs a better definition, another term and then we need more advertisement for it.*

**INTERVIEW 6:**

**1) Introductory questions**

Profession: manager (sales & marketing department)

How many movies do you watch during a year approximately? 100

5 Association with the term „New Korean Cinema“:

— *Fresh, new cinema. Lot's of talent in the industry.*

**2) Success factors of the Korean film industry + audience enthusiasm**

Success factors behind the rapid development of the Korean film industry:

— *A mix off:*

10 — *chaebol money,*

— *KOFIC support*

— *and talented people (in the industry).*

Special Korean enthusiasm in cinema in general / Korean cinema:

15 — *There is a wide range of movies, they are so different that everybody should find something interesting for him/her. Cinema ist the main leisure attraction in Korea and the Koreans like to find Korean topics in the movies. Usually Korean movies are well made too.*

Is the Korean film industry development transferable?

— *Perhaps, but it will be difficult to transfer.*

20 **3) „New Korean Cinema“**

Specific characteristics of the „New Korean Cinema“:

— *The modern look of the movies is important*

— *they deal with Korean themes*

— *connect fun at the one and good stories at the other hand.*

25 „New Korean Cinema“ stands for spezial mainstream/arthouse-element-combination:

— *No.*

Three particularly important/trend-setting movies for the „New Korean Cinema“

30 1. *The Host*

2. *My wife is a gangster* — *this was the first Korean film which rights were sold to Hollywood for a remake*

3. *Oldboy*

**4) Director Park Chan-Wook and the „New Korean Cinema“**

How high would you rate the significance of director Park Chan-Wook for the

---

35 „New Korean Cinema“? (Rating-range 1: not significant ..... 5: very significant)  
— 5

Association with the films of director Park Chan-Wook:

- *Success abroad,*
- *style*

40 Three important movies of this director:

- 1) *Oldboy*
- 2) *JSA*
- 3) *Thirst*

45 Which three other Korean filmmakers would you name as particularly relevant for the „New Korean Cinema“-stream?

- 1) *Lee Chang-Dong*
- 2) *Kim Jee-Woon*
- 3) *Kim Ki-Duk*

## 5) Future perspectives + marketing perspectives

50 Prospects of the future of the Korean movie industry:

- *I see good prospects. Especially with new co-production-projects with other Asian countries like China.*

Potential growth fields for the film industry:

- *Export of Korean movies and big Pan-Asian-Co-Productions.*

55 How could the label/brand „New Korean Cinema“ be better positioned internationally?

- *No clue*

---

## INTERVIEW 7:

### 1) Introductory questions

Profession: manager (international marketing)

How many movies do you watch during a year approximately? 50

5 Association with the term „New Korean Cinema“:

- *Korean movies from the 90ies on.*

### 2) Success factors of the Korean film industry + audience enthusiasm

Success factors behind the rapid development of the Korean film industry:

---

### 3. Thematisches Ordnen der Interviews

---

- 10
- *Free development without censorship*
  - *chaebols and other investors put lots of money in the movie sector.*

Special Korean enthusiasm in cinema in general / Korean cinema:

- *Koreans seem to like cinema and our national movies guarantee good quality, so people go to watch them. Koreans are also proud of the industry and it's success.*
- 15
- Is the Korean film industry development transferable?
- *No way, it's not possible.*

#### 3) „New Korean Cinema“

Specific characteristics of the „New Korean Cinema“:

- 20
- *I guess it's much about genres. Korean Horror and Thriller movies are very successful nationally and internationally. Often they are related to violent revenge themes.*
  - *There are many good directors and producers in Korea and cause they get support and freedom in their creating process the national film industry is in good shape.*

25

„New Korean Cinema“ stands for special mainstream/arthouse-element-combination:

- *Yes, I think so. Often you can find different elements together mixed together.*

Three particularly important/trend-setting movies for the „New Korean Cinema“

- 30
1. *Taegukgi*
  2. *Memories of a Murder*
  3. *JSA*

#### 4) Director Park Chan-Wook and the „New Korean Cinema“

How high would you rate the significance of director Park Chan-Wook for the „New Korean Cinema“? (Rating-range 1: not significant ..... 5: very significant)

- 35
- *4*

Association with the films of director Park Chan-Wook:

- *Violence*
- *High style*

Three important movies of this director:

- 40
- 1) *JSA*
  - 2) *Mr. Vengeance*
  - 3) *Oldboy*

Which three other Korean filmmakers would you name as particularly relevant for the „New Korean Cinema“-stream?

- 45
- 1) *Kim Ki-Duk*

2) *Kim Jee-Woon*

3) *Bong Joon-Ho*

## 5) **Future perspectives + marketing perspectives**

Prospects of the future of the Korean movie industry:

50 — *The last years were difficult. I hope that everything becomes better again.*

Potential growth fields for the film industry:

— *Productions with low/middle cost ranges.*

How could the label/brand „New Korean Cinema“ be better positioned internationally?

55 — *Advertisement*

— *more participating in festivals, maybe the KOFIC could do events like in London (there is a special event every year to present Korean movies).*

---

## INTERVIEW 8:

### 1) **Introductory questions**

Profession: festival programmer

How many movies do you watch during a year approximately? 120

5 Association with the term „New Korean Cinema“:

— *I would see this term in relation with famous directors like Bong Yoon-Ho or Kim Jee-Woon.*

### 2) **Success factors of the Korean film industry + audience enthusiasm**

Success factors behind the rapid development of the Korean film industry:

10 — *The liberal and supportive politic was important for the development.*

— *Also interesting stories and good directors with visions were key factors for the industries development.*

Special Korean enthusiasm in cinema in general / Korean cinema:

15 — *There are great movies to see, so the people go to watch them. They like to talk*

*about them and feel like being a part of the success story of the Korean movie industry. Some movies like „The Host“ or „Shiri“ people really had to see when they were released.*

Is the Korean film industry development transferable?

20 — *Why that should be not possible for other nations. They can learn from the Korean industry story.*

3) „New Korean Cinema“

Specific characteristics of the „New Korean Cinema“:

- *High production quality*
- *very good directors and stuff*
- 25 – *special visuals.*

„New Korean Cinema“ stands for spezial mainstream/arthouse-element-combination:

- *I say yes to this*

Three particularly important/trend-setting movies for the „New Korean Cinema“

- 30 1. *The Host*
- 2. *Memories of Murder*
- 3. *JSA*

4) Director Park Chan-Wook and the „New Korean Cinema“

How high would you rate the significance of director Park Chan-Wook for the „New Korean Cinema“? (Rating-range 1: not significant ..... 5: very significant)

35

- 5

Association with the films of director Park Chan-Wook:

- *Unorthodox story*
- *Visuals*

40 Three important movies of this director:

- 1) *Oldboy*
- 2) *Mr. Vengeace*
- 3) *JSA*

Which three other Korean filmmakers would you name as particularly relevant for the „New Korean Cinema“-stream?

45

- 1) *Bong Joon-Ho*
- 2) *Hong Sang-soo*
- 3) *Lee Chang-Dong*

5) Future perspectives + marketing perspectives

Prospects of the future of the Korean movie industry:

- 50 – *The prospects are not bad. Deregulation of the industry is an important point for the future. The oligopoly structure is not the best for a developed industry. The state and KOFIC have to focus more on smaler companies not only the big ones.*

- 55 Potential growth fields for the film industry:  
— *I think that now the times for smaller films come. It's not all about big budgets anymore. We see that the independent sector still has growing potential.*

How could the label/brand „New Korean Cinema“ be better positioned internationally?

- 60 — *I do not know.*
- 

## INTERVIEW 9:

### 1) Introductory questions

Profession: manager (sales manager/ national/international distribution)

How many movies do you watch during a year approximately? 30

5 Association with the term „New Korean Cinema“:

- *I have the „Hallyu-wave“ in mind when I hear „New Korean Cinema“.*

### 2) Success factors of the Korean film industry + audience enthusiasm

Success factors behind the rapid development of the Korean film industry:

- 10 — *A good political and financial frame*  
— *the interest of people in movies.*  
— *Maybe good stories too.*

Special Korean enthusiasm in cinema in general / Korean cinema:

- 15 — *It seems that Koreans like movies and they are proud of the good movies from their country. In other countries people know and recognize hallyu, actors, series, movies from Korea — people are happy and enthusiastic about this fact*

Is the Korean film industry development transferable?

- *No, I don't think this works.*

### 3) „New Korean Cinema“

Specific characteristics of the „New Korean Cinema“:

- 20 — *Korean topics in the movies, interesting stories.*

„New Korean Cinema“ stands for special mainstream/arthouse-element-combination:

- *„NKC“ often have a good mixture, yes.*

Three particularly important/trend-setting movies for the „New Korean Cinema“

- 25 1. *Shiri*
-

2. *Friend*
3. *Peppermint Candy*

**4) Director Park Chan-Wook and the „New Korean Cinema“**

30 How high would you rate the significance of director Park Chan-Wook for the „New Korean Cinema“? (Rating-range 1: not significant ..... 5: very significant)  
— 3

Association with the films of director Park Chan-Wook:

- *violence*

Three important movies of this director:

- 35
- 1) *JSA*
  - 2) *Mr. Vengeance*
  - 3) *Oldboy*

Which three other Korean filmmakers would you name as particularly relevant for the „New Korean Cinema“-stream?

- 40
- 1) *Lee Chang-Dong*
  - 2) *Bong Joon-Ho*
  - 3) *Kim Jee-Woon*

**5) Future perspectives + marketing perspectives**

Prospects of the future of the Korean movie industry:

- 45
- *When we manage to reduce the production costs there will be a good future for the industry.*

Potential growth fields for the film industry:

- *Maybe series formats — movies divided in different chapters, or international co-production.*

50 How could the label/brand „New Korean Cinema“ be better positioned internationally?

- *The big companies can make more advertising and sales events, maybe together with KOFIC.*

## INTERVIEW 10:

### 1) Introductory questions

Profession: manager (international distribution)

How many movies do you watch during a year approximately? 40-50

5 Association with the term „New Korean Cinema“:

- *Domestically: box office records*
- *Internationally: the hallyu-wave*

### 2) Success factors of the Korean film industry + audience enthusiasm

Success factors behind the rapid development of the Korean film industry:

- 10
- *Talented people and the investment of big companies reformed the industry and made it structured and successful*
  - *The state and KOFIC also helped a lot by supporting the industry.*

Special Korean enthusiasm in cinema in general / Korean cinema:

- 15
- *Yes, the Koreans are enthusiastic about their movies and their movie industry. I guess they like good movies, like to support the national movies and cinema, and they are proud of it.*

Is the Korean film industry development transferable?

- *How I could say. Should be very difficult to transfer.*

### 3) „New Korean Cinema“

20 Specific characteristics of the „New Korean Cinema“:

- *Good working star-system*
- *well structured industry*
- *The movies tend to be violent.*

25 „New Korean Cinema“ stands for special mainstream/arthouse-element-combination:

- *Yes. It's entertaining cinema, but many movies work in some way for critics and festivals too*

Three particularly important/trend-setting movies for the „New Korean Cinema“

- 30
1. *JSA*
  2. *Memories of a Murder*
  3. *The Host*

### 4) Director Park Chan-Wook and the „New Korean Cinema“

How high would you rate the significance of director Park Chan-Wook for the

### 3. Thematisches Ordnen der Interviews

---

35 „New Korean Cinema“? (Rating-range 1: not significant ..... 5: very significant)  
— 4

Association with the films of director Park Chan-Wook:

- *revenge*
- *style*

Three important movies of this director:

- 40
- 1) *JSA*
  - 2) *Oldboy*
  - 3) —

Which three other Korean filmmakers would you name as particularly relevant for the „New Korean Cinema“-stream?

- 45
- 1) *Bong Joon-ho*
  - 2) *Lee Chang-Dong*
  - 3) *Kim Jee-woon*

#### 5) Future perspectives + marketing perspectives

Prospects of the future of the Korean movie industry:

- 50
- *Nobody knows.*

Potential growth fields for the film industry:

- *In Animation films, also Indi-productions worked well last years and still have growth potential.*

How could the label/brand „New Korean Cinema“ be better positioned internationally?

- 55
- *Impressive movies with good international campaigns.*

---

#### INTERVIEW 11:

##### 1) Introductory questions

Profession: manager film commission (international promotion)

How many movies do you watch during a year approximately? 60

5 Association with the term „New Korean Cinema“:

- *Variety — I mainly connect the variety of Korean cinema with this term*

##### 2) Success factors of the Korean film industry + audience enthusiasm

Success factors behind the rapid development of the Korean film industry:

---

Three main points:

- 10
- *the successful KOFIC support system*
  - *the incentives for investments from the state*
  - *the talented people in the industry*

Special Korean enthusiasm in cinema in general / Korean cinema:

- *Interesting movies and the will of people to support the own movie industry.*

15 Is the Korean film industry development transferable?

- *No. It's a local development that has to do with quite a lot of things.*

### 3) „New Korean Cinema“

Specific characteristics of the „New Korean Cinema“:

- 20
- *Modern, visual breathtaking cinema*
  - *big movie stars in asia (successful star system).*
  - *In the beginning the screen-quota-system helped a lot to stabilize the market and state incentives as well as the support of KOFIC are still important factors.*

25 „New Korean Cinema“ stands for special mainstream/arthouse-element-combination:

- *Yes*

Three particularly important/trend-setting movies for the „New Korean Cinema“

- 30
1. *The Host*
  2. *Shiri*
  3. *My Sassy Girl*

### 4) Director Park Chan-Wook and the „New Korean Cinema“

How high would you rate the significance of director Park Chan-Wook for the „New Korean Cinema“? (Rating-range 1: not significant ..... 5: very significant)

- *4*

35 Association with the films of director Park Chan-Wook:

- *Perfect visuals*
- *brutality*

Three important movies of this director:

- 40
- 1) *Oldboy*
  - 2) *JSA*
  - 3) *Mr. Vengeance*

Which three other Korean filmmakers would you name as particularly relevant for the „New Korean Cinema“-stream?

- 45
- 1) *Bong Joon-ho*
  - 2) *Kim Ki-Duk*

#### 3) *Lee Chang-Dong*

#### 5) **Future perspectives + marketing perspectives**

Prospects of the future of the Korean movie industry:

- 50 — *As you said the 3-years-plan is ambitious — but we work to fulfill it. Thus has a good prospect for the Korean movie industry.*
1. *going global mainly due to more co-productions with CJ-Entertainment as distributor*
  2. *developing the download market (VoD has a high potential)*

Potential growth fields for the film industry:

- 55 — *I still see growth potential in co-productions with Japan and especially China. The VoD-market is still in development and has a high potential too.*

How could the label/brand „New Korean Cinema“ be better positioned internationally?

- 60 — *more advertisement*
- *more appearance on film festivals — also smaller, more specialised festivals*

---

#### **INTERVIEW 12:**

#### 1) **Introductory questions**

Profession: press/ journalist Editor / Lead writer for the website New KoreanCinema.com. I'm also a contributor to the forthcoming  
5 ,Directory of World Cinema: South Korea

How many movies do you watch during a year approximately? 250

Association with the term „New Korean Cinema“:

- 10 — *Apart from the name of my website (!) I associate the term ‚New Korean Cinema‘ with the output of the South Korean film industry since the late 1990's, following the ‚New Wave‘. In this context it's a very general term including all output from the film industry. It's also only one which is in use (an alternative being the ‚Korean New Wave‘ or Hallyu).*

#### 2) **Success factors of the Korean film industry + audience enthusiasm**

Success factors behind the rapid development of the Korean film industry:

- 15 — *Domestically the important factors appear to have been government support of the industry, including the screen quota and the relaxation of strict censorship, the transformation of the industry into a commercial business (via investment*

20 *companies, not limited to the output itself but also investment in theatres) and a generation of filmmakers who subsequently managed to separate themselves from the old Korean system which historically grew to often place divides between cheap genre material, art house cinema and political statement. Thanks to the changes in the industry (and the treatment of this industry as having real financial potential) the NKC filmmakers realised that they could incorporate all of the these things — genre, arthouse, politics — into one thing.*

25 **Special Korean enthusiasm in cinema in general / Korean cinema:**

- *That's an interesting question but isn't something that I've ever really considered so I can't give an opinion to be honest.*

**Is the Korean film industry development transferable?**

- 30 — *Yes, I don't see why not. We've seen screen quota's used in places like France, and cinema is very often used to reflect and create a national identity. However - this is a process that requires commitment and investment and many national industries have moved away from the long term investment in cinema and chase the big hits — something that the Korean film industry has been in danger of swaying towards over the last five or six years.*

35 **3) „New Korean Cinema“**

**Specific characteristics of the „New Korean Cinema“:**

- 40 — *In terms of typifying the output of the filmmakers I think this was initially characterised by a very good understanding of film in a broad sense — productionwise and writing wise, which meant that a great deal of output could be characterised by genre — at least in the first instance. Korean horror films, thrillers, melodrama's action films demonstrated such a strong understanding of genre that they appeared very quickly to be leaders of these types of films in many markets. Then there are the filmmakers who also worked within these types of films but who chose to subvert the genre (so as Kim Jee-woon, Bong Joon-hoo and Park Chan-wook) so not only did the initial wave of films in the early 2000s interest genre fans but NKC also appeared to be extremely cutting edge as Korean filmmakers were seen to be pushing boundaries.*

- 45 — *I think that a large number of films have an inbuilt market due to their use of genre — and this has been exploited by marketing which hits all of the right buttons. That's from a sales point of view.*

50 *In terms of respectability the Korean film industry has been keen to embrace festivals which, given the high number of films that have received awards, has paid off in terms of placing Korean cinema on the map with academics and film critics.*

- 55 — *With regards to the overseas markets, Korean films are - again generally - very accessible. While there's something fresh about the best of Korean films, for*

### 3. Thematisches Ordnen der Interviews

---

*newcomers they're never very far away from something they've seen before, so they're comfortably familiar even when adding their own unique elements.*

60 — *It also took a while for distributors to find a way to sell the films (their initial marketing attempted to line up the Korean industry with output from Hong Kong, something that never really made sense and was soon jettisoned) but the ,Asia Extreme' market — love it or hate it — did manage to ensure that people start picking up Korean titles without even necessarily realising that's what they were doing. The J-horror craze and the ,Revenge Trilogy' linked into this perfectly. Of course, it's meant that the representation of Korean cinema is somewhat skewed in the UK and US but it means that Korea is usually represented at festivals and in the 'World Cinema' sections of stores.*

„New Korean Cinema“ stands for special mainstream/arthouse-element-combination:

70 — *I would say that this was initially one of its key strengths. It's something that faded with time and the two seem to have become a little more separated again, although a handful of filmmakers have managed to keep that balance. Korean filmmakers appear to be keenly aware of their markets and so this seems to in many cases be a conscious decision to walk this line — while a Hong Sang-soo film may play almost exclusively to the arthouse crowd rather than the mainstream, a Bong Joon-ho film such as ,Mother' or ,The Host' may play to both.*

Three particularly important/trend-setting movies for the „New Korean Cinema“

- 80 1. *My Sassy Girl (Kwak Jae-young, 2001)*  
*A massive hit in Korea and Asian territories, MSG was a powerhouse hit — it didn't only make lots of money but it established Korean rom-coms and teen comedies as cutting edge and cool. Ten years later and films are still being compared to it, it emerged at the point when Korean films had received some success and then this just floored the competition. It's easy to praise the NKC films that subvert genre but My Sassy Girl also proved that you could stick to the rules too if you made sure that the script, cast and direction was perfectly put together.*
- 90 2. *Christmas In August (Hur Jin-ho, 1998)*  
*Released around the start of the NKC this melodrama might not be massively well-known outside of Korea but it has been enormously influential, particularly in the years surrounding its release. It's blatantly referenced in plenty of other films (including my first pick, My Sassy Girl) the film pulled off the NKC trick of established a box-office duo with pulling power, using Korea's favourite genre of film, made lots of money and received critical acclaim. Korean melodramas are often the unsung heroes of the NKC but they account for a massive amount of its success across Asia. The film helped ensure that melodrama was never going to disappear as being 'uncool' and its stars —*

particularly Han Suk-kyu — were involved in some of the biggest domestic and exported films that followed in the next few years, including *Shiri* and *Tell Me Something*.

3. *Shiri* (Kang Je-gyu, 1999)

Between this and Park Chan-wook's *J.S.A.* the tensions between North and South Korea were transformed into two very different films but box-office gold. While *Shiri* is not the strongest Korean film made at this time, it hit every point that it aimed to — slick, high production values (compared to previous Korean output), a popular cast, marketable story — *Shiri* is a sign of the NKC machine beginning to work. While it managed to emulate the depth of the over-produced US films that it was aiming to compete with (i.e. not much) its a success in most other regards. The success of *Shiri* became a defining moment for the NKC and its effects are still noticeable — it's not the most interesting of the NKC films but its effect can be felt in its substantial financial might!

4) **Director Park Chan-Wook and the „New Korean Cinema“**

How high would you rate the significance of director Park Chan-Wook for the „New Korean Cinema“? (Rating-range 1: not significant ..... 5: very significant)

— 5

I think Park Chan-wook has been the poster boy for the NKC overseas and that his film *Oldboy* was a watershed moment for Korean cinema and has led the way that Korean films have been perceived overseas since. Prior to the success of *Oldboy* distributors seemed to fumble around to sell their films, often with references to other Asian directors such as John Woo. Because of the success of *Oldboy* distributors such as Tartan pushed Park Chan-wook in front of his films (in much the same way as Tarantino was promoted as much as *Pulp Fiction* — it seems quite fitting that Tarantino was on the Cannes panel that gave *Oldboy* the Grand Prix in 2004) so that every Korean film that has been distributed in the UK and US since seems to have to take their position on where they stand in relation to his films — he's a touchstone. This was cemented by the selling of the 'Vengeance Trilogy' label — a genius piece of marketing.

In Korea I believe PCW is even more significant as the director of *J.S.A.* - a film which tackled the elephant in the room and, as good as the subsequent box-office was and acclaim it received, it was still quite a risky project. I think that *Oldboy* may have become the touchstone for Korean film in the West, but in the early 2000s *J.S.A.* was the touchstone for films tackling the Korean relationship between the North and South.

Association with the films of director Park Chan-Wook:

— Beautiful visuals and a black sense of humour. For me his most succesful films deliöer on the humour because his eye for stunning visuals is a given

### 3. Thematisches Ordnen der Interviews

---

Three important movies of this director:

1) *Joint Security Area*

140 — for the reasons given in 4a. I think it's one of the key films in the emergence of the NKC and in doing so it gave PCW the financial clout which ensures projects get financed. It broke his streak of being 'box-office poison' and even the cast he put together for the film has become like a who's-who of the NKC. It's also an incredibly powerful and moving film.

145 2) *Oldboy*

— I don't think that this is his best film by any means but, for the reasons given in 4a its a significant piece of work — even iconic in many ways — and its importance in breaking out of the Korean market like no other film had previously managed.

150 3) *Sympathy for Mr. Vengeance*

155 — I believe this is Park Chan-wooks best film and while it failed miserably at the box-office it may even be his defining film. If other Korean films released in the West are judged against *Oldboy*, I believe PCW may have judged his subsequent work on this. It's a film that is everything *Oldboy* is not — one of the most blackly funny films in recent memory and one that can be read on many different levels. While the film is less 'flashy' visually it's PCW's most epic and consistent.

160 Outside of the film itself, following *SFMV* Park Chan-wook seems to have learnt the art of selling himself and his films — in many ways the least interesting of his 'trilogy' — *Lady Vengeance* — was the one film which was marketed the best, lessons learnt.

Which three other Korean filmmakers would you name as particularly relevant for the „New Korean Cinema“-stream?

1) *Kim Jee-woon*

165 — A director who emerged very early on in the NKC and who delivered accessible, crowd-pleasing films with *The Quiet Family* and *The Foul King* then tapped perfectly into the J-horror market with *A Tale Of Two Sisters* before tapping into different markets with *A Bittersweet Life* and *The Good, The Bad, The Weird* and the recent *I Saw The Devil*. I've listed all of his films because KJW's films almost follow the curve of the NKC — starting with low key but very well made genre pieces before delivering a horror film that truly subverted the genre, then locking into the bigger markets with larger budget films — even if he starts to lose some of the more low-key elements that made him interesting in the first place. That's not dismissing him as a director, that's recognising KJW's ability to do exactly what the NKC has tried to do — produce interesting work that is financially successful popular auteurs.

175 2) *Bong Joon-ho*

— If Park Chan-wook and Kim Jee-woon walk the line of NKC with different

180 projects, the term NKC could have been invented to describe the work of Bong  
Joon-ho. Managing to walk the tightrope between mainstream and arthouse  
while refusing to admit that there's even a tightrop there, Bong Joon-ho has  
been the most consistent director to have emerged, both critically and at the  
box-office. There's not alot else I need to say about him if you've seen the film  
Memories of Murder.

185 3) Lee Chang-dong  
— Bridging the gap between the Korean New Wave are the directors Lee  
Chang-dong and, I'm going to cheat, and mention Hong Sang-soo. Here are  
two directors that walk from the other end of the Park Chan-wook / Bong Joon-  
190 ho tightrope — more typically 'Korean' without their output (and amazingly  
successful domestically) while classed more as art-house overseas but also just  
managing to tip into the mainstream markets.

4) Kim Ki-duk  
An honorary mention must also go to director Kim Ki-duk — a director who  
divides both domestic and international audiences and may not have the box-  
195 office figures of the directors above, but he keeps Korean cinema in the news  
more than most of them put together...

## 5) Future perspectives + marketing perspectives

Prospects of the future of the Korean movie industry:

200 — My own opinion is that the future is healthy for the industry — although  
they're not necessarily going to see the profit margins that they might expect  
given overall rise in budgets compared to productions from ten years ago. Over  
the last three or four years there seems to have been the re-emergence of a lot  
more interesting smaller Korean films, and this — for me — has always been  
where the interest lies.

205 — Internationally the reputation of the Korean film industry continues to grow,  
while critics and audiences are becoming more familiar with the filmmakers,  
actors and themes and appear to be more open to more films than just the  
blockbusters.

Potential growth fields for the film industry:

210 — Distribution in the export market. Despite the growth of the industry and  
attempts to promote it overseas, it's still a nightmare getting a hold of copies of  
films. Anything that's more than a couple of years old becomes rare — and this  
surely promotes torrents and bootlegs.

215 — Other than this the growth of smaller films is also very interesting and this  
isn't something that seems to be fully tapped into either domestically or  
internationally.

How could the label/brand „New Korean Cinema“ be better positioned  
internationally?

### 3. Thematisches Ordnen der Interviews

---

- 220 — *I think it's in the right place now, although the NKC has been around for a good ten years so it will be interesting to see if a new wave emerges! Understanding of the NKC will improve as we learn more about the 'old' Korean cinema — work by the likes of the Korean Film Archive is important in encouraging an understanding of the history of Korean film — and this will help define and redefine what we mean by NKC.*
- 225 — *As a marketing term I think it's still working in the way it should, although the 'extreme' brand is still more recognised, so it would be nice to see a more rounded view of Korean films represented by distributors. However, revenge clearly sells!*
- 

#### **INTERVIEW 13:**

##### **1) Introductory questions**

Profession: press/ journalist (founder of „Koreanfilm.org“); writer and reviewer for Screen International (a British film trade magazine), Variety, Cine 21 and book author.

How many movies do you watch during a year approximately? —

Association with the term „New Korean Cinema“:

- *The terms „Korean New Wave“ / „New Korean Cinema“ are substitutes. „NKC“ is the more international term while in Korea „Korean New Wave“ is more popular. The terms are mainly related to a new generation of directors from 1996/1997 and later on*

##### **2) Success factors of the Korean film industry + audience enthusiasm**

Success factors behind the rapid development of the Korean film industry:

*I would say the success factors are:*

- *a new generation of directors from 1996 on*  
— *the structure of the industry changed in the 90ies totally (now it's very efficiently structured)*

Special Korean enthusiasm in cinema in general / Korean cinema:

- *It's an art/entertainment-form everybody in Korea talks about*  
— *The industry keeps the audience interested with good and varied productions*  
— *The enthusiasm is also an Asian-phenomenon — when you look at Japan/Hongkong*

- *In some way you can see this all over Asia. The American/Hollywood culture is far away and thus people are more supportive for national cinema.*

25 Is the Korean film industry development transferable?

- *Just for learning from it, sure. However, the model is to specifically related to Korea and a broad factor-mixture. The government policies and the general government support are essential factors, which should be transferable for other countries.*

30 **3) „New Korean Cinema“**

Specific characteristics of the „New Korean Cinema“:

- *range of different movies (they are very varied in style, story, etc.)*
- *strong visuals in general (often very glossy)*
- *technically convincing cinema*

35 „New Korean Cinema“ stands for spezial mainstream/arthouse-element-combination:

- *From 1996 until about 2000 the „NKC“ managed this combination in a specific way — After 2000 you can find this great mix only in the work of some directors like Bong or Park.*

40 Three particularly important/trend-setting movies for the „New Korean Cinema“

1. *Memories of Murder*
2. *Oldboy*
3. *Friend*
4. *My Sassy Girl*

45 **4) Director Park Chan-Wook and the „New Korean Cinema“**

How high would you rate the significance of director Park Chan-Wook for the „New Korean Cinema“? (Rating-range 1: not significant ..... 5: very significant)

- 5

Association with the films of director Park Chan-Wook:

- 50
- *stylish*
  - *intense*
  - *cinephil*

Three important movies of this director:

- 55
- 1) *Sympathy for Mr. Vengeance*
  - 2) *Oldboy*
  - 3) *JSA / Thirst*

Which three other Korean filmmakers would you name as particularly relevant for the „New Korean Cinema“-stream?

- 1) *Bong Joon-ho*

- 60            2) *Lee Chang-Dong*  
              3) *Kim Ki-Duk*

#### 5) **Future perspectives + marketing perspectives**

Prospects of the future of the Korean movie industry:

- 65            — *the independent-/low budget sector is still promising*  
              — *the mainstream sector (the prospects are okay, but the growth potential is low)*  
              — *the movies of the famous directors (Bong/Lee/Park) have an optimistic outlook*

Potential growth fields for the film industry:

- *potential is still in the independent sector*  
              — *there are still huge growth possibilities in the non-pan-asian-countries*

70            How could the label/brand „New Korean Cinema“ be better positioned internationally?

- *It makes sense to push the famous director names and use them as a marketing-key for all korean movies*  
              — *Outside Asia people not differ between Korean cinema and movies from other asian countries. The main focus should be placed on ensuring that the Korean cinema is perceived as an independent and spezial national cinema.*
- 75
-

---

## ANHANG 4:

### THEMATISCHER VERGLEICH UND KONZEPTUALISIERUNG

#### 1) Introductory questions

- Please describe your company. Describe your field of activity

**Tabelle 1:**

| No. | Working field | Profession                    | Nationality  |
|-----|---------------|-------------------------------|--------------|
| 1   | filmindustry  | film commission               | South-Korean |
| 2   | filmindustry  | film commission               | South-Korean |
| 3   | filmindustry  | international distribution    | US-American  |
| 4   | filmindustry  | international distribution    | South-Korean |
| 5   | filmindustry  | national/intern. distribution | South-Korean |
| 6   | filmindustry  | distribution/marketing        | South-Korean |
| 7   | filmindustry  | international marketing       | South-Korean |
| 8   | filmindustry  | festival programmer           | South-Korean |
| 9   | filmindustry  | national/intern. distribution | South-Korean |
| 10  | filmindustry  | international distribution    | South-Korean |
| 11  | filmindustry  | film commission               | South-Korean |
| 12  | press         | journalist                    | US-American  |
| 13  | press         | journalist                    | British      |

#### 4. Thematischer Vergleich und Konzeptualisierung

---

- How many movies are watched during a year approximately

**Tabelle 2:**

| No. | Anzahl  |
|-----|---------|
| 1   | 14      |
| 2   | 20      |
| 3   | –       |
| 4   | 104     |
| 5   | 80      |
| 6   | 100     |
| 7   | 50      |
| 8   | 120     |
| 9   | 30      |
| 10  | 45      |
| 11  | 60      |
| 12  | 250     |
| 13  | –       |
|     | Ø 79,36 |

- Association with the term „New Korean Cinema“

**Tabelle 3:**

| No. |  |
|-----|--|
| 1   | Films from the 1990s to now (Korean films)               |
| 2   | High quality films                                       |
| 3   | No direct association                                    |
| 4   | Wellmade films / High quality cinema / Big Business      |
| 5   | General modern Korean movies / High production standards |
| 6   | Fresh cinema / talents                                   |
| 7   | Korean-movies from the 90ies on                          |
| 8   | Famous directors (Bong Joon -Ho, Kim Jee-Woon)           |
| 9   | Hallyu-wave  |
| 10  | Hallyu-wave / box office success / good movies           |
| 11  | Variety of Korean cinema                                 |

|    |  |
|----|--|
| 12 | All output of the South Korean film industry since the late 1990's |
| 13 | New generation of directors from 1996/1997 and later on            |

**Tabelle 4:**

| Kategorien  | Anzahl Nennungen |
|---|------------------|
| Gut gemachte Filme / Qualitativ hochwertige Filme | 4                |
| Koreanische Filme von den 1990er Jahren bis heute | 3                |
| Big Business / Box office success                 | 2                |
| Hallyu-wave                                       | 2                |
| Bekannte (neue) Regisseure                        | 2                |
| Frisches/ Neues koreanisches Kino                 | 2                |
| Vielfalt des koreanischen Kinos                   | 1                |

– es waren mehrere Nennungen möglich

## 2) Success factors of the Korean film industry + audience enthusiasm

– Success factors behind the rapid development of the Korean film industry

**Tabelle 5:**

| No. |  |
|-----|--|
| 1   | Good scenario / new HD-cameras / stories, which are related to viewers (Koreans) in daily life                                   |
| 2   | State Incentives / strong connection between politics and movie industry   |
| 3   | State Incentives (Government support) / talent   |
| 4   | KOFIC promotion / huge investments in the 1990s/ producer driven market / very talented directors / new liberal government (Mix) |
| 5   | Liberal politics / no censorship anymore   |
| 6   | A Mix: Chaebol money / KOFIC support / talented people (in the industry)   |
| 7   | Free development without censorship / chaebols and other investors put lots of money in the movie sector.                        |
| 8   | Liberal, supportive politics / talented directors / good stories   |
| 9   | Good political and financial frame / good stories / enthusiastic people / good stories   |
| 10  | KOFIC + state support / talent / investments / restructure of the industry   |
| 11  | KOFIC support system / state incentives / talented people  |

#### 4. Thematischer Vergleich und Konzeptualisierung

|    |  |
|----|--|
| 12 | Government support of the industry / relaxation of strict censorship / the transformation of the industry / new generation of filmmakers (talent) / Art-house/Mainstream-Mixture |
| 13 | A new generation of directors from 1996 on / restructuring of the industry   |

**Tabelle 6:**

| Kategorien  | Anzahl Nennungen |
|---|------------------|
| Institutionelle Faktoren (state incentives / no censorship / KOFIC) | 10               |
| Künstlerische Faktoren (talented people / new directors)            | 8                |
| Ökonomische Faktoren (Chaebol investments/ investments)             | 6                |
| Strukturelle Faktoren (restructuring of the movie industry)         | 3                |
| Content Faktoren (good stories / korean themes)                     | 3                |
| Faktorenmix   | 2                |
| Technische Faktoren (HD-cameras)                                    | 1                |
| Filmenthusiasmus der Koreaner                                       | 1                |

– es waren mehrere Nennungen möglich

- Please rate the importance of the following factors for the successful development of the Korean film industry: (1: not important ..... 5: very important)

**Tabelle 7:**

| Kategorien                                      | Durchschnittliche Punktevergabe |
|---|---------------------------------|
| „NKC“ als label/brand                           | Ø 3,08                          |
| Oligopolstruktur der Filmindustrie              | Ø 3,31                          |
| „NKC“ zwischen Arthouse/Mainstream              | Ø 3,69                          |
| „NKC“ spiegelt die Gesellschaft wieder          | Ø 3,77                          |
| Innovative Finanzierungsmodelle                 | Ø 3,85                          |
| Hallyu-Phänomen (Export)                        | Ø 3,85                          |
| Höhere Produktionsstandards                     | Ø 4,38                          |
| Staatliche Maßnahmen (Subventionen/Förderungen) | Ø 4,46                          |

- Explanation of a special Korean film enthusiasm

**Tabelle 8:**

| No. |  |
|-----|--|
| 1   | The Korean movies often really connect to the people (stories/ settings / stars) |

|    |   |
|----|---|
| 2  | Maybe Koreans like movies more and europeans more theater and opera and so on. We have not such a leisure time tradition  |
| 3  | The enthusiasm has to do with the great movies the Korean movie industry produces   |
| 4  | Cinema is a less expensive, but common and exciting entertainment form. In Korea it's specially a place for dating.   |
| 5  | The ratio of domestic production is so huge, due to the generally high quality of the Korean movies and the Koreans are proud of the Korean cinema  |
| 6  | There are not so many cultural experiences to substitute cinema as free time activity in Korea. For example Germans or French people spend more time to go to the opera or to theater plays than Korean people. There is not the tradition for that and not such an offer than in Europe. |
| 7  | There is a wide range of movies, they are so different that everybody should find something interesting for him/her. Cinema ist the main leisure attraction in Korea and the Koreans like to find Korean topics in the movies. Usually Korean movies are well made, too.                  |
| 8  | Koreans seem to like cinema and our national movies guarantee good quality, so people go to watch them. Koreans are also proud of the industry and it's success.  |
| 9  | There are great movies to see, so the people go to watch them. They like to talk about them and feel like being a part of the success story of the Korean movie industry.   |
| 10 | It seems that Koreans like movies and they are proud of the good movies from their country  |
| 11 | The Koreans are enthusiastic about their movies and their movie industry. I guess they like good movies, like to support the national movies and cinema, and they are proud of it.  |
| 12 | I can't give an opinion to be honest.   |
| 13 | It's an art/entertainment-form everybody in Korea talks about. The industry keeps the audience interested with good and varied productions The enthusiasm is also an Asian-phenomenon — when you look at Japan/Hongkong   |

— es waren mehrere Nennungen möglich

**Tabelle 9:**

| <b>Kategorien (Koreanischer Filmenthusiasmus)</b>                          | <b>Anzahl Nennungen</b> |
|--|-------------------------|
| Koreanisches Kino bietet interessante, gut gemachte Filme                  | 10                      |
| Stolz auf Erfolg der Filmindustrie / Wille nationales Kino zu unterstützen | 6                       |
| Kino als favorisierte Freizeitaktivität                                    | 4                       |

#### 4. Thematischer Vergleich und Konzeptualisierung

---

- Is the Korean film industry development transferable?

**Tabelle 10:**

|     |   |
|-----|---|
| No. |   |
| 2   | No. It has to do with the great movies of the Korean filmmakers   |
| 3   | No, that is not possible. It was the right model for the right time and place   |
| 6   | Perhaps, but it will be difficult to transfer   |
| 8   | Why that should be not possible for other nations. They can learn from the Korean industry story  |
| 11  | No. It's a local development that has to do with quite a lot of things.   |
| 12  | Yes, I don't see why not. We've seen screen quota's used in places like France, and cinema is very often used to reflect and create a national identity. However - this is a process that requires commitment and investment and many national industries have moved away from the long term investment in cinema and chase the big hits — something that the Korean film industry has been in danger of swaying towards over the last five or six years. |
| 13  | Just for learning from it, sure. However, the model is to specifically related to Korea and a broad factor-mixture. The government policies and the general government support are essential factors, which should be transferable for other countries  |

**Tabelle 11:**

| Kategorien | Anzahl Nennungen |
|------------|------------------|
| Yes        | 3                |
| Maybe      | 2                |
| No         | 8                |

### 3) „New Korean Cinema“

- Specific characteristics of the „New Korean Cinema“ ?

**Tabelle 12:**

|     |  |
|-----|--|
| No. |  |
| 1   | Style, national based stories and great directors and actors.        |
| 2   | The new korean directors supported by the KOFIC brought the success. |
| 3   | Great visuals and spezial, often violent stories with local elements |
| 4   | Variety / Manpower / Talented filmmakers / A proud audience          |

|    |   |
|----|---|
| 5  | New Cinema Movements take place everywhere in the world. It always has to do with great directors, who have an clear artistic vision.   |
| 6  | The modern look of the movies is important / they deal with Korean themes / connect fun at the one and good stories at the other hand.  |
| 7  | I guess it's much about genres. Korean Horror and Thriller movies are very successful nationally and internationally. There are many good directors and producers in Korea and cause they get support and freedom in their creating process the national film industry is in good shape.  |
| 8  | High production quality / very good directors and stuff / special visuals.  |
| 9  | Korean topics in the movies, interesting stories.   |
| 10 | Good working star-system / well structured industry / movies tend to be violent.  |
| 11 | Modern, visual breathtaking cinema / big movie stars in asia (successful star system). In the beginning the screen-quota-system helped a lot to stabilize the market and state incentives as well as the support of KOFIC are still important factors.  |
| 12 | In terms of typifying the output of the filmmakers I think this was initially characterised by a very good understanding of film in a broad sense — productionwise and writing wise. / Not only did the initial wave of films in the early 2000s interest genre fans but NKC also appeared to be extremely cutting edge as Korean filmmakers were seen to be pushing boundaries. / I think that a large number of films have an inbuilt market due to their use of genre — and this has been exploited by marketing which hits all of the right buttons. That's from a sales point of view. / With regards to the overseas markets, Korean films are — again generally — very accessible. While there's something fresh about the best of Korean films, for newcomers they're never very far away from something they've seen before, so they're comfortably familiar even when adding their own unique elements. |
| 13 | range of different movies (they are very varied in style, story, etc.) / strong visuals in general (often very glossy)/ technically convincing cinema   |

Tabelle 13:

| Charakteristika des „NKC“          | Anzahl Nennungen |
|------------------------------------|------------------|
| Enthusiastisches/ stolzes Publikum | 1                |
| Vielfalt                           | 1                |
| Gut strukturierte Industrie        | 2                |
| Genre-Mix                          | 2                |
| Hohe Produktionsstandards          | 2                |
| Gewalt                             | 3                |
| Staatlicher Support (KOFIC)        | 3                |

#### 4. Thematischer Vergleich und Konzeptualisierung

| Charakteristika des „NKC“       | Anzahl Nennungen |
|---------------------------------|------------------|
| Interessante/spannende Stories  | 3                |
| Koreanische Themen              | 4                |
| Talentierte Schauspieler        | 5                |
| Talentierte Regisseure          | 6                |
| Visueller Einfallsreichtum/Stil | 6                |

– es waren mehrere Nennungen möglich

**Tabelle 14:**

| Charakteristika             | Durchschnittliche Punktevergabe |
|-----------------------------|---------------------------------|
| Ironie                      | Ø 2,38                          |
| Konfuzianische Werte        | Ø 2,54                          |
| Schwarzer Humor             | Ø 2,85                          |
| Plötzliche Stimmungswechsel | Ø 3,31                          |
| Starkult (Schauspieler)     | Ø 3,31                          |
| Explizite Gewaltdarstellung | Ø 3,77                          |
| Starkult (Regisseure)       | Ø 3,85                          |
| Melodramatik                | Ø 4,08                          |
| Koreanische Themen/Motive   | Ø 4,08                          |
| Genre-Mix                   | Ø 4,31                          |
| Visueller Einfallsreichtum  | Ø 4,54                          |

– Does the „New Korean Cinema“ stand for a special mainstream/arthouse-combination?

**Tabelle 15:**

| No. |  |
|-----|--|
| 1   | Yes, many directors manage it well to combine these elements.  |
| 2   | Yes  |
| 3   | Yes, sure. For example Park Chan-Wooks movies combine in a wonderful way arthouse and mainstream. It's dark, it's fun and interesting to watch for many reasons. |
| 4   | Yes  |
| 5   | There is nothing special about this  |
| 6   | No   |

|    |  |
|----|--|
| 7  | Yes. Often you can find different elements together mixed  |
| 8  | I say yes to this  |
| 9  | „NKC“ often has a good mixture, yes.   |
| 10 | Yes. It's entertaining cinema, but many movies work in some way for critics and festivals too.   |
| 11 | Yes  |
| 12 | I would say that this was initially one of its key strengths. It's something that faded with time and the two seem to have become a little more separated again, although a handful of filmmakers have managed to keep that balance. Korean filmmakers appear to be keenly aware of their markets and so this seems to in many cases be a conscious decision to walk this line — while a Hong Sang-soo film may play almost exclusively to the arthouse crowd rather than the mainstream, a Bong Joon-ho film such as ‚Mother‘ or ‚The Host‘ may play to both. |
| 13 | From 1996 until about 2000 the „NKC“ managed this combination in a specific way — After 2000 you can find this great mix only in the work of some directors like Bong or Park.   |

**Tabelle 16:**

| Spezielle Arthouse/Mainstream- Kombination | Anzahl Nennungen |
|--|------------------|
| Yes  | 11               |
| No   | 2                |

- Three particularly important/trend-setting for the „New Korean Cinema“

**Tabelle 17:**

| No. | Film 1                           | Film 2                | Film 3             | add. Film /<br>add. comment  |
|-----|----------------------------------|-----------------------|--------------------|--|
| 1   | The Host                         | JSA                   | Memories of Murder | Memories of Murder is the most important (in my view)                                      |
| 2   | Oldboy                           | My Sassy Girl         | The Host           |  |
| 3   | Oldboy                           | The Host              | JSA                | Add. Film:<br>The Man from Nowhere   |
| 4   | The Host                         | Oldboy                | Shiri              |  |
| 5   | The Day a Pig Fell Into the Well | Shiri                 | Marriage Story     |  |
| 6   | The Host                         | My Wife is a Gangster | Oldboy             | My Wife is a Gangster was the first Korean film which remake-rights were sold to Hollywood |

#### 4. Thematischer Vergleich und Konzeptualisierung

| No. | Film 1             | Film 2              | Film 3           | add. Film /<br>add. comment   |
|-----|--------------------|---------------------|------------------|---|
| 7   | Taegukgi           | Memories of Murder  | JSA              |   |
| 8   | The Host           | Memories of Murder  | JSA              |   |
| 9   | Shiri              | Friend              | Peppermint Candy |   |
| 10  | JSA                | Memories of Murder  | Oldboy           |   |
| 11  | The Host           | Shiri               | My Sassy Girl    |   |
| 12  | My Sassy Girl      | Christmas in August | Shiri            | <p>My Sassy Girl: A massive hit in Korea and Asian territories, MSG was a powerhouse hit – it didn't only make lots of money but it established Korean rom-coms and teen comedies as cutting edge and cool.</p> <p>Christmas In August: Released around the start of the NKC this melodrama might not be massively well-known outside of Korea but it has been enormously influential, particularly in the years surrounding its release. Korean melodramas are often the unsung heroes of the NKC but they account for a massive amount of its success across Asia.</p> <p>Shiri: Between this and Park Chan-wook's J.S.A. the tensions between North and South Korea were transformed into two very different films but box-office gold. While Shiri is not the strongest Korean film made at this time, it hit every point that it aimed to – slick, high production values (compared to previous Korean output), a popular cast, marketable story – Shiri is a sign of the NKC machine beginning to work.</p> |
| 13  | Memories of Murder | Oldboy              | Friend           | Add. Film:<br>My Sassy Girl   |

**Tabelle 18:**

| Filmtitel                        | Entstehungsjahr | Anzahl Nennungen |
|----------------------------------|-----------------|------------------|
| The Man from Nowhere             | 2010            | 1                |
| Christmas in August              | 1998            | 1                |
| Peppermint Candy                 | 1999            | 1                |
| Taegukgi                         | 2004            | 1                |
| My Wife is a Gangster            | 2001            | 1                |
| Marriage Story                   | 1992            | 1                |
| The Day a Pig Fell Into the Well | 1996            | 1                |
| Friend                           | 2001            | 2                |
| My Sassy Girl                    | 2001            | 4                |
| JSA                              | 2000            | 5                |
| Shiri                            | 1999            | 5                |
| Memories of Murder               | 2003            | 5                |
| Oldboy                           | 2003            | 6                |
| The Host                         | 2006            | 7                |

**Tabelle 19:**

Mehrfachnennungen von Regisseuren:

Park Chan-Wook : Oldboy + JSA

Bong Joon-Ho : The Host + Memories of Murder

Kang Je-Kyu : Shiri + Taegukgi

#### 4) Director Park Chan-Wook and the „New Korean Cinema“

– Significance of director Park Chan-Wook for the „New Korean Cinema“

**Tabelle 20:**

|                |   |
|----------------|---|
| Rating-range:  | 1 : not significant – 5 : very significant          |
|                | 3 / 5 / 5 / 4-5 / 3 / 5 / 4 / 5 / 3 / 4 / 4 / 5 / 5 |
| Average rate : | Ø 4,27  |

#### 4. Thematischer Vergleich und Konzeptualisierung

---

- Association with the films of director Park Chan-Wook?

**Tabelle 21:**

| No. |   |
|-----|---|
| 1   | Uniqueness  |
| 2   | New experiences   |
| 3   | Originality / He (the director) knows how to mix Arthouse and Commercial cinema in a genuine way. |
| 4   | Stylish / Violence / Genius   |
| 5   | Violence / Blood  |
| 6   | Success abroad / style  |
| 7   | Violence / high style   |
| 8   | Unorthodox story / visuals  |
| 9   | Violence  |
| 10  | Revenge / style   |
| 11  | Perfect visuals / brutality   |
| 12  | Beautiful visuals and a black sense of humour.  |
| 13  | Stylish / intense / cinephil  |

**Tabelle 22:**

| Assoziationen mit den Filmen des Regisseurs Park Chan-Wook     | Anzahl Nennungen |
|--|------------------|
| Erfolg im Ausland  | 1                |
| Cinephil   | 1                |
| Intensiv   | 1                |
| Schwarzer Humor  | 1                |
| Genie  | 1                |
| Arthouse-Mainstream-Mix  | 1                |
| Originalität (Uniqueness / New experiences / unorthodox story) | 4                |
| Gewalt / Brutalität  | 6                |
| Style (Visuals / Style)  | 8                |

- es waren mehrere Nennungen möglich

- Three important movies of this director

**Tabelle 23:**

| No. | Film 1        | Film 2        | Film 3         | add. Film    |
|-----|---------------|---------------|----------------|--------------|
| 1   | JSA           | Oldboy        | Lady Vengeance |              |
| 2   | Oldboy        | Mr. Vengeance | Lady Vengeance |              |
| 3   | Oldboy        | JSA           | Lady Vengeance |              |
| 4   | Oldboy        | JSA           | Mr. Vengeance  |              |
| 5   | JSA           | Mr. Vengeance | Oldboy         |              |
| 6   | Oldboy        | JSA           | Thirst         |              |
| 7   | JSA           | Mr. Vengeance | Oldboy         |              |
| 8   | Oldboy        | Mr. Vengeance | JSA            |              |
| 9   | JSA           | Mr. Vengeance | Oldboy         |              |
| 10  | JSA           | Oldboy        | –              |              |
| 11  | Oldboy        | JSA           | Mr. Vengeance  |              |
| 12  | JSA           | Oldboy        | Mr. Vengeance  |              |
| 13  | Mr. Vengeance | Oldboy        | JSA            | Add.: Thirst |

**Tabelle 24:**

| Filmtitel  | Entstehungsjahr | Anzahl Nennungen |
|--|-----------------|------------------|
| Thirst   | 2009            | 2                |
| Lady Vengeance<br>(Titel: Sympathy for Lady Vengeance) | 2005            | 3                |
| Mr. Vengeance<br>(Titel: Sympathy for Mr. Vengeance)   | 2002            | 9                |
| JSA<br>(Titel: JSA - Joint Security Area)              | 2000            | 12               |
| Oldboy   | 2003            | 13               |

#### 4. Thematischer Vergleich und Konzeptualisierung

---

- Which three other Korean filmmakers (beside Park Chan-Wook) would you name as particularly relevant for the „New Korean Cinema“?

**Tabelle 25:**

| No. | Name 1         | Name 2         | Name 3         | add. Name      |
|-----|----------------|----------------|----------------|----------------|
| 1   | Bong Joon-Ho   | Kim Ki-Duk     | Kim Jee-Woon   |                |
| 2   | Bong Joon-Ho   | Kim Dong-Joo   | Oh Kim-min     |                |
| 3   | Bong Joon-Ho   | Kim Ki-Duk     | Lee Chang-Dong |                |
| 4   | Bong Joon-Ho   | Kim Jee-Woon   | Kim Ki-Duk     | Lee Chang-Dong |
| 5   | Bong Joon-Ho   | Kim Jee-Woon   | Hong Sang-Soo  |                |
| 6   | Lee Chang-Dong | Kim Jee-Woon   | Kim Ki-Duk     |                |
| 7   | Kim Ki-Duk     | Kim Jee-Woon   | Bong Joon-Ho   |                |
| 8   | Bong Joon-Ho   | Hong Sang-Soo  | Lee Chang-Dong |                |
| 9   | Lee Chang-Dong | Bong Joon-Ho   | Kim Jee-Woon   |                |
| 10  | Bong Joon-Ho   | Lee Chang-Dong | Kim Jee-Woon   |                |
| 11  | Bong Joon-Ho   | Kim Ki-Duk     | Lee Chang-Dong |                |
| 12  | Kim Jee-Woon   | Bong Joon-Ho   | Lee Chang-Dong | Kim Ki-Duk     |
| 13  | Bong Joon-Ho   | Lee Chang-Dong | Kim Ki-Duk     |                |

**Tabelle 26:**

| Regisseure     | Anzahl Nennungen |
|----------------|------------------|
| Ho Kim-Min     | 1                |
| Kim Dong-Joo   | 1                |
| Hong Sang-Soo  | 2                |
| Kim Jee-Woon   | 7                |
| Kim Ki-Duk     | 8                |
| Lee Chang-Dong | 9                |
| Bong Joon-Ho   | 12               |

## 5) Future perspectives + marketing perspectives

- Prospects of the future of the Korean movie industry

**Tabelle 27:**

| No. |  |
|-----|--|
| 1   | Having very korean themes and mixing the genres is a benefit and could be good for future developments as well   |
| 2   | The Korean movie industry will have a good future. More international co-production should help to increase international sales.   |
| 3   | The korean movie industry has bright future prospects I think.   |
| 4   | Hopefully positive. More countries now try to protect their own movie industries and thus more difficult for Korean movies to expand internationally.  |
| 5   | We even need more support from the government. KOFIC should become an independent organization and should be free from political influence. Then the industry prospects for the industry is not bad.   |
| 6   | I see good prospects. Especially with new co-production-projects with other Asian countries like China   |
| 7   | The last years were difficult. I hope that everything becomes better again.  |
| 8   | The prospects are not bad. Deregulation of the industry is an important point for the future. The oligopoly structure is not the best for a developed industry. The state and KOFIC have to focus more on smaller companies not only the big ones.   |
| 9   | When we manage to reduce the production costs there will be a good future for the industry.  |
| 10  | Nobody knows.  |
| 11  | Thus has a good prospect for the Korean movie industry.<br>1. going global – mainly due to more co-productions with CJ-Entertainment as distributor<br>2. developing the download market (VoD has a high potential)  |
| 12  | My own opinion is that the future is healthy for the industry – although they're not necessarily going to see the profit margins that they might expect given overall rise in budgets compared to productions from ten years ago. Over the last three or four years there seems to have been the re-emergence of a lot more interesting smaller Korean films, and this – for me – has always been where the interest lies.<br><br>/ Internationally the reputation of the Korean film industry continues to grow, while critics and audiences are becoming more familiar with the filmmakers, actors and themes and appear to be more open to more films than just the blockbusters. |

#### 4. Thematischer Vergleich und Konzeptualisierung

|    |  |
|----|--|
| 13 | the indepenent-/low budget sector is still promising / the mainstream sector (the prospects are okay, but the growth potential is low) / the movies of the famous directors (Bong/Lee/Park) have an optimistic outlook |
|----|--|

**Tabelle 28:**

| Einschätzung der Zukunftsaussichten für die koreanische Filmindustrie | Anzahl Nennungen |
|---|------------------|
| Gute Zukunftsaussichten   | 8                |
| Unklar  | 5                |
| Schlechte Zukunftsaussichten  | 0                |

- Still potential growth fields for the film industry

**Tabelle 29:**

| No. |   |
|-----|---|
| 1   | In the field of animated movies. We have the knowhow to produce more animated movies and with them it's easier to get foreign viewers interested in Korean movies. Animation movies made in Korea have a high potential. / attracting new people outside Korea is a perspective |
| 2   | I don't know  |
| 3   | I see a growth potential in pan-asian film productions.   |
| 4   | With manpower and the movie enthusiasm of the Korean people there should still be a general growth potential for the industry.  |
| 5   | I don't know  |
| 6   | Export of Korean movies and big Pan-Asian-Co-Productions  |
| 7   | Productions with low/middle cost ranges.  |
| 8   | I think that now the times for smaller films come. It's not all about big budgets anymore. We see that the independent sector still has growing potential.  |
| 9   | Maybe series formats – movies divided in different chapters, or international co-production.  |
| 10  | In Animation films, also Indi-productions worked well last years and still have growth potential.   |
| 11  | I still see growth potential in co-productions with Japan and especially China. The VoD-market is still in development and has a high potetial too.   |
| 12  | Distribution in the export market. / the growth of smaller films is also very interesting and this isn't something that seems to be fully tapped into either domestically or internationally.   |

|    |   |
|----|---|
| 13 | potential is still in the independent sector / there are still huge growth possibilities in the non-pan-asian-countries |
|----|---|

**Tabelle 30:**

| Wachstumspotentiale für die koreanische Filmindustrie | Anzahl Nennungen |
|---|------------------|
| Animierte Filme                                       | 2                |
| Internationaler Markt                                 | 4                |
| Int. Co-Produktionen (Asian-market)                   | 4                |
| Independentfilmsektor                                 | 5                |

- How could the label/brand „New Korean Cinema“ be better positioned internationally?

**Tabelle 31:**

| No. |  |
|-----|--|
| 1   | More well made animation movies / more movies with great stories and scenarios will spread the brand further   |
| 2   | More advertising at the international market for the best known korean directors and actors  |
| 3   | I don't know   |
| 4   | We can only try our best to make the brand „NKC“ even more famous and recognizable.  |
| 5   | For me it's not a brand. It needs a better definition, another term and then we need more advertisement for it.                                      |
| 6   | No clue  |
| 7   | Advertisement / more participating in festivals, maybe the KOFIC could do events like in London  |
| 8   | I don't know   |
| 9   | The big companies can make more advertising and sales events, maybe together with KOFIC  |
| 10  | Impressive movies with good international campaigns.   |
| 11  | more advertisement / more appearance on film festivals – also smaller, more specialised festivals  |
| 12  | I think it's in the right place now, although the NKC has been around for a good ten years so it will be interesting to see if a new wave emerges! / |

#### 4. Thematischer Vergleich und Konzeptualisierung

---

|    |  |
|----|--|
|    | As a marketing term I think its still working in the way it should, although the ,extreme' brand is still more recognised, so it would be nice to see a more rounded view of Korean films represented by distributors. However, revenge clearly sells!   |
| 13 | it makes sense to push the famous director names and use them as a marketing-key for all korean movies. / Outside Asia people not differ between Korean cinema and movies from other asian countries. The main focus should be placed on ensuring that the Korean cinema is perceived as an independent and spezial national cinema. |

## **ANHANG 5:**

### **IHS SCREEN DIGEST DATENSÄTZE**

Die Zahlen der hier aufgeführten Tabellen stammen aus den, von der Marktforschungsgesellschaft IHS Screen Digest freundlicherweise zur Verfügung gestellten, Datensätzen zur koreanischen Filmindustrie.

Es handelt sich dabei um folgende Daten des Cinema Intelligence Services, die in einem Abonnement bezogen werden können:

- Admissions, box office and average ticket prices
- Share of revenue by country of origin of film
- Cinema screens and seats
- South Korea: Film production

URL:

[http://www.screendigest.com/intelligence/cinema/south\\_korea/cin\\_intel\\_south\\_korea\\_2/view.html?start\\_ser=ci&start\\_toc=1](http://www.screendigest.com/intelligence/cinema/south_korea/cin_intel_south_korea_2/view.html?start_ser=ci&start_toc=1) [12.05.2014]

Ansprechpartner bei IHS Screen Digest:

Tomasz Asmussen (IHS Electronics & Media – Screen Digest)

## 5. IHS Screen Digest Datensätze

### IHS Screen Digest: „Admissions and box office“.

© 2013 IHS. For internal use only. No portion of this publication may be reproduced, reused, or otherwise distributed in any form without prior written consent of IHS.

Source: IHS from KOFIC data

#### South Korea: admissions, box office and average ticket prices

|                                       |          | 1995        | 1996        | 1997        | 1998        | 1999        | 2000        | 2001        | 2002        | 2003        | 2004        | 2005        |             |
|---------------------------------------|----------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|
| cinema admissions                     | 000s     | 45.130      | 42.268      | 47.524      | 45.762      | 54.740      | 61.690      | 89.363      | 105.137     | 119.470     | 135.166     | 143.000     |             |
| average admissions per head           |          | 1,01        | 0,94        | 1,05        | 1,01        | 1,20        | 1,34        | 1,93        | 2,26        | 2,56        | 2,89        | 3,04        |             |
| change in admissions                  | %        | -6,7        | -6,3        | 12,4        | -3,7        | 19,6        | 12,7        | 44,9        | 17,7        | 13,6        | 13,1        | 5,8         |             |
| box office revenue                    | won<br>m | 192.604,9   | 204.079,5   | 238.445,9   | 258.359,2   | 361.702,9   | 407.154,0   | 523.625,0   | 634.519,0   | 717.100,0   | 849.780,6   | 891.000,0   |             |
| box office revenue                    | \$m      | 249,3       | 253,3       | 251,6       | 184,5       | 304,0       | 360,0       | 405,3       | 507,5       | 601,6       | 742,0       | 870,3       |             |
| box office revenue                    | €m       | 190,6       | 199,5       | 221,9       | 164,6       | 283,7       | 389,6       | 452,1       | 536,5       | 531,4       | 596,5       | 698,8       |             |
| change in box office (local currency) | %        | 2,3         | 6,0         | 16,8        | 8,4         | 40,0        | 12,6        | 28,6        | 21,2        | 13,0        | 18,5        | 4,9         |             |
| average annual spending per head      | won      | 4312,49     | 4540,18     | 5272,11     | 5678,82     | 7.906,25    | 8.853,56    | 11.331,29   | 13.668,83   | 15.380,21   | 18.145,80   | 18.939,7    |             |
| average annual spending per head      | \$       | 5,58        | 5,63        | 5,56        | 4,06        | 6,64        | 7,83        | 8,77        | 10,93       | 12,90       | 15,84       | 18,50       |             |
| average annual spending per head      | €        | 4,27        | 4,44        | 4,91        | 3,62        | 6,20        | 8,47        | 9,78        | 11,56       | 11,40       | 12,74       | 14,86       |             |
|                                       |          | <b>2006</b> | <b>2007</b> | <b>2008</b> | <b>2009</b> | <b>2010</b> | <b>2011</b> | <b>2012</b> | <b>2013</b> | <b>2014</b> | <b>2015</b> | <b>2016</b> | <b>2017</b> |
|                                       |          | 163.850     | 157.523     | 150.830     | 154.970     | 146.807     | 159.792     | 194.890     | 183.393     | 187.924     | 191.774     | 195.087     | 198.081     |
|                                       |          | 3,47        | 3,32        | 3,16        | 3,23        | 3,05        | 3,30        | 4,01        | 3,76        | 3,84        | 3,90        | 3,96        | 4,01        |
|                                       |          | 14,6        | -3,9        | -4,2        | 2,7         | -5,3        | 8,8         | 22,0        |             |             |             |             |             |
|                                       |          | 1.012.800,0 | 1.000.000,0 | 985.278,8   | 1.079.800,0 | 1.150.078,0 | 1.236.297,0 | 1.456.000,0 | 1.402.990,8 | 1.457.776,4 | 1.508.474,9 | 1.556.017,5 | 1.602.017,9 |
|                                       |          | 1.061,3     | 1.076,5     | 896,8       | 847,1       | 995,1       | 1.116,9     | 1.292,9     | 1.245,8     | 1.294,5     | 1.339,5     | 1.381,7     | 1.422,5     |
|                                       |          | 844,8       | 785,3       | 609,5       | 607,4       | 749,4       | 801,9       | 1.010,1     | 973,3       | 1.011,3     | 1.046,5     | 1.079,5     | 1.111,4     |
|                                       |          | 13,7        | -1,3        | -1,5        | 9,6         | 6,5         | 7,5         | 17,8        |             |             |             |             |             |
|                                       |          | 21.426,9    | 21.052,9    | 20.641,0    | 22.512,8    | 23.868,7    | 25.547,9    | 29.966,0    | 28.764,7    | 29.779,9    | 30.710,2    | 31.576,1    | 32.412,0    |
|                                       |          | 22,45       | 22,66       | 18,79       | 17,66       | 20,65       | 23,08       | 26,61       | 25,54       | 26,44       | 27,27       | 28,04       | 28,78       |
|                                       |          | 17,87       | 16,53       | 12,77       | 12,66       | 15,55       | 16,57       | 20,79       | 19,95       | 20,66       | 21,30       | 21,91       | 22,49       |

Für das Jahr 2013 wurden die bereits vorliegenden offiziellen Zahlen des KOFIC verwendet (grüne Zahlen, bei den roten Zahlen handelt es sich um Zukunftsprognosen)

Kim, Hyun-Soo (2013): „Korean Film Report 2013. Review of Korean Films: The New Keys of Success“. In: „Korean Cinema Yearbook 2013“. S. 22, 31.

|                             | 2013        |
|-----------------------------|-------------|
| cinema admissions           | 213.324     |
| average admissions per head | 4,25        |
| change in admissions        | 9,5         |
| box office revenue          | 1.545.608,8 |
| box office revenue          | 1.451,8     |
| box office revenue          | 1.058,8     |

IHS Screen Digest: „Share of revenue by country of origin of film“.

© 2013 IHS. For internal use only. No portion of this publication may be reproduced, reused, or otherwise distributed in any form without prior written consent of IHS.

**South Korea: share of revenue by country of origin of film**

|             |   | 1995  | 1996  | 1997  | 1998  | 1999  | 2000  | 2001  | 2002  | 2003  | 2004  | 2005  | 2006  | 2007  | 2008  | 2009  | 2010  | 2011  | 2012  |
|-------------|---|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|
| USA         | % |       |       |       | 72,4  | 56,3  | 55,0  | 39,0  | 48,8  | 41,3  | 42,0  | 38,7  | 35,0  | 49,6  | 48,8  | 45,8  | 46,9  | 46,7  | 34,1  |
| South Korea | % | 20,9  | 23,2  | 25,5  | 21,3  | 35,8  | 32,6  | 49,7  | 47,0  | 46,9  | 51,9  | 58,2  | 60,5  | 44,6  | 42,1  | 48,7  | 46,7  | 48,9  | 58,8  |
| China/HK    | % |       |       |       |       |       |       |       |       |       |       |       |       | 1,0   | 3,3   | 1,0   | 1,4   | 0,3   | 0,5   |
| Europe      | % |       |       |       | 3,2   | 2,0   | 1,2   | 5,2   | 1,3   | 1,5   | 0,6   | 2,3   | 0,8   | 2,7   | 4,3   | 3,0   | 2,7   | 1,8   | 4,9   |
| Japan       | % |       |       |       |       |       |       |       |       |       |       |       |       | 1,6   | 1,4   | 1,5   | 1,9   | 1,6   | 1,3   |
| others      | % | 79,1  | 76,8  | 74,5  | 6,3   | 8,0   | 12,4  | 11,3  | 4,2   | 11,9  | 6,1   | 3,1   | 4,6   | 0,5   | 0,1   | 0,0   | 0,4   | 0,7   | 0,4   |
| total       | % | 100,0 | 100,0 | 100,0 | 100,0 | 100,0 | 100,0 | 100,0 | 100,0 | 100,0 | 100,0 | 100,0 | 100,0 | 100,0 | 100,0 | 100,0 | 100,0 | 100,0 | 100,0 |

Source: IHS

note: based on revenues in Seoul

Für das Jahr 2013 wurden die bereits vorliegenden offiziellen Zahlen des KOFIC verwendet (grüne Zahlen).

Kim, Hyun-Soo (2013): „Korean Film Report 2013. Review of Korean Films: The New Keys of Success“. In: „Korean Cinema Yearbook 2013“. S. 31.

|             |   | 2013  |
|-------------|---|-------|
| USA         | % | 36,6  |
| South Korea | % | 59,1  |
| China/HK    | % | 0,3   |
| Europe      | % | 3,1   |
| Japan       | % | 0,7   |
| others      | % | 0,2   |
| total       | % | 100,0 |

## 5. IHS Screen Digest Datensätze

### IHS Screen Digest: „Cinema Screens and Seats“.

© 2013 IHS. For internal use only. No portion of this publication may be reproduced, reused, or otherwise distributed in any form without prior written consent of IHS.

#### South Korea: cinema sites, screens and seats

|                                       |          | 1995      | 1996      | 1997      | 1998      | 1999      | 2000      | 2001      | 2002      | 2003      | 2004      | 2005      |
|---------------------------------------|----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|
| cinema screens                        |          | 552       | 511       | 497       | 507       | 588       | 720       | 829       | 977       | 1.132     | 1.451     | 1.648     |
| cinema seats                          |          |           |           | 159.357   | 159.705   | 182.280   | 196.728   | 219.685   | 253.043   | 256.983   | 297.584   | 322.110   |
| change in cinema screens              | %        |           | -7,4      | -2,7      | 2,0       | 16,0      | 22,4      | 15,1      | 17,9      | 15,9      | 28,2      | 13,6      |
| change in cinema sites                | %        |           |           |           | 3,2       | 2,8       | 18,3      | -4,8      | -17,6     | -9,7      | 7,9       | -0,3      |
| change in cinema seats                | %        |           |           |           | 0,2       | 14,1      | 7,9       | 11,7      | 15,2      | 1,6       | 15,8      | 8,2       |
| average seats per screen              |          |           |           | 320,6     | 315,0     | 310,0     | 273,2     | 265,0     | 259,0     | 227,0     | 205,1     | 195,5     |
| average screens per site              |          |           |           | 1,6       | 1,6       | 1,8       | 1,8       | 2,2       | 3,2       | 4,0       | 4,8       | 5,5       |
| average annual admissions per seat    |          |           |           | 298,2     | 286,5     | 300,3     | 313,6     | 406,8     | 415,5     | 464,9     | 454,2     | 443,9     |
| average box office revenue per screen | won 000s | 348.921,9 | 399.372,9 | 479.770,5 | 509.584,2 | 615.141,0 | 565.491,7 | 631.634,5 | 649.456,5 | 633.480,6 | 585.651,7 | 540.655,3 |
| average box office revenue per screen | \$000s   | 451,6     | 495,7     | 506,3     | 363,9     | 517,0     | 500,0     | 488,9     | 519,4     | 531,4     | 511,4     | 528,1     |
| average box office revenue per screen | €000s    | 590,7     | 390,4     | 446,4     | 324,6     | 482,5     | 541,2     | 545,3     | 549,1     | 469,4     | 411,1     | 424,1     |

Source: IHS, KOFIC

| 2006      | 2007      | 2008      | 2009      | 2010      | 2011      | 2012      | 2013      | 2014      | 2015      | 2016      | 2017      |
|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|
| 1.880     | 1.975     | 2.004     | 2.055     | 2.003     | 1.974     | 2.081     | 2.157     | 2.228     | 2.281     | 2.321     | 2.361     |
| 354.961   | 365.064   | 362.657   | 360.796   | 349.640   | 341.905   |           |           |           |           |           |           |
| 14,1      | 5,1       | 1,5       | 2,5       | -2,5      | -1,4      | 5,4       | 3,7       | 3,3       | 2,4       | 1,8       | 1,7       |
| 6,6       | -2,2      | -1,6      | -1,3      | -1,3      | -3,0      | 4,1       | 2,1       | 2,6       | 1,7       | 1,0       | 1,0       |
| 10,2      | 2,8       | -0,7      | -0,5      | -3,1      | -2,2      |           |           |           |           |           |           |
| 188,8     | 184,8     | 181,0     | 175,6     | 174,6     | 173,2     |           |           |           |           |           |           |
| 5,9       | 6,3       | 6,5       | 6,7       | 6,7       | 6,8       | 6,8       | 7,0       | 7,0       | 7,1       | 7,1       | 7,2       |
| 461,6     | 431,5     | 415,9     | 429,5     | 419,9     | 467,4     |           |           |           |           |           |           |
| 538.723,4 | 506.329,1 | 491.656,1 | 525.450,1 | 574.177,7 | 626.290,3 | 699.663,6 | 650.436,2 | 654.298,2 | 661.321,8 | 670.408,2 | 678.533,6 |
| 564,5     | 545,0     | 447,5     | 412,2     | 496,8     | 565,8     | 621,3     | 577,6     | 581,0     | 587,2     | 595,3     | 602,5     |
| 449,4     | 397,6     | 304,1     | 295,6     | 374,1     | 406,2     | 485,4     | 451,2     | 453,9     | 458,8     | 465,1     | 470,7     |

Für das Jahr 2013 wurde die bereits vorliegende offizielle Zahl des KOFIC verwendet (grün Zahlen, bei den roten Zahlen handelt es sich um Zukunftsprognosen).

Kim, Hyun-Soo (2013): „Korean Film Report 2013. Review of Korean Films: The New Keys of Success“.

In: „Korean Cinema Yearbook 2013“. S. 22)

|                          | 2013  |
|--------------------------|-------|
| number of cinema screens | 2.184 |

## IHS Screen Digest: „South Korea: Film production“.

© 2013 IHS. For internal use only. No portion of this publication may be reproduced, reused, or otherwise distributed in any form without prior written consent of IHS.

**South Korea: film production**

|  | 1995 | 1996 | 1997 | 1998 | 1999 | 2000 | 2001  | 2002  | 2003  | 2004  | 2005  | 2006  | 2007  | 2008  | 2009  | 2010  | 2011  |       |
|--|------|------|------|------|------|------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|
| number of wholly national films produced   | 63   | 65   | 59   | 43   |      | 58   | 74    | 73    | 80    | 80    | 87    | 110   | 124   | 113   | 139   | 152   | 216   |       |
| number of co-productions                   |      | 0    | 0    | 0    |      | 1    | 1     | 5     | 0     | 2     | 0     | 0     | 0     | 0     | 0     | 0     | 0     |       |
| total films produced (incl. coproductions) | 63   | 65   | 59   | 43   | 49   | 59   | 75    | 78    | 80    | 82    | 87    | 110   | 124   | 113   | 139   | 152   | 216   |       |
| total investment in film production        | \$m  | 0,0  | 79,4 | 74,7 | 36,8 | 62,4 | 109,5 | 133,8 | 218,3 | 279,2 | 297,9 | 319,8 | 463,4 | 516,6 | 309,6 | 250,0 | 284,1 | 312,2 |
| investment per film produced               | \$m  | 0,0  | 1,2  | 1,3  | 0,9  | 1,3  | 1,9   | 1,8   | 2,8   | 3,5   | 3,6   | 3,7   | 4,2   | 4,2   | 2,7   | 1,8   | 1,9   | 1,4   |
| investment per head of capita              | \$   |      | 1,8  | 1,7  | 0,8  | 1,4  | 2,4   | 2,9   | 4,7   | 6,0   | 6,4   | 6,8   | 9,8   | 10,9  | 6,5   | 5,2   | 5,9   | 6,5   |
| total investment in film production        | €m   |      | 62,6 | 65,9 | 32,9 | 58,2 | 118,5 | 149,3 | 230,8 | 246,6 | 239,5 | 256,8 | 368,9 | 376,9 | 210,4 | 179,3 | 213,9 | 224,2 |
| investment per film produced               | €m   |      | 1,0  | 1,1  | 0,8  | 1,2  | 2,0   | 2,0   | 3,0   | 3,1   | 2,9   | 3,0   | 3,4   | 3,0   | 1,9   | 1,3   | 1,4   | 1,0   |
| investment per head of capita              | €    |      | 1,4  | 1,5  | 0,7  | 1,3  | 2,6   | 3,2   | 5,0   | 5,3   | 5,1   | 5,5   | 7,8   | 7,9   | 4,4   | 3,7   | 4,4   | 4,6   |

Source: IHS

---

## ANHANG 6:

### KOREANISCHE FILME IN DEN OFFIZIELLEN WETTBEWERBEN DER FILMFESTIVALS VON BERLIN, CANNES UND Venedig

Die Zahlen der selbst erstellten Tabelle entstammen den offiziellen Archiven der Internetpräsenzen der Filmfestivals von Berlin und Cannes.

Für die Notierung der südkoreanischen Wettbewerbsfilme der Internationalen Filmfestspiele von Venedig wurden die Daten der IMDb herangezogen.

#### Quellen (Internet):

Internationale Filmfestspiele Berlin (2015): „Berlinale Jahresarchive 1951 – 2015“.

URL:

[http://www.berlinale.de/de/archiv/jahresarchive/2015/01\\_jahresblatt\\_2015/01\\_jahresblatt\\_2015.html](http://www.berlinale.de/de/archiv/jahresarchive/2015/01_jahresblatt_2015/01_jahresblatt_2015.html)

[Stand: 20.08.2015]

Festival de Cannes (2015): „Festival de Cannes Archives 1946 – 2015“.

URL:

<http://www.festival-cannes.fr/en/archivesPage.html>

[Stand: 09.12.2013]

IMDb (o.J. b): „Venice International Film Festival (Event History 1932 – 2015)“.

URL:

<http://www.imdb.com/event/ev0000681/>

[Stand: 09.12.2013]

| Jahr | Filmfestival Berlin   | Filmfestival Cannes | Filmfestival Venedig                               |
|------|---|---------------------|--|
| 1961 | „Mabu – The Stableman“<br>(Regisseur: Kang Dae-jin)<br><i>Silberner Berliner Bär</i><br><i>Sonderpreis der Jury</i>                                   | —<br>—              | —<br>—   |
| 1962 | „To The Last Day“<br>(Regisseur: Shin Sang Okk)<br><i>Silberner Berliner Bär</i><br><i>Sonderpreis der Jury</i>                                       | —<br>—              | —<br>—   |
| 1985 | „The Blazing Sun“<br>(Regisseur: Hah Myung-Joong)   | —                   | —  |
| 1986 | „Gilsoddeum“<br>(Regisseur: Im Kwon-Taek)   | —                   | —  |
| 1987 | —   | —                   | „The Surrogate Woman“<br>(Regisseur: Im Kwon-Taek) |
| 1994 | „Passage to Buddha“<br>(Regisseur: Jang Sun-Woo)<br><i>Alfred-Bauer-Preis (für einen Film<br/>der neue Perspektiven der Film-<br/>kunst eröffnet)</i> | —                   | —  |
| 1995 | „Taebaek Mountains“<br>(Regisseur: Im Kwon-Taek)  | —                   | —  |
| 1996 | „A Single Spark“<br>(Regisseur: Park Kwang-Su)  | —                   | —  |

6. Koreanische Filme in den offiziellen Wettbewerben

| Jahr | Filmfestival Berlin  | Filmfestival Cannes  | Filmfestival Venedig  |
|------|--|--|---|
| 1999 | —  | —  | „Gojitmal – Lies“<br>(Regisseur: Jang Sun-Woo)  |
| 2000 | —  | „Chunhyang“<br>(Regisseur: Im Kwon-Taek)   | „Seom – The Isle“<br>(Regisseur: Kim Ki-Duk)  |
| 2001 | „J.S.A. – Joint Security Ares“<br>(Regisseur: Park Chan-Wook)        | —  | „Address Unknown“<br>(Regisseur: Kim Ki-Duk)  |
| 2002 | „Bad Guy“<br>(Regisseur: Kim Ki-Duk)                                 | „Chihwaseon“<br>(Regisseur: Im Kwon-Taek)<br><i>Award for Best Director</i>  | „Oasis“<br>(Regisseur: Lee Chang-Dong)<br><i>Marcello Mastroianni Award<br/>an Hauptdarstellerin Moon Su-Ri<br/>(Beste schauspielerische Leistung eines Nachwuchsdarstellers/-darstellerin)</i> |
| 2003 | —  | —  | „A Good Lawyer’s Wife“<br>(Regisseur: Im Sang-Soo)  |
| 2004 | „Samaria“<br>(Regisseur: Kim Ki-Duk)<br><i>Silberner Bär - Regie</i> | „Oldboy“<br>(Regisseur Park Chan-Wook)<br><i>Grand Prix</i><br><br>„Woman is the future of man“<br>(Hong Sang-Soo) | „Bin-Jip (3-Iron)“<br>(Regisseur: Kim Ki-Duk)<br><i>Silver Lion - Director</i><br><br>„Low Life“<br>(Regisseur: Im Kwon-Taek)   |
| 2005 | —  | „Tale of Cinema“<br>(Regisseur: Hong Sang-Soo)   | „Lady Vengeance“<br>(Regisseur: Park Chan-Wook)   |

| Jahr | Filmfestival Berlin   | Filmfestival Cannes  | Filmfestival Venedig  |
|------|---|--|---|
| 2007 | „I'm a Cyborg, But That's OK“<br>(Regisseur: Park Chan-Wook)<br><i>Alfred-Bauer-Preis (für einen Film der neue Perspektiven der Filmkunst eröffnet)</i> | „Secret Sunshine“<br>(Regisseur: Lee Chang-Dong)<br><i>Award for Best Actress – Jeon Do-Yeon</i><br><br>„Breath“ (Regisseur: Kim Ki-Duk) | –<br>–  |
| 2008 | „Night and Day“<br>(Regisseur: Hong Sang-Soo)   | –  | –   |
| 2009 | –   | „Thirst“ (Regisseur: Park Chan-Wook)<br><i>Jury Prize</i>  | –   |
| 2010 | –   | „Poetry“ (Regisseur: Lee Chang-Dong)<br><i>Award for Best Screenplay</i><br>„The Housemaid“<br>(Regisseur: Im Sang-Soo)                  | –   |
| 2011 | „Come Rain, Come Shine“<br>(Regisseur: Lee Yoon-Ki)   | –  | –   |
| 2012 | –   | „In Another Country“<br>(Regisseur: Hong Sang-Soo)<br><br>„The Taste Of Money“<br>(Regisseur: Im Sang-Soo)                               | „Pieta“ (Regisseur Kim Ki-Duk)<br><br><i>Golden Lion (Hauptpreis)</i> |
| 2013 | „Nobody's Daughter Haewon“<br>(Regisseur: Hong Sang-Soo)  | –  | –   |

---

## ANHANG 7:

### DIE KOREANISCHE FILMINDUSTRIE IM VERGLEICH ZU ANDEREN NATIONALEN FILMINDUSTRIEN

Umsatzanteile inländischer Filmproduktionen am Kinojahresgesamtumsatz in den zehn umsatzstärksten nationalen Kinomärkten in den Jahren 2000/2006/2012

| Staaten        | 2000   | 2006   | 2012   |
|----------------|--------|--------|--------|
| Südkorea       | 35,1 % | 64,2 % | 58,8 % |
| Großbritannien | 21,0 % | 29,0 % | 31,9 % |
| Frankreich     | 28,9 % | 44,7 % | 40,2 % |
| Deutschland    | 12,5 % | 25,7 % | 18,1 % |
| USA            | 93,3 % | 90,7 % | 91,1 % |
| Russland       | 22,0 % | 23,3 % | 16,1 % |
| China          | —      | 55,0 % | 48,5 % |
| Japan          | 31,8%  | 53,2 % | 65,7 % |
| Indien         | —      | 86,0 % | 91,5 % |
| Australien     | 8,0 %  | 4,6 %  | 4,3 %  |

#### Quellen:

European Audiovisual Observatory (2002) / (2008) / (2014): „Focus 2001/2007/2013 – World Film Market Trends“. Marché Du Film – Festival De Cannes. Les Deux- Ponts: Global Rouge.

KOFIC (2008): „Korean Cinema Yearbook 2007“. Seoul.

Durchschnittliche Anzahl an Kinobesuchen in den zehn umsatzstärksten nationalen Kinomärkten in den Jahren 2000/2006/2012

| Staaten        | 2000  | 2006  | 2012  |
|----------------|-------|-------|-------|
| Südkorea       | ø 1,3 | ø 3,4 | ø 3,9 |
| Großbritannien | ø 2,4 | ø 2,6 | ø 2,8 |
| Frankreich     | ø 2,8 | ø 3,1 | ø 3,2 |
| Deutschland    | ø 1,9 | ø 2,0 | ø 1,8 |
| USA            | ø 5,2 | ø 4,8 | ø 3,9 |
| Russland       | ø 0,3 | ø 0,6 | ø 1,1 |
| China          | ø 0,1 | ø 0,1 | ø 0,3 |
| Japan          | ø 1,1 | ø 1,3 | ø 1,2 |
| Indien         | ø 3,6 | ø 3,4 | ø 2,5 |
| Australien     | ø 4,3 | ø 4,0 | ø 3,8 |

### Quellen:

European Audiovisual Observatory (2002) / (2008) / (2014): „Focus 2001/2007/2013 – World Film Market Trends“. Marché Du Film – Festival De Cannes. Les Deux- Ponts: Global Rouge.

KOFIC (2008): „Korean Cinema Yearbook 2007“. Seoul.

Umsatzanteile inländischer Filmproduktionen am Kinojahresgesamtumsatz sowie die durchschnittliche Anzahl an Kinobesuchen pro Jahr in den vier Tigerstaaten

| Staaten  | 2000   | 2005   | 2012   |
|----------|--------|--------|--------|
| Südkorea | 35,8 % | 58,2 % | 58,8 % |
| Hongkong | 37,7 % | 31,4 % | 20,2 % |
| Taiwan   | —      | —      | 17,5 % |
| Singapur | —      | —      | 4,0 %  |

## 7. Koreanische Filmindustrie / andere nationale Filmindustrien

---

| Staaten  | 1999  | 2005  | 2012  |
|----------|-------|-------|-------|
| Südkorea | ø 1,2 | ø 3,4 | ø 3,8 |
| Hongkong | ø 2,7 | ø 2,4 | ø 3,4 |
| Taiwan   | —     | ø 1,0 | ø 1,1 |
| Singapur | ø 3,8 | ø 3,4 | ø 4,0 |

### Quellen:

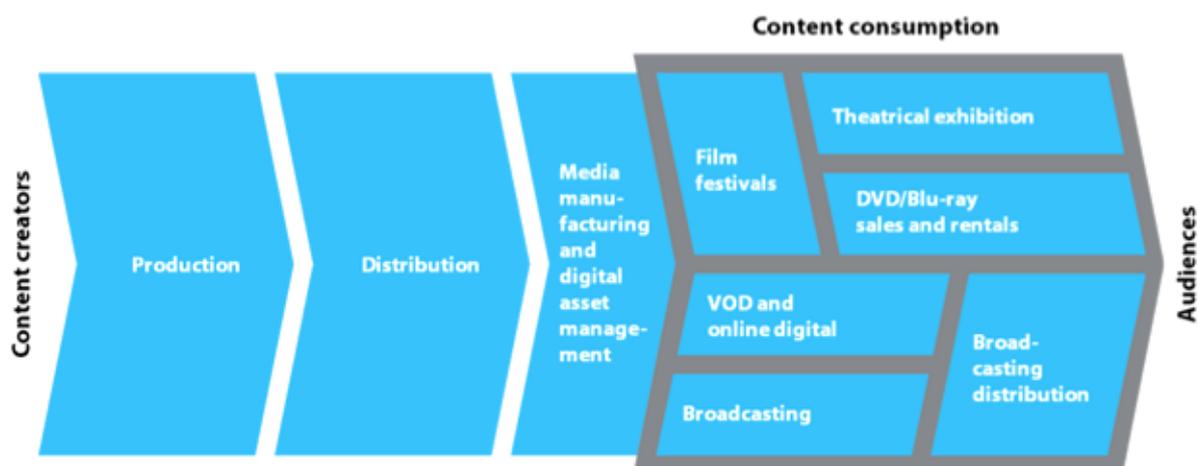
European Audiovisual Observatory (2002) / (2008) / (2014): „Focus 2001/2007/2013 – World Film Market Trends“. Marché Du Film – Festival De Cannes. Les Deux- Ponts: Global Rouge.

KOFIC (2008): „Korean Cinema Yearbook 2007“. Seoul.

## ANHANG 8:

### DIE VERTEILUNG DES FILMUMSATZES AUF DIE VERSCHIEDENEN ABSATZKANÄLE

Die Wertschöpfungskette einer Filmproduktion mit besonderem Augenmerk auf die finale Content-/Konsumentenebene und die möglichen Absatzkanäle zur Umsatzgenerierung



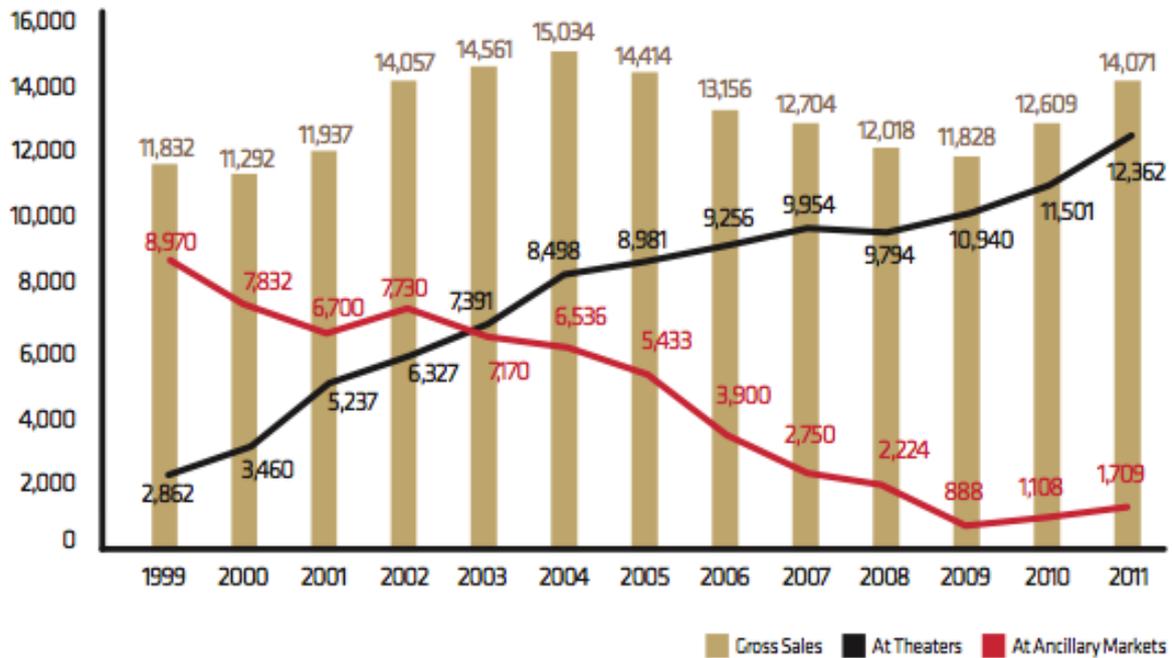
#### Quelle:

Nordicity (2013): „The Economic Contribution of the Film and Television Sector in Canada“. Im Auftrag der Motion Picture Association – Canada, Juli 2013, S. 9.

## 8. Die Verteilung des Filmumsatzes auf die verschiedenen Absatzkanäle

---

Umsatzverteilung von südkoreanischen Filmproduktionen von 1999–2011



### Quelle:

Song Ji-Hwan (2013): „Looking for Gold in the Online Film Market“. In: Park H.-E. (KOFIC) (Hrsg.): „Korean Cinema Today“. February 2013, Vol. 15, S. 46f., S.46.

