

Producers and Investors

# Who's Who

in Korean Film Industry



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# Who's Who

in Korean Film Industry

Producers and Investors

#### **Note**

The Who's Who in Korean Film Industry series will deal with key people and their profiles every year. The first series, Who's Who in Korean Film Industry : Producers and Investors presents major producers and investors in the Korean film industry. The series will be followed by major actors and directors series in the following years.

For further information on the films that are mentioned in this book, please visit KOFIC website ([www.kofic.or.kr/english](http://www.kofic.or.kr/english)) and see the film database menu.

## Producers and Investors

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# AHN Soo-hyun

**NAME** 안수현 / 安修賢

**COMPANY** 모호필름&영화사집 / MOHO FILM & ZIP CINEMA

**POSITION** 프로듀서 / Producer

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Q What made you enter the film world, and what have been doing since your debut?

A As I was greatly interested in film, I sought a way to enter the film world. As good luck would have it, ShinCine Communications invited applications from the public for the positions for marketing and production. Originally, I applied for a position in the production team, but President SHIN Chul recommended that I work in marketing first, saying that the job would help me to learn about films on a broader basis. Thus, I worked for about three years at ShinCine, but I went to the United States to study film in-depth. While I was studying for three years in America, I also worked for <The Cut Runs Deep> as a production coordinator.

After returning to Korea, I worked for <One Fine Spring Day> (Sidus) as a head of the production division, and then moved to Bom, where I debuted with <The Uninvited> as a PD. After working for <Three.. Extremes> and <You Are My Sunshine>, I moved again to ZIP CINEMA, a new company established by LEE Eugene, who I had worked with at Bom. <Voice of a Murderer> was a project I participated in at ZIP. Currently, I am preparing for <Evil Live> along with Director PARK Chan-wook.

Q What do you think makes a good film?

A A good film is a film that arouses some agitation, stimulation and change in my mind, and remains for a long time in my memories.

## CAREER HIGHLIGHTS

- 1994 Marketing Dept, ShinCine
- 1998 <The Cut Runs Deep> American Production Coordinator
- 2000 Sidus(Current Sidus FNH) <One Fine Spring Day>, Manufacturing director
- 2002 bom Film producer, <The Uninvited> <Three.. Extremes> <You Are My Sunshine>
- 2006 ZIP CINEMA producer <Voice of a Murderer>
- 2007 MOHO FILM producer <Evil Live>

## FILMOGRAPHY

- 2008 <Evil Live> (working title)
- 2007 <Voice of a Murderer>
- 2005 <You Are My Sunshine>
- 2004 <Three.. Extremes>
- 2003 <The Uninvited>

**Note** Proficient in English

Q Could you tell us your 5 favorite domestic and foreign films?

A As far as Korean films are concerned, I would like to select, above all, <The Foul King>, <A Good Lawyer's Wife>, <Old Boy>, <Christmas in August> and <The Bad Utterances> in the order of my recollection. I have not selected these films on the basis of certain standards, but these are films I have watched over and over again, and enjoyed and taken something new from with every viewing. Among foreign films, I love A. Hitchcock's <Vertigo>, Samuel Wilder's <Love in the Afternoon>, <The Godfather>, <Plein Soleil> and <The Graduate>. As seen from the list, my favorite works are from Hitchcock and Samuel Wilder, but I also like other works.

Q Which genre of film do you love?

A As far as genre is concerned, suspense dramas are my favorites. I am fond of watching and would like to produce works that can give viewers a romantic feeling as well as a strong feeling of tension. The <Evil Live>, which I am shooting now, has many such elements.

Q Is there any director or film maker you would like to work with?

A The other day, I had the opportunity to watch <Lust, Caution>, which made me think very highly of Director Lee Ang. To my surprise, though he is Chinese, he has

produced some very refined films, such as <Ice Storm> and <Sense and Sensibility>, which seem like they could not have been made by someone who was not deeply imbued with Western sensibilities. In addition, <Crouching Tiger, Hidden Dragon> is a great Chinese work, I think. He seems to have an excellent ability to understand the culture of a country against which a drama is played, and to describe his characters in detail. It is said he is very friendly when he works with actors. According to JEON Doyeon, he gives the impression of a warm neighbor, rather than an imposing dictator. If I ever got the opportunity to work with him, I think he could teach me a great deal.

Q It would be possible to say that <Three..Extremes> is an overseas project among your works. What kind of project was <Three..Extremes>?

A <Three Extremes> was planned, after the success of the first part, <Three>. <Three> was started based on the idea that it would not be bad to first produce a film in the form of a short omnibus rather than run the risk of producing an overseas long film from the beginning. Accordingly, Korea, Japan and Hong Kong produced a work of about 30 minutes, with each using their own story and production system and staff. The work cost 1/3 of the normal expenses for a long film. It was created by compiling three short works into one long work. The

intention was to share spectators in three countries. We agreed to limit it to the horror genre, which has a good market in Asia, and to use famous film stars from each country. The goal was to share production systems and deepen mutual confidence.

Q Do you intend to pursue any future projects using this model?

A The work succeeded in Japan and Hong Kong, but it was difficult to make profits in Korea due to high marketing expenses. My desire is to continue to produce works in succession, and thus bind them into a work titled "Masters of Horror in Asia". This is because the participant directors were too good. However, I am not certain that this film production will last.

Q How should the Korean film industry establish relationships with foreign cinema markets in the future? Please express your opinion as a producer.

A In terms of approaches, there seems to be no ideal answer. Now is the time to try anything. Joint venture itself has no accurate definition. Indeed, Asia has no easy environment for joint ventures. Each nation has a different language, and there are difficulties in communicating in English. I have no alternative but to try. If an attempt gets a response in any form, it would be easy to move forward on this basis. What is important is not only joint ventures

in terms of capital, but also contents. In particular, as overseas joint ventures aim to distribute works in many countries, it seems that drama, which can penetrate into heterogeneous cultures and feelings, is essential. If any drama is judged to be a scenario that can make inroads into various markets, it would be possible to make an international package. Thus far, joint ventures have been made, with capital or the casting of actors taken into preferential consideration. Is it not more worthwhile to share the story, the scenario, directors and actors rather than pursue a joint venture in which only capital is combined? The point is the "story".

Q What do you think is a core issue for the film industry in Korea?

A In the past 3 to 4 years, Korean film market has seen a great boom, so it seems people feel relatively greater fear. Looking back on the days when I entered the world of film, the Korean film industry seems to go through restructuring rather than crisis. Judging from the invested capital, it is not under unfavorable conditions. As a matter of fact, the problem is that restructuring is being made under the rationale of capital. It is "a sense of adventure" that has driven Korean films to develop into what they are today. However, there is now no one who tries to take any risk. This is because every capitalist in

search of short-term profit will get out of the market in the event of failure. In the screening of scenarios, projects are selected that have few risk factors. For this reason, the films being released today may have nothing one can find fault with, but do not provide any fresh interest or shock. This is a very real crisis, I believe. As everything is being restructured in accordance with the rationale of capital, everyone wants to enjoy nothing but stability. Once one fails, one cannot find any shelter. In such severe conditions, it is more and more impossible for even the most famous directors to expose their personality in their works.

Q What kind of project or film would you like to pursue in the future?

A Nowadays, people like to go to the films with their family. It is said that there is not any demand for films aimed at the 20s and 30s age group any more. I believe that now is a time that requires films for the family. Five years ago, I would have said I wanted to depict the Japanese colonial years in the 1930s as an age of romanticism and fear. In fact, such films are being produced in large quantity. My idea seems to have gotten out. So, I am going to keep my next plan a secret.



Voice of a Murderer



You Are My Sunshine



# Jason CHAE

**NAME** 채희승 / 蔡熙承

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Q How did you enter the film world? Tell us about your experience.

A Since I was young, I have been a film maniac and was greatly interested in films. I had greater interest in the industrial aspect than in the creation of films. When I was a university student, I was selected to the University Students' Overseas Exploration Program, which was supported by a large company. So I toured the U.S. and Europe under the subject of 'Overseas Multiplex Exploration.' I visited and covered various kinds of theaters, including multiplexes and professional art film theaters, and came to learn about comprehensive theater cultures. At that time, there was no concept of a multiplex in Korea. After the exploration, I wrote a report and won a grand prize. Many relevant organizations showed a great deal of interest in me. Among them, I sent a special report to Cine21 and worked as a guest writer there.

In the meantime, when Korea was under the control of the IMF, I had to do every overseas coverage of Cine21, in order to reduce various expenses, including operation and personnel. So I could see all the international film festivals, and even got a reputation as a professional film festival reporter. But I was sorry that I couldn't see appropriate posters for Korean films at international film festivals. As I naturally gained expertise about the inter workings of film festivals and connections, I thought it would be worth giving it a try. While working as a reporter, I produced many short films in collaboration with budding directors (now quite well-known). I sent the films to short film festivals for the first time. That was the beginning of Mirovision.

## CAREER HIGHLIGHTS

- 1996-1999 Guest writer of Cine21 (specializing in International Film Festival & Junket)
- 1998 Founded Mirovision Inc. (the first international sales company in Korea and became president)

## FILMOGRAPHY

- 2006 <Les Formidable>  
<Woman on the Beach>  
<Traces of Love>  
<Dasepo Naughty Girls>
- 2005 <Antarctic Journal>  
<Loft>  
<Sam's Lake>
- 2004 <Green Chair>
- 1999 <Fly Low>  
<Cry Woman>  
<After War>

**NOTE** Fluent in English

Then, I set up a professional sales booth, the first of its kind for a Korean company, at the Cannes International Film Festival, in 1999. The fact that three out of the 10 short films in competition were produced by Mirovision made big news. They even won prizes, laying the basis for the globalization of Korean films. In the aftermath of the performance in Cannes, we could change the minds of commercial producers, who had been skeptical about foreign markets and began to actively distribute full-length commercial films in foreign countries.

We established a library with about 100 full-length films and about 200 independent full-length and short films, ranging from art films to commercial ones. The films include <Art Museum by the Zoo>, <Virgin Stripped Bare by Her Bachelors> (HONG Sangsoo), <Tell Me Something>, <Attack the Gas Station!>, <The Foul King>, <Memento Mori>, <Barking Dogs Never Bite>, <Phone>, <Bunshinsaba>, <Sword in the Moon>, <Antarctic Journal>, <Seance> (Kurozawa Kiyoshi), <Doppelganger>, <Traces of Love>, <Dasepo Naughty Girls>, and <Woman on the Beach>.

Mirovision has steadily introduced Korean films abroad and explored foreign markets. It has also established a brand image as a professional film import and distribution company, with a loyal audience. We have successfully secured a high-class audience that seeks quality films, and a young

audience that pursues innovative films, with a sharp eye and advanced marketing strategies. We first imported <Open Your Eyes> in 1999, followed by <Dancer in the Dark>, <Talk to Her>, <The Others>, <The Butterfly Effect>, <Saw>, and <Silent Hill>. We will continue to distribute good films, since we opened our own theater 'Miro Space' with a new concept, last year. We will also build up a local distribution network as a leading independent distributor, while maintaining an upscale-oriented big title, which helps us make more profits.

Q What do you think are good films?

A Personally, I think it is impudent if I say what good films are. But if I tell the merits of good films in the industry where I work, the existence of Korean films is still unstable in foreign markets, as you can see from the current situation of markets that fluctuate with the ups and downs of the recent Korean Wave, the popularity of Korean films in Southeast Asian countries. In this situation, I think good films are those that continuously reveal the characteristics of Korean films to the people who know and accept Korean films, and that are emotionally easily acceptable in foreign markets, while showing something new all the time.

Q What are your five favorite Korean and foreign films, respectively?

A I like all the films directed by KIM Ki-young, E.J-yong, BONG Joon-ho, and HONG Sangsoo, except <Woman is the Future of the Man> by director HONG. I also like <Sympathy for Lady Vengeance> by PARK Chan-wook. As for foreign films, I like <My Life as a Dog> (Lasse Halstrom), <Cinema Paradise> (Jusepe Tornatore), <Pink Flamingo> (John Waters), <Dancer in the Dark> (Lars von Trier), and <Open Your Eyes> (Alejandro Amenabar).

Q Who are your favorite foreign directors?

A I like Alejandro Amenabar, Lars Von Trier, John Waters, Lasse Halstrom, and Ang Lee.

Q Besides Mirovision's routine tasks, have you ever conducted joint production with foreign countries?

A In early 2000, we conducted the first joint production with China, but made a lot of mistakes and got into trouble, because we were unaware of the production environment in the country. Then, digital short films were produced by three producers as a special project for 2002 Jeonju International Film Festival, which won the grand prize in digital at Locarno International Film Festival. In 2004, Mirovision established a local subsidiary in the U.S. and undertook the investment and production of <Sam's Lake>, the first independent American film in 2005. After a world premiere at the Tribeca

International Film Festival, the film is awaiting distribution in the U.S. through the American Film Market.

Moreover, about 15 countries, mostly in South America and Europe, including Germany and Scandinavia, have signed distribution contracts. In 2005, the company jointly produced <Loft>(director Kurozawa Kiyoshi) with NTV, and then released it in Japan, while making considerable sales profits in foreign countries. In the beginning, we had to be satisfied with good evaluations and credits, but now we seem to be developing step by step toward the production of more commercial films.

Q What projects are you promoting now?

A Our primary concern is <Tomorrow's news>, adapted from GANG Cheol-su's legendary cartoon. Personally, I have aspired to the project since I dreamed of being a producer. Although the film is made in Korean, it will be soon remade in various languages and transformed into a TV season drama by a multi-market, cross-over content strategy. The film, which recently began to be promoted after a long period of planning and development, is a matter of the company fortune at stake. Fortunately, it is getting stunningly favorable preliminary receptions at home and abroad, especially in foreign markets, although it is at its initial stage. So we are looking forward to remake contracts, joint production, and

even overseas financing, if possible. So far we have hardly been able to expect overseas funding, except the prearranged sales of original content. But we have great expectations about this film, since there is even a sign of attracting foreign investments. I think the film will set another model for the market exploration of Korean films.

Q Is there any specific genre that you want to try?

A I think genre films may have the biggest ripple effects among overseas projects, which have relatively low barriers to overcome and are affordable in size. There is steady seasonal demand for genre films, such as horror, thrillers, and action. As Korean films have enjoyed the greatest commercial recognition in genre films, I think it will be relatively safe to begin with that field. I want to begin with small-size films and naturally occupy an integral part of the market share. Someday, I personally hope to make a great film about growth, which gets sympathy from all over the world and all generations, like those films that have been at the top of the best film lists.

Q What kind of relationships do you think Korea's film industry must establish with foreign film industries?

A Joint production involves the concept

where heterogeneous elements are combined. But in my opinion, we must overcome the concept itself. I don't think we must graft heterogeneous elements of different nationalities in joint production. When we see joint production films of European countries, we notice the identity of Europe, but cannot feel they are entangled with several countries in industrial terms. In this sense, Mirovision must be able to produce American or Japanese films that are extensively acceptable in any markets. Such films will not be rejected in Korean markets as well. One of the recent encouraging trends is that a number of Hollywood projects have suggested joint production to Mirovision. It is noteworthy that while they just wanted to partially finance joint production or discuss distribution rights in the past, they now want to actively use Korea's infrastructure, including locations, CGI, world-renowned actors and actresses, and production manpower. Korea's infrastructure is getting greater and greater recognition for its competitive edge. I think Mirovision may exert its special ability and advantage in many ways in that field. So I am determined to actively develop it into a business model.

Q Does Mirovision pursue any techniques or models for overseas projects?

A I think Mirovision must take a different approach as it began its business with the

import and export of films. An approach to sell Korean films is remake copyrights. The remake copyrights of many Korean films has been sold abroad, but only a few of them have been actually made into films. That's a characteristic of Hollywood, but Mirovision may play a crucial role in that situation. So we are going to actively participate in packaging, rather than just selling the remake copyright. I think if we don't make efforts to develop remakes into one of our production tasks, we are neglecting our duties as a seller.

Q What are Mirovision's approaches and future goals?

A Basically, Mirovision works with foreign film production companies, based on its overseas sales and distribution networks. So it is difficult to determine its role model in Korea. We may find a good case in the role of mini-studios, such as Newline Cinema, Focus, and Lions Gate, in the U.S., which mediate between major markets and independent producers. We would like to maintain our brand, as Newline Cinema and Focus have successfully done. They work far more flexibly than massive U.S. major studios with a Hollywood manpower-based system. That's why Focus was able to produce good films, employing director Lee Ang.

Mirovision plans to diversify its lineup, depending on the demand and supply of

foreign films, as well as Korean. It has a plan to neutralize its identity as a Korean company that sells Korean films, and develop a global sales brand. Our goal is to harmonize our creativity with the sales and a distribution network covering the entire world.



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**POSITION** 제작관리이사 / Director of Production Management

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# CHIN Hee-moon

## Q How did you enter the film world?

A Since I was young, I have wanted to work in the film world. So I entered the Film Department of Chung-Ang University against my parents' objection. At that time, President TCHA Sung-jai of Uno Film came to our school to give a lecture, and I told him that I wanted to work in the film industry. In the beginning, I wanted to work in overseas business-related marketing, as I wasn't well aware of film production. But President TCHA's advice made me work in production. I worked for Uno Film for about two years and then became a freelance producer. Later, I played a part in establishing Vantage Holdings, primarily working in production management. As it is a new company, many job responsibilities have overlapped.

## Q What do you think are good films?

A I think those that successfully accomplish goals are good films. Comedy films must make people happy and pleasant as they intended, while art films must be able to move people's minds.

## Q What are your favorite five Korean and foreign films, respectively?

A As for Korean films, I like <My Mother, the Mermaid> produced by me, <Happy End>, <Old Boy>, <Christmas in August>, and <Family Ties>. As for foreign films, I like <The Man Who Loved Women> directed by Francois Truffaut, <When Harry Met Sally>, <Scarface>, <Love Affair>, and <Mad Dog and Glory>.

## CAREER HIGHLIGHTS

- 1997 Graduated from the Department of Film, Chung-Ang University
- 1998 Employed by Uno Film Co., Ltd.
- 1999 <City of the Rising Sun> Production Division
- 2001 Production manager of <I Wish I had a Wife>
- 2002 Production manager of <Volcano High>
- 2003 Production director of <Memories of Murder>
- 2007 Director of production & management, Vantage Holdings.,Co.Ltd.

## FILMOGRAPHY

- 2007 <Love, First>
- 2006 <A Millionaire's First Love>
- 2005 <Bravo, My Life>
- 2004 <My Mother, the Mermaid>

Q Do you have any favorite genre, and any producers or directors with whom you want to work?

A Regardless of genre, I like films with sound stories. Someday, I'd like to make a film with a fine story. Every year, the U.S. continuously produces a few films with elaborate stories, although they have customary forms. I hope to make such films. I rarely see horror films, as I am fearful. Except horror, I don't have any special genre I prefer. I really respect director Martin Scorsese. If I had a chance to work with him, it would be like a dream.

Q What projects are you promoting at present?

A A few months ago, the film <Scout>, in which we first invested, was released. We have also made major investments in the following films to be released: <Crossing> directed by KIM Tae-kyun, <Love, First> directed by LEE Han, <Pursuer> directed by NA Heung-jin, and <Girl Scout> directed by KIM Sang-man. Early next year, we will begin shooting <Chao>, a story of a wild boar that kills people, with a Hollywood staff assisting animatronics and CG. It will be followed by <Yacha> directed by RYOO Seung-wan). Vantage Holdings is not a large company with sufficient capital. It has no infrastructure, such as theaters. All we can do is actively cooperate with production

staff. So we cannot but pay attention to directors who play a central role in making creative films. Our system is composed of one-man companies. On the second floor of the company building, there are 27 rooms, most of which are occupied by companies with production staff, including directors, producers, and playwrights. They include director KIM Hyun-seok's Durumi Film, director KIM Tae-kyun's Camp B, director HAN Jae-rim's Caramel Entertainment, and director JEONG Seung-gu's Elivision. The company 'Hositamtam' is run by several prosperous directors, including director HAH Myung-joong's son, HAH Jun-won. There is also producer JOH Neung-yeon's July Film, Inc., and Trailin Note, whose main staff consists of playwrights. The most recent arrival is director CHIN Won-suk's 24/7, which is mainly involved in overseas projects.

Q Do you have any experience or plans for international projects?

A I haven't had any special experience in that field. Vantage Holdings would rather not directly participate in overseas projects, which will be mainly undertaken by 24/7 among the production companies in our building. Director CHIN Won-suk and President KWAK Sin-gyu have many connections and networks in the U.S., as they studied and had a lot of experiences there. As an investor, I have continuously

tried to explore foreign markets, especially those in North America. Competing in North American markets doesn't necessarily mean betting with large-scale films. The kind of the film is more important than the size. That's why we are paying attention to raising fund for film planning and development.

Q What is your evaluation or judgment of the Korean film industry in recent times?

A The film industry also has a cycle. In a flourishing condition, the industry expands and then gets downsized. Only a few survive and rearrange their business operations. Content is the core of the film, but their assembling methods continuously change. One specific matter is when large companies purchase small production or distribution companies. As the demand for viewing pleasure will continuously exist, the film industry will not completely collapse. From that point of view, I think the current situation is in a natural cycle. It may be a good chance for the new company, Vantage Holdings. If we had tried to advance into the industry during a booming period, we would have had difficulty securing such good playwrights, directors, and items as we have now. As no one attempted to make investments, they wanted to work with us, which have helped us take roots quickly.

Q What is Vantage Holdings' blueprint for

Korea's film industry?

A The company's overall system will be completely established by next year. Once the market condition turns bullish, we will limit our business to only a few films. While other companies produce and invest in many films, we will considerably reduce the lineup. Instead, we will make our existence conspicuous by making distinctive films. On the other hand, in a difficult situation like the present time, we will actively work on many films.

From the beginning, we planned to be an investment company that provides investment, management, and services, based on production. It is a model with a so-called back office function, which supports the funding, accounting and marketing of the producers. In fact, a corporation requires a lot of expenses. If we resolve such financial problems, directors and producers may focus on the development of films. The management company collaborates with directors, producers, and playwrights so that it may promote projects at any stage. We try to provide a system, which finishes film items through packaging.



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# David CHO

**Q How did you establish your film company?**

**A** When I was young, I wanted to be a president of a film company. I majored in history in university and studied mass communication in a postgraduate course. I wanted to get a Ph.D to become a president, but gave up the plan due to the IMF crisis at that time, and instead, I established a film company.

**Q How many films has Sponge has imported and distributed so far?**

**A** We imported and distributed 55 films last year. This year it will go up to 70. So far, we have done a total of about 200 films.

**Q Sponge House is an exclusive theater for films imported by Sponge. There is one in Apgujeong and another in Jongno. Where will you build the third one?**

**A** It will be built in Gwanghwamun, just in front of the Chosun Ilbo building. Like the one in Apgujeong, we will remodel the entire building. We will invest in facility costs, and pay only half of the rent. Chosun Ilbo supports the project.

**Q Sponge began as an importing company which imports, distributes, and screens small-scale films, and now is extending its scope into production. Do you have any special reason for this? Do you have any production policies?**

**A** Our principle is that we will not produce a film by attracting investments. If you begin to collect money, you will not be able to stop it. We collect money through pre-sales. As we sell copyrights in advance, this provides a most advantageous contract. The budget of <Nice Day> is 2.3 billion won, which is quite big, and when I meet investors for this film,

**CAREER HIGHLIGHTS**

- 1996 CEO, Digital NEGA
- 2002 CEO, Sponge Entertainment

**FILMOGRAPHY**

- 2008 <Under production>  
<Tokyo Project> (BONG Joon-ho, Michel Gondry, and Leos Carax)  
<Iri>(Zhang Lu)  
<Chongqing>(Zhang Lu)  
<Beautiful>(JUHN Jai-hong)  
<Nice Day>(LEE Yoon-ki)  
<Oishi Man> (KIM Jeong-jung)
- 2007 <Breath>  
<The Wonder Years>  
<For Eternal Hearts>
- 2006 <On the Road, Two>  
<Ad-Lib Night>
- 2005 <Geochilmaru : The Showdown>
- 2002 <Public Toilet>

I feel that I'm not cut out for big-budget films. I like the films of less than 1 billion won. I don't feel anything from big films attracting more than one million viewers. I tell directors to make small films with us and make big films on their own with others. When I meet good people, I decide to work with them. I don't meet people with the intention of working with them. Already we have too many directors. I don't have any intention to find new directors.

Q Have you ever experienced overseas joint productions or are there any projects in progress?

A We made <Last Scene> and <Public Toilet> as a joint production. We also produced <On the Road, Two>, <Breath>, <For Eternal Hearts>, and <Wonder Years>. At the moment, we are producing <Wolf>, <Nice Day>, <Oishi Man>, and <Tokyo Project>.

Q What do you think of joint production with overseas companies?

A It won't be easy. BONG Joon-ho, PARK Chan-wook, and KIM Jee-woon will be able to make it, but other directors will find it difficult. KIM Ki-duk can do it anytime. Korean directors tend to use only their scenarios but foreign directors are different. I proposed Hou Hsiao Hsien, Ernst Wilhelm Wenders, Inudo Isshin, and LEE Sang-il to work together. They don't spend much on

production costs. So, Korean actors can be cast. It is not easy for Asian actors to play a good role in Hollywood. In my opinion, Korean female actors are competitive. I want to make a foreign film, especially European or Asian art film where Korean female actors can appear. I would like to make an opportunity for actors who like films.

Q Does Sponge have any models or methods for overseas projects?

A I think the current method is fine. It's a joint production but we are only in charge of distribution and marketing. We are preparing for director JUHN Jai-hong's film and we don't interfere with the scenario work/script. The script for a big film should be revised many times, but you don't need to do so for a small film with less than one billion won budget. As there is no change in the script a director can film it quickly. For BONG Joon-ho's Tokyo Project we only sent the director the one pager from Korea, and all other personnel is Japanese.

Q As the CEO of a production company, what do you think of the current structure of the Korean film industry?

A I think we should move into the structure where production companies take risks. If a film fails at the box office, only investors lose money and productions get away with the failure. It is wrong that, as in the US

market, they make a film with a loan, and if the film earns money, they share the profit, but if the film fails at the box office, only investors burden the failure.

Last year, we made Korean films such as <Cheaters>, <Breath>, <Off Road>, <The Wonder Years>, <For Eternal Hearts>, and <Time between Dog and Wolf>. When we deal with foreign films, we only need to focus on films, but as for Korean films, sometimes it is hard because we have to deal with people.



Breath



**NAME** 조광희 / 趙光熙

**Company** 영화사 봄 / BOM FILM PRODUCTION

**POSITION** 대표이사 / CEO

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# CHO Kwang-hee

**Q** You have had an extensive career in law. What made you go into filmmaking?

**A** I was very interested in culture and especially in the freedom of expression guaranteed in the Constitution. At that time, there was censorship in the Korean film industry and many independent filmmakers had asked me for legal advice regarding censorship. As a lawyer, I worked on many censorship-related cases and that triggered my interest in films. When I began my work as a legal advisor, I focused my legal business in the area of films.

**Q** What is the first film you made?

**A** I was a part of almost every traditional production (other than major productions) created by MK Pictures, Sidus, Cube, Generation Blue Film, A bom Film Production, Good Film, and KANG Je-kyu Film. I was involved in more than half of the films released in early 2000.

**Q** You became the CEO of bom Film Production in June 2006. What was your responsibility?

**A** OH Jung-wan is in charge of production and marketing, and I am in management control.

**Q** What is the difference between being a lawyer and CEO?

**A** I have been trained systematically. So, I can make everything proceed systematically. This is the point of synergy between a producer and me.

**Q** What is your diagnosis of the Korean film industry system or infrastructure?

**A** It lacked self-control. It produced too many films to digest. The situation was not well considered and excessive investments

## CAREER HIGHLIGHTS

1966	Born in Seoul, South Korea
1989	Graduated from Seoul National University, College of Law
1990	Passed The 32nd Bar Exam
1992	Finished the graduate school of Law, Seoul National University
1994-1995	Law Firm Yoon & Partners
1997-1999	A member of Executive committee of Human Rights Film Festival
1999	A member of Deliberation commission of General Cable Broadcasting
1997-2006	lawyer of the Hankyul Law firm
2006	Vice President of the bom Film Production
2007-Present	CEO of bom Film Production

**NOTE** Fluent in English and Japanese

A member of executive committee of Pusan International Film Festival

A member of advisory committee of Korean Federation of Film Archives

Legal adviser of Coalition for Cultural Diversity in Moving Images

Auditor of the Seoul Film Commission

Auditor of the Association of Korea Independent Film & Video

went on causing a small panic state. We are now getting some self-control while getting through this situation. People are giving their opinions on film production costs in order for the film to be accepted in the market. Agreements on the total number of films invested are being made in the industry. The Korean film industry is getting smarter agonizing over its issues such as the rationalization of production systems.

Q The role of the legal man is getting more important.

A Unlike other media, filmmaking requires large scale capital and it operates in an industrial context. Creators by themselves cannot make a film. We need industrial man power such as legal and financial experts, as well as policy experts and journalists. We are preparing them at the moment. When we have such the system, the film industry can mature industrially. We also need film industry experts. They can predict the situation of the industry. The specialists/commentators on the film industry should emerge from among the journalists.

Q It seems to be necessary to consider the issue of receiving investments from major companies.

A I have worries about it, but it's difficult to tell the inside story. We need to revitalize the attraction of investments from overseas markets. You can use supporting systems for

small films when they are shot in Europe, and we can also go after co-production and co-investment with Japanese or other capital. If you seek after overseas funding, that will open the opportunities to go into overseas markets.

Q People say the film industry is in danger. What do you think?

A The Korean film industry has competence and very talented man power. We still have a film market. The market is contracting because we are failing to satisfy investors. According to economic principles, we can't give them a normal profit. Even though the production capability of the Korean film industry is good enough to make normal profit, we failed because of excessive production. We should have maintained the optimal number of films. We also need to internationalize the contents of Korean films. We can make films that have universality in Asia or the world.

Q Korean Film Council has changed from a credit association to a fund.

A For Korean films to go into the world beyond the Asian market, we should give investors reliability, and what is required for this is an insurance for completion. I think the support for independent films should be expanded.

Q What do you think of investments in

development?

A When investors decide when to invest, they consider the timing according to economic principles. As for films they take a long time to get to the investment stage. It will be helpful to make more films if there is public support at the development stage before the investors decide in relation to the economic principles are involved.

Q What is the goal of bom Film Production?

A We have a small but strong structure through which we can constantly produce meaningful works. We want to make not only films with good contents, but films for consumption in Asian and beyond. We want to make films with great care and show them in many areas.

Q What are you making at the moment?

A In the first place, I wanted to do business more aggressively in 2007, but we have slowed down due to the climate of the industry. We are making HONG Sangsoo's <Night & Day>, and preparing for E J-yong's <Home Coming>. There is also a film based on the Japanese comics <Secret>. HUR Jin-ho's new film is a Korean-style hero one. Four or five scenarios are about to be completed. I expect we could make two or three films during 2007-2008.

Q How about overseas projects?

A We are in discussion about those.

Q What are your top five favorite films?

A I like <Save the Green Planet>. It is meaningful that it failed at the box office, and we can learn from that. We have to find a way to succeed when such the film is released in the market again. In this sense, <Old Boy> is a good example. It shows how the creator could satisfy the market without giving up his integrity. It even sold in overseas markets.

Q What do you expect over the next ten years?

A I don't think the number of theaters will increase. One of the reason Korean films are now recognized by overseas viewers is that the overall intellectual foundation of Korea has been enhanced. A few years ago, the films were not pretty. You cannot expect universality in a homosexual film made in the country with strong abhorrence to homosexuality. Korean creators are determining the standards. Korea should attain international universality. When we secure universality, Korean films will exceed the domestic market. In Asia, Japan and Korea seem to have much potential.

Q What is your personal goal?

A I don't just want a company to make lots of money nor one that only makes quality films. I want to combine both.



# CHO Sung-woo

**NAME** 조성우 / 趙成禹  
**COMPANY** 주식회사 엠엔에프씨 / M&FC CO., LTD.  
**POSITION** 대표이사 / President  
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**Q How did you enter the film world?**

**A** While working as an instructor after earning a Ph. D. at the Graduate School of Yonsei University, I composed music for the short film <For Scrap Iron (1993)> by director HUR Jin-ho, who was one of my classmates in the Philosophy Department. My official debut film was <Runaway>(1996) directed by KIM Sung-su. Since I established a film music production company (Currently M&FC CO. LTD.), I have composed music for approximately 40 films and have set a trend of using creative music for films. M&FC became a listed company in 2006, and has grown into a comprehensive cultural contents company involved in film production and investment, overseas sales and foreign film import, copyright management, and performance business.

**Q What do you think are good films?**

**A** Good films must be perfect in the form as well as in content. I think those films that stress the characteristics of film media, using a film language, are essentially good.

**Q What are your favorite five Korean films?**

**A** I like <A Petal>, <Barking Dogs Never Bite>, <Sympathy for Mr. Vengeance>, <Gagman>, and <One Fine Spring Day>.

**Q What are your favorite five foreign films?**

**A** I like <2001 Space Odyssey>, <Blade Runner>, <Out of Africa>, <Conversation>, and <Taxi Driver>.

**CAREER HIGHLIGHTS**

- 1989 M.A. in Philosophy, Yonsei University
- 1995- Composed music for approximately 20 films, including <Runaway>
- 1999 Won music prize at 20th anniversary of Korea Film Critic Association (<Nowhere to Hide>)
- 1999- Established Music & Film, Creation, a professional film music production company
- 2000 Won special jury prize at 2nd Buenos Aires International Film Festival (Barking Dogs Never Bite)
- 2001 Ph.D. in Philosophy, Yonsei University
- 2001 Instructor in Film Department, Film School of Korea National University of Arts (Film music)
- 2002- Adjunct Professor in the Philosophy Department at the Liberal Arts and Science of Yonsei University (Modern Western Philosophy/ Art Philosophy)
- 2004 Won first music prize at Blue Dragon Film Awards
- 2005 Supervised and produced concert for the film <April Snow>.
- 2005 Participated in Jeonju International Film Festival Master Class
- 2006- Chairman of Executive Committee for Jecheon International Music Film
- 2006- President of Dongwoo M&FC (Currently M&FC CO. LTD.)

**FILMOGRAPHY**

INVESTMENT AND DISTRIBUTION

- 2007 <M>  
<Someone Behind>

INVESTMENT AND PRODUCTION

- 2006 <Before the Summer Passes Away>  
<Mudang>

JOINT PRODUCTION

- 2005 <Bravo, My Life>

INVESTMENT

- 2007 <Happiness>
- 2006 <I'm a Cyborg, but that's OK>  
<Like Father, Like Son>  
<Life is Cool>
- 2005 <April Snow>  
<Dualist>
- 2004 <Springtime>

Q Do you have any experience of working abroad? If so, tell us about those films and their results.

A I worked as a music director for the film <Public Toilet> directed by Fruit Chan, and the film <Ten Promises Between My Dog and Me> directed by Motoki Katsuide, which is soon to be released, in 2008. I have also imported the films <Sinking of Japan>, <Hero>, and <P2>.



I'm a Cyborg, but that's OK

Q What kind of relationships do you think Korea's film industry must establish with foreign film industries?

A I think the industry must try to make global content to survive in this competitive film world, and play appropriate roles with foreign producers, depending on the characteristics of each film. For example, Korea may plan a film about Samurai, using Asian capital, especially Japanese, and involve a global staff in this big project. What matters is major manpower with creative production ability.

Q What projects are you presently promoting?

A I am going to invest in the films <Love Story Cartoon> (RYU Jang-ha), <She's Gone> (KIM Tae-yong), <Partner> and <Cremation> (HUR Jin-ho), and <A Touch of Zen> (PARK Heung-sik).



Happiness



M



**NAME** 최건용 / 崔健龍

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**POSITION** 상무 / Managing Director

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# CHOI Geon-yong

## Q How did you enter the film world?

A Around 1988, Samsung corporation began to import video recorders among electronic products. While importing the items, I naturally got to purchase home videos. At that time, the markets for home videos were pretty bad. I realized that Korea's film markets lagged far behind advanced nations. On the other hand, Japanese home appliances companies or general trading companies were making a lot of investments in contents targeting the U.S., with recognition that there must be appropriate software as well as hardware. Samsung was also aware of that fact. Korean film markets were on the brink of collapse, as America's direct distribution companies were advancing into Korea. So the company decided to set up a minimum line of defense. I suggested the film business to Samsung in 1993, and went to the U.S. to gain expertise about the field. I visited a medium-sized company with 100 million dollars of annual sales amount, which had begun with home videos and expanded its business operations into film production and multimedia. I was able to obtain a lot of information, as the company's model was similar to what Samsung was pursuing. That was the beginning. Samsung was the first large company to attempt to produce entertainment content.

By 1995, competition became fierce, so the company established Samsung Entertainment (SE) to systematically create content. However, it suffered great losses due to hectic competition between large companies. In December 1999, SE produced its last films, <Swiri> and <The Secret of the Infinite Architectural Hexagon> and was officially closed. I wanted to get another job

## CAREER HIGHLIGHTS

1990-2000	Samsung Entertainment (Film Division)
1990-1993	Acquisitions Manager
1993-1995	Head of Film Business
1995-1996	Task Force Team of Film Business
1999-2000	Director of Film Business
2003-Present	Lotte Cinema / Lotte Entertainment

## FILMOGRAPHY

2007	<Love> <Mother> <Swindler in My Mom's House> <Unstoppable Marriage> <My Father> <The Show Must Go On> <The Old Garden>
2006	<Old Miss Diary> <Seducing Mr. Perfect> <How the Lack of Love Affects Two Men> <Traces of Love> <Mission Sex Control> <No Mercy for the Rude> <Dasepo Naughty Girls> <Arang> <Monopoly> <Family Ties> <A Millionaire's First Love> <Holiday>
2005	<Wet Dreams 2> <My Boyfriend is Type B> <The Windmill Palm Grove> <Never to Lose> <Sad Movie> <Mr. Socrates> <My Wedding Campaign>
2004	<A Wacky Switch> <The Doll Master>
1998	<Swiri> <My Rice Noodle Shop> (Director Yang Xie, coproduction)
1997	<Happy Together> (Director Wong Karwai, coproduction)

because I was rather old, but I couldn't. At that time, Samsung was importing a few films by director Wong Karwai, including <In the Mood for Love>. The film <In the Mood for Love> was finally released at Lotte Theater, and I came to obtain connections with Lotte.

Q What's your prospect for Korea's film industry? And what are Lotte's plans?

A Now the industry has reached its structural limit. Soon we will face an era in which the industry is dominated by foreign films. These days, people see only want to see good films, whether they are made in Korea or in other countries. As only unique films are chosen, we must focus on quality rather than quantity. It is difficult to revitalize the industry because remunerative films bring only 60% profits for investors, while they are destined to go bankrupt when the film fails. It is nonsense to produce two profitable films and eight unsuccessful films. In that sense, I think in-house production is better.

Q Are you promoting or planning overseas projects?

A In 1996, I went to Hong Kong and Singapore for the direct distribution of the Korean film <The Gingko Bed>, but I was rejected. Even now it is hard to export Korean films. Creating globalized Korean films is a difficult task. First of all,

the director and the producer must speak English fluently and adapt well to new environments. In Korea, the director is the king. But in foreign countries, he or she is just a technician. Korean directors and producers must get used to foreign systems. Then, their creativity will reach its full potential.

Q What are your next films?

A From now on, the film markets will be divided into blockbusters and project films. In-between is meaningless. The film <Rainbow Eyes> is innovative, with a composite genre, and stylish, modern contents. We must produce distinctive films in large scales or choose unique items. Now I am considering remaking <A Better Tomorrow>. Director Terence Chang and director John Woo may work as EPs with a Korean director.



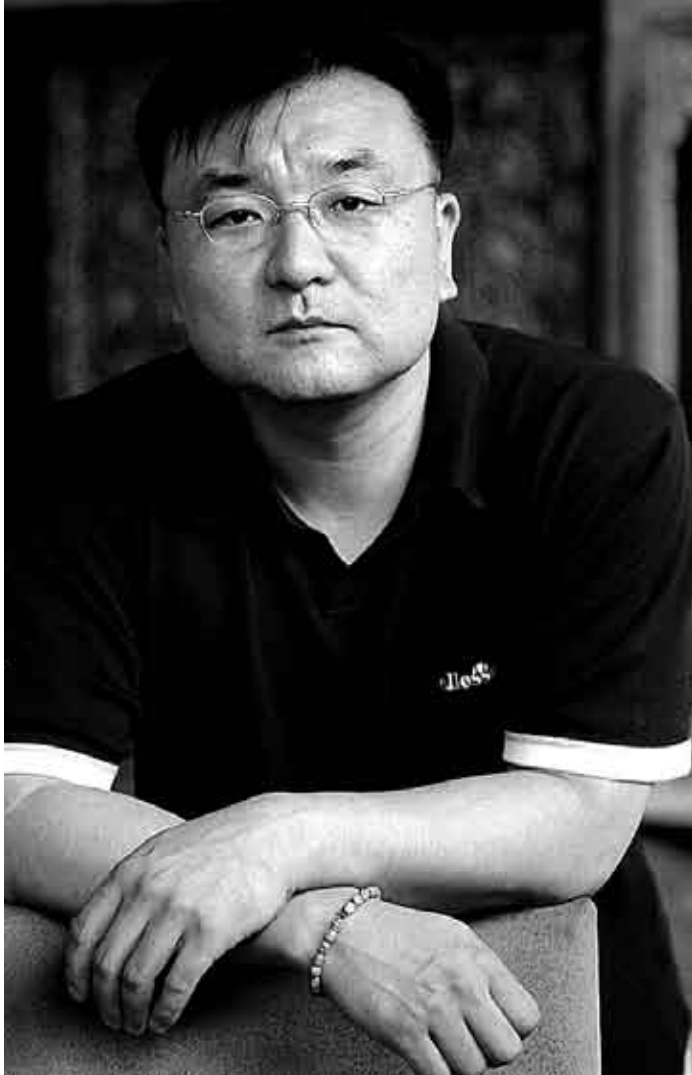
Love



The Show Must Go On



The Old Garden



NAME 최재원 / 崔載元

# CHOI Jae-won

COMPANY 바른손 영화사업본부 / BARUNSON FILM DIVISION

POSITION 대표 / Representative, Producer

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Q You have been involved in the financing field for a long time, and you are now involved in production. What made you produce films? I am curious your motivation to begin working in the film world.

A While working at Korea Industrial Stock Co., I became curious about films when Ilsin Foundation Investment Co. made an investment in <The Ginkgo Bed>. At that time, I could identify the situation of Hollywood, as I analyzed U.S. industries as an analyst. Originally, I gained an interest in financing, while assisting my brother-in-law to direct <Corset> in 1995. I was scouted by Unlimited Technology Investment Co. to invest on online sites, and felt a need to invest in contents. So I began to attend forums in Chungmuro. In 1998, when I tried to invest in films, the company opposed it. As a result, I decided to establish an association with many relevant people, including director KIM Hye-joon of the Korea Film Research Center. We finally established an association worth 11.5 billion won in 1999. At that time, the average total production cost of a Korean film was about 1 billion won.

We actively invested until 2000, and secured 26.5 billion won in funding, including 10 billion won raised in 2001. Then, Unlimited Technology Investment Co., where I worked, was in trouble, so I established Ipictures as a professional film investment company. At first, I tried to link film investors to film companies. But as the size of Korean film markets was small, film investment companies without a distribution company or a theater had a difficult time surviving. Finally, the company got into trouble, so I thought of quitting film-related work, but I was concerned about my network and

## CAREER HIGHLIGHTS

1997	Chief Director of Unlimited Technology Investment Contents Division
2002	President of I Pictures
2004	C.E.O of Jipiworks
2005-Present	Representative of Barunson Entertainment Film Division

## FILMOGRAPHY

### PRODUCTION

2008	<The Good, the Bad, the Weird>
2007	<Hansel and Gretel>

### INVESTMENT

2004	<Dance with Solitude> <The Wolf Returns> <The President's Barber>
2003	<Madeleine> <A Tale of Two Sisters> <My Beautiful Girl, Mari>
2002	<Jungle Juice> <Marriage is a Crazy Thing> <Road Movie>

employees. So I purchased Barunson, and decided to do both production and investment.

Q What do you think of Korea's film industry advancing into foreign markets?

A It is a zero-sum game to compete in saturated Korean markets. There are no added-value copyright markets in the nation. We must get out of this framework quickly. In addition, it is difficult to succeed by resorting to items, regardless of directors, actors, or actresses in Korean film markets. However, there are just a small number of well-known or recognized directors, actors, or actresses in Korea. If we don't want to depend on them, we must advance into foreign markets.

Q Then, what kind of relationships do you think we have to establish with foreign film industries?

A Selling films that we made to the U.S is meaningless. It is hard for us to enjoy Bollywood films. In the same context, few Korean films are accepted in foreign countries. The only way is to sign subcontracts. A Korean director may make a film with a Korean staff for English-speaking people, casting American actors and actress. While the Korean system is not so scientific as the Japanese system and lags behind technically, the country has a lot of creative people with high educational backgrounds.

The labor cost is also between that of Japan and China. If an excellent Korean director works with an American director in Hollywood, it will be very difficult. But we will achieve better results if we use a Korean system and staff, while employing American actors and actresses. Then, we will be able to prevent many production companies from clinging to one actor. We need to change methods.

Q Are you promoting or planning a model in that method?

A We are getting ready to do so next year. We have also chosen an item. The only problem is to persuade a director. Foreign film companies prefer directors, with whom they can communicate well, to famous directors. America has at least value-added copyright markets. If we produce a good performance although we made a film under a brand different from Barunson, the company will naturally become famous. We may work with that aim. In joint production with the U.S., we may provide relatively cheap Korean manpower, while in joint production with China, we may use Chinese manpower. We can use different methods to make films, appropriate to each country.

Q What are Barunson's goals?

A For the time being, the company will participate in both film production and

investment. Our first target is Asian markets. I think the center of culture or valuation will change from the U.S. to China within 5 years at the earliest. As the main target of Barunson, a fancy stationery brand is teenagers for its characteristics; the company hopes to advance into family entertainment. It also hopes to make warm films of humanity that the whole family may enjoy. That's why it planned <Hansel and Gretel>. We also plan to make an animation feature in joint production with a foreign country. We want to make films with a subject matter that is not limited to Korean markets.

Q What are your five favorite Korean films?

A I like <Number 3>, <Green Fish>, <Joint Security Area/JSA>, <Memories of Murder>, <Bungee Jumping of Their Own>, and <A Tale of Two Sisters>

Q What are Barunson's future films?

A They are <The Good, the Bad, the Weird>, <Hansel and Gretel>, and films by director BONG Joon-ho.



# CHOI Jeong-hwa

**NAME** 최정화 / 崔禎華

**COMPANY** 무소속 / FREELANCE

**POSITION** 프로듀서 / Producer

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## Q How did you enter the film world?

A I majored in photography in college, but I was more interested in a series of photographs than in a picture. Naturally, I joined director KIM Hyoung-gu's team to work in the film world. I worked on <Beat>, followed by <Beautiful Days> (director LEE Kwang-mo), <City of the Rising Sun>, <Lee Jae-soo's Rebellion>, and <Peppermint Candy>. While I worked on <Peppermint Candy> for six months, I became skeptical of what part of the film I was involved in. Our team was so popular that it was committed to film after film. Gradually, I came to wonder if I had perfectly finished films and wanted to work on films from the beginning to the end. So I joined Uno Film and began to work on the production team of <Kilimanjaro>. Then, I finished <Musa> and helped establish Nabi Pictures as a founding member. While with Nabi Pictures, I worked on <Please Teach Me English> in 2003, and <The Restless> in 2006. Now I work as a freelancer.

## Q What do you think are good films?

A For those who want to make money, profitable films would be good. On the other hand, for those who want to make people happy and feel pleasant, interesting films would be good. I don't think we can specify what elements good films must have. From a producer's point of view, I think those films that keep promises every moment of the production are good, since dozens of people work together to make a film. I think it is hard to distinguish good films from bad ones without considering production processes, as films are made within the framework of the industry.

## CAREER HIGHLIGHTS

1996-1999	Assistant cameraman for director KIM Hyoung-gu's team
1999	Production Director of Uno Film
2000	Production Director of Sidus
2002	Producer of Nabi Pictures
2007	Resigned from Nabi Pictures

## FILMOGRAPHY

2006	<The Restless>
2003	<Please Teach Me English>
2001	<MUSA - the Warriors> (Line producer)

Q What are your favorite five Korean and foreign films, respectively?

A As for Korean films, I saw <Declaration of Fools> a long time ago. I remember it was very fresh and surprising at that time. I also found <The Rules of the Game> very interesting, and was surprised to see such a good Korean action film. While watching <Christmas in August>, I wondered if such a film would be accepted in Korea, but it was accepted. I think that Korean film markets were changing. I think <Musa>, on which I worked, was worth trying, although it got both good and bad receptions by different people. After seeing <Memories of Murder>, I felt this film was perfect.

As for foreign films, I watched <The Great Escape> on TV and found it really cool. After watching the French film <My New Partner>, I thought I might work with cops, like in that film. I envied the nation, France. I also felt <Rocky (Balboa)> was very impressive. I liked <A Better Tomorrow> as other people did at that time, and found <Platoon> very interesting.

Q Do you have any favorite genre?

A I don't have any specific favorite genre, but I seem to like fighting films, considering the list of my favorite films. People may think that I don't see or like melodramas, but that's a misunderstanding. In fact, I really like melodramas, and sometimes even weep while watching a melodrama.

Q What did you feel while working on <Musa> and <The Restless>? How do you think Korea's film industry must approach in joint production with foreign countries?

A I think we may take different approaches, depending on the kinds of films. At first, we may begin with smaller films. It is a tough goal to succeed in international markets with Korean subject matter. I was surprised when I heard that the large-scale chivalrous action film <Musa> was considered a well-known cult film in the U.S. It had been made with great production expenses in foreign locations, casting famous Chinese actors and actresses. We must seek an answer to the question of how to overcome the gap. At present, every Korean film is considered a cult in Hollywood markets. Then, I think finding other methods may be a better approach than securing theaters at considerable marketing expenses and then trying to make profits. We need to consider new methods, including making cult-type films with foreign investments to regain profits in DVD markets and share the profits. The language must be English. If we approach foreign markets that way, we will be able to advance into foreign countries with relatively low budgets. If we succeed to secure foreign markets, we may retrieve the investment capital. We must consider various aspects.

Q What do you have to keep in mind as a producer when you undertake international

projects?

A First of all, considering our experience of getting cooperation at foreign locations or production stages, the most important thing is to answer the question of why we have to go abroad or why we have to work together. If you vaguely think, without any certain reasons for that, that you may get picturesque scenery in foreign locations, or the film will be accepted in various markets through joint production, it's a very risky thought. Before making a decision, we must continuously doubt and think it over.

Once you decide to undertake an international project, you need a lot of preparation. You must carefully check out the culture and characteristics of the country, as well as film environment. There are many things you have to keep in mind, but I cannot illustrate all of them. The most important thing, however, is trust with local staff. Definitely, I cannot do everything. Then, you must trust people. Trust from deep in your heart. Then, the other side will repay. Film production is joint work. Without trust, you will get into trouble, which, in turn, will adversely affect the quality of the film.



# CHOI Joon-hwan

**NAME** 최준환 / 崔準桓

**COMPANY** CJ 엔터테인먼트 / CJ ENTERTAINMENT

**POSITION** 한국영화사업본부장 / Senior Vice President

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**Q How did you enter the film world?**

**A** I have enjoyed watching films since I was young. So, I joined Media Entertainment of CJ Group Management Strategy Division to do film-related work. Then, I worked as a senior investment inspector for CJ Foundation Investment Co., making indirect investments in films. Later, I got a chance to work in the film business in earnest, as the chief of CJ Entertainment Korean Film Investment Team, and then as the director of Film Production and Investment Division. Now I am the senior vice president of the Korean Film Business, including production, investment, marketing, and advertisement. I have participated in the production, investment, and distribution of about 80 Korean films.

**Q What are good films?**

**A** I think films that can sympathize and communicate with the audience are good. Some films receive good evaluations by critics, but are difficult for many people to understand. Rather than those films, I think films that win sympathy and favorable impressions from a lot of people are better.

**Q What are your favorite five Korean and foreign films, respectively?**

**A** I have produced about 80 films with great effort and affection. It is hard to select a few out of so many good films. If I still have to select only five films, I would say <Sympathy for Lady Vengeance>, <Beat>, <Spring, Summer, Fall, Winter and Spring>, <Our Joyful Young Days>, and <Bungee Jumping of Their Own> among Korean films, and I would select the foreign films, <English Patient>, <Ben Hur>, <Color Purple>, <La Vita E Bella>, and <Citizen Kane>.

**CAREER HIGHLIGHTS**

- 1997 Manager of Entertainment & Media under CJ Inc., Chairman
- 2002 Senior Investment Inspector of CJ Foundation Investment Co.
- 2004 Chief of CJ Entertainment Korean Film Investment Team
- 2006 Director of CJ Entertainment Film Production and Investment Division
- 2007 Senior Vice President of CJ Entertainment Korean Film Business

**FILMOGRAPHY**

**PRODUCTION AND INVESTMENT**

- 2008 <A Man Who was Superman>
- 2007 <Black House>
- 2006 <One Day, Suddenly>

**INVESTMENT**

- 2007 <May 18>  
<Voice of a Murderer>  
<Miracle on 1st Street>  
<Going by the Book>  
<Sex is Zero 2>
- 2006 <Tazza : the High Rollers>  
<Hanbando>  
<A Dirty Carnival>  
<Righteous Ties>  
<The Restless>  
<I'm a Cyborg, but that's O.K.>  
<Lump of Sugar>  
<My Scary Girl>  
<My Boss, My Teacher>  
<Forbidden Quest>  
<The City of Violence>

**INVESTMENT AND PLANNING-**

- 2005 <Typhoon>  
<Sympathy for Lady Vengeance>  
<You are My Sunshine>  
<All for Love>  
<A Bittersweet Life>  
<Rules of Dating>  
<Mapado>
- 2004 <Spirit of Jeet Keun Do-Once upon a Time in High School>  
<A Moment to Remember>  
<My Brother>  
<Rikidozan: A Hero Extraordinary>  
<How to Keep My Love>  
<S Diary>  
<Lovely Rivals>  
<Three Monsters>

**NOTE** Fluent in English  
MBA (George Washington University)

Q What do you think of Korea's film industry advancing into foreign markets?

A It is my conviction that Korea's film industry must actively make inroads into foreign markets. At present, the industry has a distorted profit system, with 80% of profits depending on ticket sales. Within that system, the prospect for the industry is evidently very limited and thorny. We must expand markets so that the industry can make steady growth. For that purpose, it must advance into foreign markets. The first step to this approach would be 'market integration.' This means not selling films made for Korean markets to foreign countries, but including the audience in those regions within the target range. We need to plan and produce films, targeting integrated markets at the initial planning stage. The first stage for market integration would be Asian regions, considering the basic emotion and common cultural background, and then we would be able to exchange with Western countries.

Q Is CJ Entertainment promoting or planning global business operations?

A <West 32nd> is the first foreign location film produced in the U.S. With the background of Korean Town in NY, the film may appeal to the Asian audience in the U.S., and is expected to be known to Europe through the U.S.'s Sundance Film Festival. <August Rush> is the first major Hollywood

studio film, in which we made investment and participated. We have secured its distribution rights in Korea and a share of total profits. We are also promoting the remake of <Sympathy for Lady Vengeance>, <A Bittersweet Life>, <My Sassy Girl>, and <A Dirty Carnival> in the U.S.

On the other hand, as China hasn't yet completely opened its markets, we have some limitations. So we established a joint venture, through which we conduct production, investment, distribution, and copyright management of films with China, including <Thanka>. We also established Peking Nabi Pictures with Korea Nabi Pictures for production in China. At present, Chinese producer, Jangsia, is running the company. We are also promoting a project to scout for budding Chinese directors. So far, we have worked in collaboration with China. But we want to go a step further to cultivate young, prosperous Chinese directors, and jointly plan films and work with them.

In Japan, we entered into a partnership with Kadokawa Group. We can screen a lot of source content of the company for in-house production or joint production. What counts is screening fine content as soon as possible and bringing it into Korea. With respect to <One Missed Final Call> in 2006, Kadokawa produced the film, while CJ invested 20% of the production cost and

was involved in local location production. <Black House>, which was released this year, had been in Kadokawa's library. We produced the film, with Kadokawa's investment of 20%. In some future projects, we will evenly invest, plan, and develop with Japan through market integration, as I mentioned before. Another task is direct distribution in Japanese markets. Up until now, we have just sold film copyrights. But through district distribution, we may make huge profits, which we have missed in the existing sales method. This may be called market integration at the distribution stage. <King and the Clown>, <Black House>, and <Over the Border> are some cases of direct distribution.

Also, we are discussing various projects, including joint production and investment, with Hong Kong and Thailand. We plan to expand such international exchange and business operations in the future. I believe that we must expand exchange from investment and development to distribution and screening.

Q What kind of role do you think CJ Entertainment, one of Korea's largest film investment and distribution companies, may play in the international business field of Korea's film industry?

A In fact, the projects, which have been promoted abroad, have not been business

operations that produce immediate profits. However, I think CJ Entertainment must lay the groundwork for the industry. What we are doing now is like building highways to link Korea and foreign countries, spending a lot of capital, time, and effort. On that basis, quite a few Korean films must be introduced abroad, and accumulated expertise and experience will help Korean directors, producers, actors and actresses, and staff work more easily with those involved in the production of foreign films.

Q What kind of model is CJ Entertainment pursuing as an investor in international exchange and business operations?

A I hope to communicate with foreign partners from the beginning. In some cases, we look for foreign investors after finishing the film setting, so we have limitations in mutual participation and exchange. I would rather begin together and select staff, actors and actresses at the initial planning stage of film production, targeting specific markets. That way, we can produce films appropriate to integrated markets in areal sense. Also, we always look for opportunities for the investment and joint production of foreign films. CJ is open to any kind of joint work. For any new idea, we want to begin discussion in the initial stage. I hope there are many arenas for such exchange.

Q CJ Entertainment made a big success by

producing <Black House> this year. Does the company plan to continue to produce films on its own?

▲ In 2006, we first produced four horror films, called <One Day, Suddenly> in a series, and released all of them in the summer. It was a kind of structural experiment, in which each of four budding directors made a film within a month, respectively, sharing the staff. However, the first official film production was <Black House> and fortunately, we enjoyed a good performance. Presently, director CHUNG Yoon-chul is shooting <A Man who was Superman>, featuring HWANG Jung-min and JUN Ji-hyun. We don't have a plan to fill the whole CJ Entertainment lineup with production, but will continue to produce one or two films a year.

◎ What is the hottest topic in the development of Korea's film industry, which is rapidly changing?

▲ First of all, we need "innovation" in many aspects. We need a production and distribution system, in which the 'creativity' field communicates with investment, promotion and marketing, and distribution fields. Also, we must explore and develop a new value-added copyright window to expand the sales system, which has reached its limits.

The most important thing, however, is content innovation. In the 1990s, Korea

first introduced project films, and began to make interesting, great films, including Korean-style blockbusters in the late 1990s. The audience loved the films because they showed something new, which they had never seen. We had so-called Korean film premium. But now is different. The audience no longer favors or adores Korean films. Korean films are no longer compared with 'Korean films in the past,' but with 'all kinds of films, including Hollywood films.' In order to survive this competition, we must provide new ideas, techniques, and stories. By doing so, the industry will survive and it has its potential for innovation.



Going by the Book



May 18



Black House



# CHOI Wan

NAME 최완 / 崔莞

COMPANY 아이엠펙처스 / IM PICTURES

POSITION 대표이사 / President & C.E.O

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Q When did you establish IM Pictures?

A I established IM Pictures in April, 2000. I have produced 21 films, including <My Sassy Girl>, which was a big hit. It is difficult for a non-major, medium-sized investment and distribution company to survive in Korean film markets. Like other film production companies, we got shares from detour listings or mobile communication capital. Now management business is subject to M&A. I think if we continuously make investments and gather library items, there will be no major problems. Now that foundation investment companies have suspended extending financial support, it is difficult to raise funds.

Q You have successfully raised funds. I guess it must have been pretty difficult.

A <My Sassy Girl> played a big role. We settled accounts quickly and sent its statement in advance, specifying when the money was needed. That's our characteristic. Investors liked that point, with our trustworthiness. That strategy helped us raise funds.

Q IM Pictures was the first company to conduct a market analysis in Seoul. What was the motive for that?

A We had to know the size of Korean markets to attract foreign capital. Who would make investment when there is scant performance data? Based on our analysis, the Korean Film Council and CGV created national data.

## CAREER HIGHLIGHTS

- 1994-1995 Director of Samsung Corporation Dreambox Business
- 1996-1999 Chief director of Samsung Entertainment Film Business
- 2000-Present President & CEO of IM Pictures

## FILMOGRAPHY

- 2007 <The Mafia, the Salesman>  
<Our Town>
- 2006 <Forbidden Quest>  
<Tazza : the High Rollers>
- 2005 <Antarctic Journal>
- 2004 <The Big Swindle>  
<Romance of Their Own>  
<Dead Friend>
- 2003 <Crazy First Love>  
<Please Teach Me English>
- 2002 <Conduct Zero>
- 2001 <My Sassy Girl>

Q What is your prospect for Korean films?

A No problem. It was good to have a bad time. Every producer must feel they may go bankrupt if they fail to make good films. Ten years of energy is getting drained and we need creative planning, but not just for Korean films. Koreans' creative planning may be combined with Japanese investments in Chinese locations. That way everything would be all right.

Q You were in charge of a large company's entertainment business, and are now running a leading, medium-sized film investment company. What's your future prospect for Korea's film industry?

A The labor union system and staff treatment are good, and the illegal copy problem is in order. The problems of admission fees and ticket sales profit-sharing between producers and theaters will also settle down by the end of this year. Both investors and producers must consider each other's position to maintain their relationships for the long term. In Korea, producers do not have a big voice in production, as it is mainly dependent upon directors. However, in the U.S., producers, especially executive producers, are very influential. I think producers must have control over locations and directors, and even be able to fire directors with their financial ability. Once, director Oliver Stone, around halfway through production of

Nixon Project, suggested that it might go over budget. Then, the producer laid him off. That's a system.

Q What do you consider when you make investment?

A First of all, the story must be universal. It must be interesting and speedy. I like films directed by CHOI Dong-hoon for their speedy unfolding.

Q What is your taste as an investor or an executive producer?

A I like comic action, but I don't like melodramas.

Q Do you have any plans to advance into foreign countries?

A China has a lot of material. Koreans may use them with creative planning abilities. We may also employ the infrastructure of China and Japan. What matters is that we have planning ability. One thing is the case of <The Lord of the Rings>. The language may not be Korean.

Q What are IM Picture's future projects?

A We will film <Robot Taekwon V> and make a 3D version in the U.S. as well. We will also create games and advertise them extensively. <Taekwon V> will be better to our taste than <Transformer>. The company has a lot of things to do. It maintained a contract about the Bruce LEE project,

<Dragon Warrior> with his family for about 4 years. But the term of the contract expired while the family and the producer were in negotiation. We are going to prolong the term of the contract. <Dragon Warrior> is a global film. We need that kind of planning ability. We will also work on <The Big Swindle 2>.



My Sassy Girl



**NAME** 최용배 / 崔容培

**COMPANY** 영화사청어람 / CHUNGEORAHM FILM

**POSITION** 대표이사 / CEO

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# CHOI Yong-bae

Q Would you tell me about your experience in the film world?

A Daewoo, which was involved in the video business, established DCN (present OCN), a professional film channel. At that time, the company was conducting a comprehensive entertainment business, including investment in production and theater operation. I began to work as a manager of investment and production in April, 1994. Originally I wanted to work as a director, but I conducted business for KANG Woo-suk Production. I realized that working as a manager of a film investment company is a quite different experience from directing three films. It was refreshing. I came to recognize the industrial and commercial aspects of production. Before Daewoo got out of the entertainment business, I quit the job and joined Cinema Service Inc., when it was transformed into a film distribution company. I was in charge of investment, production, management, and distribution. At that time, KIM Mi-hee assisted planning and marketing, and director KIM Sang-jin, filmmaking, and I assist business operations.

Q Last year you enjoyed considerable box-office profits and popularity by producing <The Host>. What costs did Chungeorahm Film pay to produce such an outstanding performance?

A I did not quit the distribution work to produce <The Host>. Almost all small and medium-sized film distribution companies were in trouble, as we were. As the large film distribution companies, CJ and Showbox were fiercely competing to be the best, the logic of capital became strong.

## CAREER HIGHLIGHTS

1986	Graduated from the Department of Western History at Seoul National University
1989	Graduated from the Department of Film at Seoul Institute of the Arts
1989-1994	Assistant director of <North Korean partisan in South Korea>
1994-1997	Director of Daewoo Film Business Production and Investment Division
1997-2001	Director of Cinema Service Inc. Film Distribution Division
2001-Present	C.E.O of Chungeorahm Film

## FILMOGRAPHY

### INVESTMENT AND PRODUCTION

2007	<Sakwa> <Cadaver>
2006	<The Host> <Vampire Cop, Ricky>
2005	<The Art of Seduction>
2004	<The President's barber>

### INVESTMENT

2008	<Night and Day>
2007	<Attack on Pin-up Boys> <A Day for an Affair>
2006	<The Bad Utterances>
2005	<The Unforgiven> <A Boy Who Went to Heaven> <If You Were Me, Anima Vision> <Conte de Cinema> <Long and Winding Road>
2004	<Fighter in the Wind> <3-Iron> <Springtime>
2003	<If You Were Me>, <A Letter from Mars>
2002	<No Comment>

Small and medium-sized film distribution companies had to pay substantial expenses to secure films for distribution. Every main investment company was conducting distribution as well. Chunggeorahm Film also had to take an active position as a film investment and production company. The total production cost of <The Host> was 14 billion won, and we had difficulty attracting investment.

Q You are again involved in distribution. It seems that you have taken a new position.

A Now the situation is better for distribution. That's why I am doing distribution again. I think there is a structural difference between distribution by large companies and that by contents makers. So I thought we needed to do distribution. We are going to set a successful model case of how effectively a content-based company conducts distribution to make profits from films.

Q I've heard SKT will become involved in the film business.

A I'm positive in that the film business sponsored by a large company will be profitable, sound, and massive. We have already established a relationship with SKT and will further promote it. We have no rights to ban SKT's film distribution.

Q Do you have any plans to advance into foreign markets?

A When foreign producers need a film production company in Korea, they first contact us. Chunggeorahm has a good image, for it has produced good Korean films. The company has an office in China, which jointly distributed <The Host>. We will continue to distribute Korean films in China and try joint production of films.

Q What are your next projects?

A <26 Years>, <The Host 2>, and <Il-ji-mai>

Q What do you think of the qualifications of producers?

A An ability to do business slowly is very important, not jumping into rash judgments. I mean producers must make every effort to produce quality content.



The Host



Conte de Cinema



# CHUNG Tae-won

**NAME** 정태원 / 鄭泰元

**COMPANY** (주)태원엔터테인먼트 / TAEWON ENTERTAINMENT CO. LTD.

**POSITION** 사장 / President

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Q Can you briefly tell about your filmmaking history?

A I entered the entertainment business by doing performance promotion and planning in 1985. I also did film business from 1989. At that time, the video market was booming in Korea, and I worked as a dealer who imports videos from the US. and sells them in Korea. I began producing in 1996 and the first film was Hallelujah. I have made 23 films so far. I am actively working on both film import and production.

Q What do you think is a good film?

A I am a producer who makes commercial films for the public. In my opinion, if a film can give the audience something, for example, pleasure or a lasting impression, it's a good film. I want to make films that give audiences value for their money and give them an enjoyable and meaningful time in a theater.

Q What are your top five favorite Korean films and foreign films respectively?

A Korean films: <Swiri>, <Nowhere to Hide>, <Memories of Murder>, <Joint Security Area>, and <A Bittersweet Life>. Foreign films : Mario Puzo's <The Godfather>, <The Lord of the Rings>, <Heat>, and <Kill Bill>

## CAREER HIGHLIGHTS

- 1995 Establishment of Taewon Entertainment
- 1996 Import of <Reservoir Dogs> Hosting of Michael Jackson and Boyz II Men performances
- 1999 <Nowhere to Hide>The best film, the 20th Blue Dragon Film Awards  
Import of <Scream>
- 2000 Import of <Final Destination>, <Magnolia>, and <Scary Movie>
- 2001 Import of <The Lord of the Rings - The Fellowship of the Ring>
- 2002 Import of <The Lord of the Rings: The Two Towers>, <Resident Evil>, and <Shaolin Soccer>
- 2003 Import of <The Lord of the Rings: The Return of the King>- The record high box office hit among imported films, Import of <Kill Bill>
- 2004 Listed on the KOSDAQ
- 2005 The biggest stockholder of Spectrum DVD

## FILMOGRAPHY

- 2008 <Three Kingdoms: Resurrection of the Dragon>
- 2007 <Love>  
<Swindler in My Mom's House>  
<Master KIMs>
- 2006 <Now and Forever>  
<Barefoot Gi-Bong>  
<Marrying the Mafia 3>  
<Gangster High>  
<Hot for Teacher>
- 2005 <The Twins>  
<Shadowless Sword>  
<Marrying the Mafia 2>
- 2004 <Face>  
<Everyone has Secrets>
- 2003 <The Scent of Love>  
<Mr. Butterfly>
- 2002 <Marrying the Mafia>
- 2000 <Bichunmoo>
- 2001 <Last Witness>
- 1999 <Weathering the Storms>  
<Nowhere to Hide>
- 1998 <First Kiss>
- 1997 <Hallelujah>

## NOTE

Fluent in English  
The producer of a Chinese / Hong Kong / Hollywood joint production film (global project) <Three Kingdoms: Resurrection of the Dragon>, and <Spaghettj vs. Noodle>

Q Are you making or planning any overseas projects?

A As I learned the taste of markets other than Korea through the import business, I thought one day I would produce global films. Starting with <Three Kingdoms: Resurrection of the Dragon> which is in post production, we are preparing for other global projects. The know-how gained from <Bichunmoo> and <Shadowless Sword> was very useful. I want to show that China is not the only country that can be recognized in martial arts films in the world. The next film after <Three Kingdoms: Resurrection of the Dragon> is <Spaghetti vs. Noodle> directed by Lawrence Full. The main characters of the film will be played by one of the Hollywood's top female actors and an star Asian male actor. It is an action comic melodrama like <Rush Hour>, which is to start filming in March. We made a producer contract with the US CAA a few months ago for constant global projects, and have received many scenarios from CAA and are now reviewing them.

Q The result of <Shadowless Sword> was not satisfactory. Doesn't that make it hard to decide on the production of <Three Kingdoms: Resurrection of the Dragon>?

A In fact, <Shadowless Sword> was the first overseas project. New Line Cinema took charge of partial investment and international distribution. However, as the

film became a box office failure in Korea, we decided to join together with a better film next time. I think we paid a big tuition fee for the experience from <Shadowless Sword>. We learned important elements for martial arts films, and utilized them in the dramatization and casting of <Three Kingdoms: Resurrection of the Dragon>. We changed the original work where only men appear, casting Maggie Denise Quigley, and replaced the martial arts effects using wires with computer graphics. <Shadowless Sword> is so simple that overseas viewers could understand it without subtitles, but <Three Kingdoms> contains Oriental philosophy and messages, placing emphasis on its scale. We have finished the initial edition of the film and I am very satisfied with the result.

Q To what degree did Taewon take charge in <Three Kingdoms>?

A We took charge of the production, investment, and post production of the film. In the first place, we were considering casting Korean actors, but we were not sure if they were necessary for the work. Consequently, we didn't cast Korean actors because, if we use Korean actors only in a joint production, it will further the existing prejudice of the audience regarding joint production films. While we were preparing <Three Kingdoms>, we acquired the computer graphics company Mix. Thanks

to the acquisition, we could coordinate the schedule for film production and other works, and most importantly, the CG team communicated with us from the stage of finding more effective and efficient results. The importance of CG in the film is great with CG cuts amounting to 600, and Korea's elaborate and excellent computer graphic techniques will be known to the world through this film. Moreover, its cost is only a third of that of a US CG work. I think this is very competitive.

Q Does <Spaghetti vs. Noodle> have the same form as <Three Kingdoms>?

A The background of <Spaghetti vs. Noodle> is San Francisco, but we will film it on a set in China. The design team will consist of Korean staff. Chinese staff is good at building sets quickly and well, while Koreans are strong at details and designing. We will employ them according to their strong points. For this film, Taiwan will finance it and Korean personnel will take charge of production design, CG, DI, and special effects. We are planning to employ a veteran line producer from the US. and once he has checked out the CG, special effects, and production design techniques of Korea, he will be able to work with us many times in Korea. The US market is suffering from bearish factors such as the writer's strike, the actor's strike, and the director's strike and this crisis in the US market seems

to be a chance to me. I believe that when I enter Hollywood, there will be a role I can take with my quick decision-making and strong execution capabilities.

Q What do you think of the crisis of Korean films with regards to industrialization?

A The Korean film industry weakened quickly as the Korea Wave bubble burst. Nevertheless, we don't need to be intimidated, considering that the Korea Wave market like in Japan, didn't exist in the first place. If we make better films, we can create the Korea Wave boom again. We were overly conscious of the Korea Wave when we produced a film, so there were many unbalanced cases.

The most urgent problem is the profit structure. In the unbalanced structure where the sales from theater take up 80% of the entire profit, we cannot avoid the situation where even marketing expenses cannot be returned. The government should crack down on illegal downloads. I think it is necessary to raise film fees and adjust the ticket revenue sharing rate.



# JEONG Seung-hye

**NAME** 정승혜 / 鄭丞惠

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**POSITION** 대표이사 / CEO

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Q How did you make your filmmaking debut?

A I entered ShinCine in Feb. 1989 as a designer, and moved to Cine World in 1991. I worked in the PR and marketing departments for Cine World. My filmmaking began with <The Spy>. The films I was involved in <The Spy>, <Anarchists>, <Ghost Taxi>, <Hi, Dharma>, and <Once upon a Time in a Battle Field>. In the two years since I established my own studio, four films have been made so far. The result is not bad. In particular, <Radio Star> is very special to me.

Q You are famous for writing excellent copy. Do you write copy nowadays?

A Yes, I still do it. I also wrote copy/scripts/dialogue for films not produced by me, such as <My Boss, My Teacher>, <The Old Garden>, and <Sympathy for Lady Vengeance>. I like straightforward expression as in the copy for <Sympathy for Lady Vengeance>: 'I killed five but have no regret.' I also like the copy of <Shadows in Palace>, 'If you want to live, shut up your mouth.'

Q You have been successful.

A am just doing what I prepared to do one by one. There was a problem when terrible films were being made a few years ago, but now it's alright. Capable people all do well nowadays. Sidus is also doing well, just like us. It is hard to make a good film without a distinct concept.

## CAREER HIGHLIGHTS

- 1989 Employed by ShinCine
- 1991 Employed by Cinecity (a theater)
- 1992 Changed into Cine World
- 2005 Established Achim Pictures Inc.

## FILMOGRAPHY

- 2007 <The Happy Life>  
<Shadows in the Palace>
- 2006 <Love Phobia>  
<Radio Star>
- 2004 <Hi, Dharma 2 - Showdown in Seoul>

Q What do you think is important in producing a film?

A When I was making <Anarchists>, I realized that it takes much time for scenario meetings and planning. I am a bit laid-back. If I work for 20 minutes, I take a rest for 40 minutes. I get involved in scenario work and marketing decisions and concepts. Others are successfully doing the production process. People are the most important. I don't like the idea that it is unnecessary for a person to have a good personality as long as he or she is competent.

Q What makes a good producer?

A As a chief who takes unlimited responsibilities for a film, a good producer needs to embrace people so that no one gets hurt or gets out of the line. A producer plays a role of creating a field where the personnel and actors can play without worries. We should leave the result of the film to God's will. I want all the people involved in the film to feel happy and to think their effort paid off. Actually we have felt that way so far. It is very hard to give employees their salary on time for over ten years. I learned it from director LEE Joon-ik. He gives salary on time even by taking out a loan.

Q What are your top five favorite films?

A The films such as <Velvet Goldmine>, <Hedwig> and <the Angry Inch>, <The Spy>,

and <Anarchists> are far ahead of the times. I don't know much about others' films. I learned a lot while watching films and writing copy. As I have been maximizing the merits of a film, I tend to see only good points from a film.

Q What is your next project?

A The next one is LEE Joon-ik's <My Lover is Far Away>.

Q Do you have plans to target overseas markets?

A <Shadows in Palace> has been entered into the Saint Sebastian Film Festival. It is hard for a small studio to have employees for overseas business. I can't speak English. I have never targeted foreign markets. <Shadows in the Palace> could create opportunities for overseas business. <My Lover is Far Away> could go abroad as it contains a new sight of Vietnam.



The Happy Life



Shadows in the Palace



**NAME** 정태성 / 鄭泰成

**COMPANY** 모션101 / MOTION 101

**POSITION** 상무이사 / Chief Operating Officer

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# JEONG Tae-sung

**Q** How did you make your filmmaking debut?

**A** Director LEE Kwang-mo was my roommate in UCLA. We got close while shooting a short film. After graduation, I went to China to study and came back to Korea, and worked for a US company. Then, LEE and I began to import art films. The company is 'Baekdudaegan'. I had never thought I would enter the film industry.

**Q** While you were in Baekdudaegan, what were the films that impressed you?

**A** Many films including <Offret>, <Stranger Than Paradise>, <Meg Ker a Nep>, and <Khane-ye Doust Kodjast>. I persuaded KIM Ok-rang to join the art film exclusive 'Dongsoong Cinematheque', and it was founded in 1994. We imported art films and distributed them to theaters. We distributed thirteen films a year and it was the first time art films had been distributed. We created a club called 'Square' and on joining members paid membership fees. There were over ten thousand members and 17 films were sold out. It was the beginning.

**Q** When did you start Pusan International Film Festival?

**A** From the 1st to the 6th Pusan International Film Festival.

**Q** What remains in your memory regarding Pusan International Film Festival?

**A** It was when Mirovision was established and the Korean film sales were beginning. I established the Korean sales office to export Korean films. It was good timing with the globalization of Korean films.

## CAREER HIGHLIGHTS

- 1990 Graduated from East Asia studies, UCLA; study in Beijing Univ.
- 1992 US Federal Disaster Preparedness Commission
- 1993 Managing director, Baekdudaegan Co., Ltd
- 1998 Chief operating committee member of Busan Promotion Plan
- 2001 Establishment of Genesis Pictures
- 2003-Present Director of the headquarters, Showbox
- 2006-Present Chief Operating Officer of Motion 101

## FILMOGRAPHY

- 2004 <Tae-guk-gi>  
<The Wolf Returns>  
<Spy Girl>  
<Scarlet Letter>  
<Shin Suk-Ki Blues>

## NOTE

Fluent in English, Japanese, and Chinese

Q What made you move to Showbox?

A I went there in 2003. I wanted experience in investment and distribution.

Q You had many good results at Showbox.

A I made many box office hits. Five out of the top ten Korean box office hit films are my works. The first was <The Big Swindle>. It was hard to choose between <Welcome to Dongmakgol >and <The Host>. <D-War> was way harder to decide than the two previous ones.

Q What made you believe in the success of <D-War>?

A In the first place, I planned the 'Korean Pride' marketing for <D-War>. A film is a dramatic experience. You can see how director SHIM Hyung-rae went through a hard time to get his dramatic stories into a theater. We anticipated the controversy. Experts talk about the degree of perfection in a film, but the public doesn't. They are satisfied with other things. We showed computer graphics living up to their expectations, and our marketing worked out.

Q What was the reaction when you decided to do <D-War>?

A They couldn't understand it, but now they are satisfied with the good result.

Q What made you become a producer?

A I had been involved in investment. And

even though I had made a film attracting over ten million viewers, it's not a new experience to me. My creative mind became empty as I used it a lot. So I started to read books and comics and I brought people together in meetings. I am challenging a new area.

Q What is your next project?

A The next one is PARK Kwang-hyun's <The Art of Fist Duel>, which is a Science-fiction action human drama.

Q What is important to you in recognizing projects?

A It's intuition. Analysis follows the intuition. You need to judge intuitively by integrating everything. It is easy to use intuition to pick out the works which are difficult to the hit box office but it's hard to choose good ones. Logically you cannot explain the success of <D-War>. It's intuition that enables you to expect 8 million viewers for the film. Intuition is logical instinct.

Q What do you expect in overseas business?

A Even though some Korean films were exported at high prices thanks to the Korean Wave, in fact, only a few films were profitable. Only 2-3% of the 250 films made during the last 4 years made a profit. It's about selling star entertainers not selling films. Now the situation is more difficult than in the Korean Wave time. I invested in

<Red Cliff> because I thought it had good content . The copyright of the film in Korea belongs to us. If we import it, we could make a profit. If Showbox succeeds in global business, we could do English-spoken films too. Showbox, with Japan and Taiwan, invested in a blockbuster which will have the highest budget in Asia's filmmaking history. Showbox will be known to the world. It's Showbox branding. Showbox is the Executive Producer of <Red Cliff>.

Q Do you have any experience in overseas projects? What do you think of them?

A I have produced English-spoken films like <D-War>. I have invested in Chinese and Japanese films. I am open to co-producing and co-financing for quality films. I am open to overseas projects and the entertainment group Orion is supporting me.

Q What languages do you speak?

A I speak Spanish, English, Japanese, and Chinese, but I have to brush up on my Spanish.

Q Which films made by others do wish you had made?

A I like <King and the Clown>. The film is a delicate drama.

Q What are your favorite films?

A I like provocative films such as <King and the Clown> and <Memories of Murder>.

These were the projects that were most moving in the minds of viewers. An investor should not see money first but rather consider how it will move consumers and that is directly connected to money. I consider whether or not the story is powerful enough to move the minds of people.

Q How many viewers have you attracted so far?

A Over 0.1 billion viewers



NAME 조민환 / 趙敏煥

# JO Min-whan

**COMPANY** 나비픽처스 / NABI PICTURES

**POSITION** 대표 / Producer

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Q How did you make your debut into filmmaking?

A In the 90s, I entered the film industry as marketing director for JIN Yoo-young's <Republic of Dictatorship>. My major is Korean literature. The last film for which I did marketing is JANG Sun-woo's <To You from Me>. I got bored with marketing and wanted to make films in the field. So I worked as a producer for <The Man Wagging Tail>. After that, I resigned from KiHweck ShiDae, Inc. and joined TCHA Sung-jai's team, where I worked on many films such as <Beat>, <Christmas in August>, <City of The Rising Sun>, <Barking Dogs Never Bite>, and <MUSA - The Warriors>. In 2001, I left the company and established Nabi Pictures. Nabi Pictures first film is <Please Teach Me English>.

Q What is your relationship with director KIM Sung-su?

A We met when making <Beat>. We've made films together for over ten years. I liked his films and he wanted me to produce his films. There is a humanistic connection between us.

Q KIM Sung-su's films are manly and bold. Do you prefer that kind of film?

A People don't necessarily develop themselves in one way. Jerry Bruckheimer usually makes action films but he also made <Coyote Ugly>. Like him, I'm a producer. I make sentimental melodramas such as <A Love Story> and <Christmas in August>, manly actions such as <Beat> and <MUSA-The Warriors>, and independent and cult films like <Barking Dogs Never Bite>. As a producer, I cannot stick to one genre.

## CAREER

2002-Present Establishment of Nabi Pictures,  
Current CEO of Nabi Pictures

## FILMOGRAPHY

2006 <The Restless>  
2003 <Please Teach Me English>  
2001 <MUSA - The Warriors>  
2000 <Il Mare>  
1999 <Barking Dogs Never Bite>  
1998 <Christmas in August>  
<City of The Rising Sun>  
1997 <Beat>

Q People say the Korean film industry is experiencing a hard time.

A It has always been hard. I am not talking about investment but filmmaking. Nabi Pictures needs to show a new paradigm with new characters and stories. We established Beijing Nabi, and through this, we are realizing the production of films for the Asian market. That's how we are addressing this challenge.

Q What is the countermeasure of the industry?

A There is no countermeasure. Frankly speaking, I am not man enough to worry about the entire industry. I worrying about making films that are liked by audiences. The inclination of audiences has not changed in the last ten years, but their tastes seem to be changing. The patterns in characters and stories have also changed. There is a film I am planning in consideration of the fact that audiences might want to see different characters from the ones currently portrayed in Korean films.

Q What made you go into the Chinese market?

A Director KIM Sung-su and I like Chinese food. And we also like Chinese people. We have an understanding of Chinese culture. Obviously the potential market in China is immense. As the quality of life is enhanced,

the entertainment industry becomes vigorous. We couldn't miss the chance to be in the neighboring country.

Q Why did you establish Beijing Nabi Pictures?

A We are not Hollywood. Even in Korea where national films are strong, Hollywood films takes up half of the market. In other countries where the market share of national films is low, the proportion between foreign and domestic films is 7:3. However, in China it is almost 5:5. To break into the market, we cannot make films with huge capital like Hollywood. The way we can break into the market is not to take Korean films there but to make Chinese films in China.

Q There are few successful cases of joint production films.

A I don't think Hollywood makes films for the entire world market. They make films mainly for the US market. They made <Star Wars> in the 1970s. They could make <Transformers> as they have that strong film tradition. American audiences have been watching the development of the US film industry and the level of the public has increased. Even though we make a film in co-production with a Chinese company with the film being shot in China, if the identity of the film is not clear, it will not be welcomed in both Korea and China. We

have to make a film with its identity clearly established. If the power of the identity is enough, it will work overseas, while if the power is weak, it will fail even in the domestic market. I would like to make a film which is welcomed in both Korea and China. Nevertheless, establishing its identity clearly is important. Some materials and items are too old for us, but they could be fresh in China. While others might be alright for us, but could be too advanced for China. I want to change the direction of production according to the identity of a film.

Q What will be the first work by Beijing Nabi Pictures?

A It will be director JU Won, <Let's Date>. Release in China has not been decided yet.

Q What are the difficulties in China?

A In my opinion, China is more systematic than Korea. I don't know about distribution, screening, and theater distribution. However, production is way better than in Korea. The quality of personnel varies depending on their fee. Quality personnel is expensive, and there are many quality people. It is unfair to say the level of Chinese personnel is low after forfeiting quality Chinese personnel because of price.

Q Do you have any plans to go into the US or European markets?

A At the moment, we are targeting China.

Later, I want to enter the US market with an excellent Asian film. I would like to break into Europe or the US, with our identity. Producer Bill Kong did exactly what I said. <Crouching Tiger, Hidden Dragon> is a good example. There will be a right time when our films are more diversified and centralized, as the number of films increases. The US film industry targeting the world film market will be interested in Asian films.

Q The chief of Beijing Nabi is JANG Si-a. What is your relationship with him?

A He's a friend of mine. When I made The Warriors, he was a producer. He produced <The Restless> as well. We have a similar mind set.

Q What is your next project?

A You can see the horror film <Urban Ghost Story>, the action comedy <KIM Cheol Min Detective Agency>, and KIM Sung-su's <Bride Mask> soon.

Q What are your top five favorite films?

A I like well-shot films. I like <Once Upon a Time in America>, <Days of Being Wild>, David Samuel Peckinpah's films, and Hong Kong martial arts films. As for Korean films, I like realism works such as <A Short Love Affair>, <Christmas in August>, KIM Sung-su's <Beat>, <City of The Rising Sun>, and <MUSA-The Warriors>.

Q What do you think makes a good producer?

A I want to make films that please people. If a film is an art, it should be able to comfort people. A good piece of literature touches people. A good film should be able to comfort people. Jackie Chan's film is a good example in this sense. Some films like <Seven Brides for Seven Brothers> and <Roman Holiday> make you feel good. I think a good producer is the person who makes such films.

Q Do you have any other comments?

A If any producer planning to make a film that expresses Asian identities reads this interview, I would like to talk with him/her about working together. I like various genres from Chinese classics to Japanese ghost series. I like all of them. I am willing to exchange with producers who like Asian actions or something like that. We can exchange items and produce films together.



MUSA - The Warriors



The Restless



# Teddy Hoon-tack JUNG

**NAME** 정훈탁 / 鄭勳卓

**COMPANY** (주) 아이에이치큐 / iHQ

**POSITION** 대표이사 / CEO

**CONTACT** Tel. +82 2-6005-6164 Email. chy@sidushq.com

**Q** How did you make your debut in filmmaking?

**A** As I was in the business of managing and representing actors, I began to look for good productions as well as for good scripts. I thought if we could make a story that has the roles and characters actors actually want from the planning stage of a film, we could make a better film, saving on both time and human resources. So, I decided to enter the film industry.

**Q** What do you think makes a good film?

**A** No one will deny that films become the center of the culture of the times. As a person producing films, I think a good film should be able to make moviegoers feel something, helping the culture of the times develop and mature. In addition, a good film should be able to entertain the audience of the times.

**Q** What are your top five favorite Korean films?

**A** <Our Twisted Hero> (1992, PARK Jong-won), <Crocodile> (1996, KIM Ki-duk), <The Foul King> (2000, KIM Jee-woon), <Save the Green Planet> (2003, JANG Joon-hwan), and <Memories of Murder> (2003, BONG Joon-ho)

**Q** What are your top five favorite foreign films?

**A** <Il Postino> (1994, Michael Radford), <Knockin' on Heaven's Door> (1997, Thomas Jahn), <Central Do Brasil >(1998, Walter Salles), <Hable Con Ella> (2002, Pedro Almodovar), and <Das Leben Der Anderen> (2006, Florian Henckel-Donnersmarck)

## CAREER HIGHLIGHTS

- 1999 Established EBM Production
- 2000 Merge with Uno Film / Changed into Sidus
- 2002 Sell-off of Sidus HQ
- 2003 Establishment of Sidus subsidiary, iFilm Co., Ltd.
- 2004 Merge of iHQ / Listed on the Korea Stock Exchange
- 2005 SKT - capital increase by issuing new stocks Establishment of SKT Image Fund / Investment by iHQ Acquisition of YTN Media
- 2006 Acquisition of shares of Chungeorahm Film
- 2006 Incorporated in SK Group
- 2007 SKT - additional capital increase by issuing new stocks. Current CEO of EBM / CEO of iHQ

## FILMOGRAPHY

- 2008 <A Man Who was Superman> <Lover> <Romance Comics> <26 Years> <The Art of Seduction 2> <Im Chan-sang Project> <Ilgimae> <The Host 2> <Mist> <American Zombie>
- 2007 <A Day for an Affair> <Cadaver> <Attack on Pin-up Boys> <Someone Behind>
- 2006 <My Girl and I> <Daisy> <How the Lack of Love Affects Two Men> <Meet Mr. Daddy> <Vampire Cop Ricky> <The Bad Utterances> <The Host> <Family Matters>
- 2005 <Sad Movie> <The Unforgiven> <The Art of Seduction> <Red Eye> <Long & Winding Road> <Conte de Cinema> <If You Were Me: Anima Vision> <A Boy Who Went to Heaven> <The Unforgiven> <The Art of Seduction> <A Tale of Two Sisters>
- 2004 <Wind struck> <Hypnotized> <S Diary> <If You Were Me> <The President's Barber> <Fighter in the Wind> <Spider Forest> <Spring Time> <3-Iron> <Shit Up> <Dance with Solitude>
- 2003 <A Little Monk> <Byul> <A Man Who Went to Mars> <A Tale of Two Sisters> <Singles> <A Good Lawyer's Wife> <The Road Taken>
- 2002 <My Beautiful Girl, Mari> <Jungle Juice> <Marriage is a Crazy Thing> <Road Movie> <Too Young to Die> <Conduct Zero>
- 2000 <Take Care of My Cat> <Memento Mori>
- 1998 <Whispering Corridors>

Q Can you tell about your global business efforts and their results?

A As for global experiences, there are largely two things. First, I tried internationalizing our actors. At present, iHQ is making efforts for Korean actors to go into overseas markets through various films. We are continuously finding ways to break into overseas markets according to the characteristics of each actor. For example, JUN Ji-hyun, who is popular in Asia with box office power, could enter Hollywood with <Blood: The Last Vampire>, while HA Jung-woo entered there through a niche market by acting in an independent film rather than US major films. Besides those two, JANG Hyuk, SONG Hye-kyo, and JUNG Woo-sung have gone into the international film industry, leading the internationalization of domestic actors. At present, iHQ is actively exchanging with global productions including US ones. Soon enough, more Korean actors will go into the world film markets.

For example, JUN Ji-hyun joined the global project film <Daisy> and the Hollywood film <Blood: The Last Vampire>, and JUNG Woo-sung also joined <Daisy>, and JANG Hyuk acted in the Korea-US-Singapore joint production film <Dance of the Dragon>, and HA Jung-woo, the US-Korean film <Never Forever>, and lastly SONG Hye-kyo is slated to join the New York independent film <Fetish>.

The other global effort is to directly join the production and investment of overseas films. iHQ is constantly pushing ahead with co-production with overseas studios or direct investment in English version films and production of them. We produced the joint production film <Daisy> with director Andrew Lau, Chinese staff, and Korean actors such as Jung Woo-sung, JUN Ji-hyun, and LEE Sung-jae, and produced and financed the US low-budget fake documentary film <American Zombi>. We are planning to continue to make various attempts with overseas studios in the future.

Q In what way should the Korean film industry be related to the international film industry?

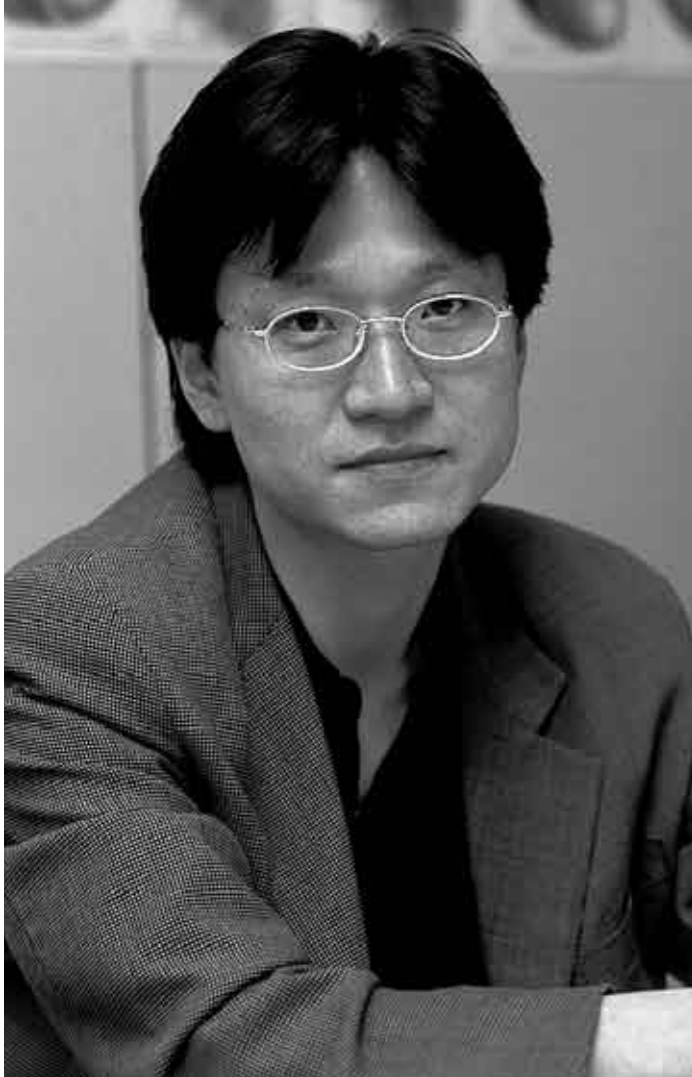
A In my opinion, we need to learn the Hollywood system through the investment and production of low-budget project films like <American Zombi>. If we continue to accumulate such knowledge and exchange with US staff, some day we are sure to produce films as nicely as the Hollywood major studios.

In addition, for the last few years, many Korean films have been re-made as Hollywood versions and in the future it would help develop good relationships to remake Hollywood films into Korean versions with Hollywood major companies. If we remake already proven Hollywood

films into Korean versions which are shot with a Korean or Asian background, it will be a good opportunity in many ways to develop the Korean film industry including its system.

Q Do you have any films you are investing or producing at the moment? Do you have any plans for overseas projects?

A <Crazy Waiting> (Director RYU Seung-jin) was released in January 2008. Besides, <Lover> (Director KIM Dai-seung) is being filmed, and the investment for <A Man Who was Superman> (Director CHUNG Yoon-chul) is under way. When it comes to overseas projects, iHQ subsidiary iFilm is making a Hollywood version remake of <Hypnotized> with a US major company, and another 20 million dollar joint project is being planned.



# KANG Bong-rae

**NAME** 강봉래 / 姜奉來  
**COMPANY** 라이필름 / RAI FILM  
**POSITION** 대표 / President & Producer  
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Q What made you enter the world of films?

A In college, I often went to Centre Culturel Français to watch films. After graduation, I got a job at Buddhism Broadcasting System (BBS) and made a video documentary relating to Buddhism, which sparked my desire to study documentary film making. Thus, after 3 years I quit my job, worked on some short films, and went to France to study the cinema. After watching many films at cinemathèques there, I thought that I had no talent to become a director. I dropped out of school only after one year. I came back to Korea, worked at a cable TV channel for a while, and began working in the film industry again as a production manager for MBC's 'Man With Flower'. Then I was invited to work as the assistant director general for Puchon International Fantastic Film Festival (PIFAN) 1997. I was also asked to work for PIFAN in 1998, but rejected the offer, and went back to a film production company. However, things did not go well, and I ended up not working for about 8 months. That is when I devoted myself to cinema studies, watching many films and reading books.

Q You received a lot of attention in Japan when you were working on <April Snow>. What was it like back then?

A To simultaneously open a film both in Korea and Japan, requires enormous effort. Since DVDs are important in Japan, they wanted us to open in September in order to release the DVD for the Christmas which is a busy season for DVD sales.

**CAREER HIGHLIGHTS**

- 1992 Production Manager for <Simudo>, a short film directed by KIM Si-eon
- 1997 Assistant Director General for Puchon International Fantastic Film Festival
- 1998 Uno Film (present Sidus FNH Corporation)
- 1999 Producer at Bom Film Productions Co., Ltd.
- 2001 Producer for <Tears> directed by IM Sang-soo

**FILMOGRAPHY**

- 2007 <Happiness>
- 2002 <H>
- 2000 <Tears>

**NOTE** French

Q Did your DVD sell well?

A We sold our copyright for US\$6 million and received a sales bonus of US\$1 million. We even made a making-of the film for the film because it sells well in Japan. The film just made it to the break-even-point at the box office. Its DVD did not sell a lot, either. We sold our copyright to China for KRW100 million. They said that the film would be played in more than 1,000 screens, but nothing has been reported.

Q Do you have any projects with foreign producers in progress?

A We have been talking with Universal Studios about a 50:50 project.

Q What is your forecast in the foreign markets, including the Japanese market?

A Japan contributes 80% to the Asian market while the rest of the Asian countries do 20%. China wants to open films as early as possible, but you cannot sell a film to other countries if you sold it to China first because of the pirated versions. I am not sure if the Chinese market will grow big enough to exceed the Japanese market in 2010. Anyway, I think that China is a possibility. I have doubts about the notion that Korean films must go to Western Europe. In France, most multiplex theaters play Hollywood films. Under such circumstances, I don't know if our films can do well in France.

Q What are the top 5 Korean films of your choice?

A The Korean film boom began in 1992 with <The Marriage Life>. From then on investors sought out the film production companies that were creating content. <The Foul King> was such a commercial, new attempt. <Memories of Murder> reminded us of the level of our audiences.

<The Old Garden> demonstrated that there was a director who could make a great film. It reminded us that the film industry which had recently become a stock game was in fact a manufacturing business. <MUSA -The Warrior> was made when the potential confidence of Korean films was large.

I liked its technically non-lacking CG. The role of producers is important for films such as <MUSA - The Warrior> and <The Foul King>. <The Big Swindle> showed us what Korean films had let go before our eyes. I like director YOO Ha's films, too. His <Marriage Is a Crazy Thing> was a polished love story between the greatest female character in the Korean film history and the cowardly male character. It also performed well at the box office. I liked <Spirit of Jeet Keun Do : Once Upon a Time in High School>, too. It is a mystery that YOO's films have coincided with trends when he never deliberately tries to follow the trends. The Korean film market will be led by directors, which I think is desirable.

Q What is your next project?

A We are getting ready for director LEE Ki-cheol's <An Earthian, BAE Seong-bok >. It is a story about aliens. We are also getting ready for director LEE Ki-seong's <A Rogue>. Director KIM Seok-tae is also working on his next project.

Q What are your thoughts on the current situation of Korean films?

A In the past, the weight of the music industry moved from foreign pop songs to Korean pop songs. However, as Korean pop songs became commercially successful, their quality deteriorated. I think a similar phenomenon is happening in the film industry. Since Korean films became the mainstream, we hardly see any good foreign films now. I wish that Korean films could hold a steady position among other films. I don't think I am negative. We can play the game fairly by making great films with great directors, producers and scripts, and under our circumstances that is inevitable.



NAME 강우석

# KANG Woo-suk

**COMPANY** (주)KnJ엔터테인먼트 / KNJ ENTERTAINMENT

**POSITION** 감독, 제작자 / Director & Producer

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Q You are finally making a comeback with a genuine comedy, <KANG Cheol-jung>.

A I've wanted to make a really fun film for once. I thought that the audience might miss having fun in certain situations. In addition, I could not get the character from <Public Enemy>, KANG Cheol-jung, out of my head, and had always thought about how I'd like to make that character come alive again. I had made a promise to SUL Kyoung-gu last winter, and had told him to arrange the time for this film that I was going to do. Initially, we were going to begin shooting around the end of this year.

Q You chose the title, <KANG Cheol-jung>, with the subtitle "Public Enemy 1-1" instead of <Public Enemy 3>.

A It's because the storyline centers on life of KANG Cheol-jung from <Public Enemy> five years later. Based on what I've been thinking, I wanted to quickly show scenes from the first film as a background to the title, and then move the audience forward five years when KANG is five years older, his children have grown five years older, and the chief played by KANG Shin-il has also gotten old. It really has been five years since <Public Enemy> opened in 2002. One thing that I asked SUL Kyoung-gu to do was to go back to the body of KANG in the first film. Thus, he has to gain weight again right after he finishes shooting of <Venus and Mars> around 10 August 2007. I plan to keep the scar under his eye, and to reemploy the personnel who worked on the first one.

## CAREER HIGHLIGHTS

- 1982 Graduated from the Department of English literature, Sungkyunkwan University
- 1988 Wrote script for <Sweet Brides>

## FILMOGRAPHY

### DIRECTION

- 2008 <KANG Cheol-jung : Public Enemy 1-1>
- 2006 <Hanbando>
- 2005 <Public Enemy 2>
- 2003 <Silmdo>
- 2002 <Public Enemy>
- 1998 <The Alimony Suit>
- 1996 <7 Reasons Why Beer Is Better Than a Lover> - #7
- <Two Cops 3>
- 1994 <How to Top My Wife>
- 1993 <Two Cops>
- 1992 <Mister Mama>
- 1991 <Who Saw the Dragon's Claws>
- <I Want to be Alive Until I'm 20 Years Old>
- <One Love Song Singing at the End of Desperate 19 Years Old>
- 1990 <I Stand Everyday>
- 1989 <Happiness Does Not Come In Grades>
- 1988 <Sweet Brides>

### PRODUCTION or INVESTMENT

- 2005 <Public Enemy 2>
- <Blossom Again>
- 2004 <Arahan>
- <Ghost House>
- 2003 <Into the Mirror>
- <Spring Breeze>
- 2002 <Public Enemy>
- <Jail Breakers>
- 2001 <Guns and Talks>
- 2000 <Secret Tears>
- <A Masterpiece in My Life>
- 1999 <Ghost in Love>
- <Love Bakery>
- 1998 <Two Cops 3>
- <The Alimony Suit>
- 1997 <Holiday Inn Seoul>
- <Traps>
- 1996 <Two Cops 2>
- <Green Fish>
- 1995 <Mom Has a New Boyfriend>
- 1994 <How to Top My Wife>
- 1993 <Two Cops>
- 1992 <Mister Mama>

Q How does the story go?

A JANG Jin is writing the script based on the outline that I gave him, and it goes something like this. In the past, I watched a TV show called 'Seven Days Live' which delved into the case of a high school student murdered by gangster members for refusing to join the gang. I came up with my storyline from the show. KANG Cheol-jung is likely to have a fight with some high school gangster members in the film. KANG Cheol-jung is also likely to fight against a gang all by himself. Without losing the tone and characters of <Public Enemy>, I want to paint all the situations with humour. If you think of the film as a serious talk show, you will probably have much more fun while watching it. Anyways, I cannot explain further because we don't even have the script yet.

Q Why did get JANG Jin to write the script?

A Think about it. If <KANG Cheol-jung> doesn't commercially exceed <Two Cops> or <Public Enemy>, then I must quit doing comedy. Why would I make another comedy when people mock my work? I'd rather let a young director shoot the film. Ultimately, the writing power of JANG Jin can justify why I did a comedy. If I do a sequel simply to make money, I shall die. Why should I go backward by reopening the film from 5 years ago?

Q This year (2007), films of Cinema Service have performed very poorly. <Secret Sunshine> was the only one that reached the break-even-point whereas other films suffered significant losses.

A That's right. Besides <Secret Sunshine>, <A Day for an Affair> posted a reasonable performance at the box office. Probably, next year will be critical for us when our ambitious projects such as <Sin-gi-jeon>(by KIM Yoo-jin of <Wild Card>), <Modern Boy>(by JUNG Ji-woo of <Blossom Again>) and <KANG Cheol-jung>open.

Q Among your commercial failures, you must have hurt when <Hwang Jin Yi> flopped.

A There are films that we do despite their risks and films that we start without being concerned over failures at the box office. <Hwang Jin Yi> was one of the latter, but it bombed at the box office.

Q Despite all that, Cinema Service has been very active in producing films.

A Aside from <Sin-gi-jeon> and <Modern Boy> produced by KnJ Entertainment, we are participating in projects such as CINE2000's <Love Now>, Achim Pictures' <Shadows in the Palace>, and iFilm's <Crazy Waiting>, including Cinema Service or KnJ Entertainment's <Kidnapping Granny K>, <Venus and Mars> and <Hellcats>.

Q These days, even major film companies rarely have new projects.

A Since they cannot stop making films, there are some films that are unavoidably made despite their difficult situation. The ones financially supported by SK Telecom or KT, have been OK but everything else has not been going too well. Producers are busy running to get cable TV film deals at OCN or Channel CGV.

Q Despite such serious circumstances, you don't seem very nervous. You must be quite a gambler.

A I must look at it that way because I am not myself anymore - not because I am a gambler (laugh). There is anyone else who can help me no matter how hard I make much ado about nothing. In the past, I handled all of my investors on the phone without having to meet them in person to get funds. I said, "Hey, send some money here," and got the money first before signing a contract. Now, that never happens.

Q I know that new investors such as SK Telecom are getting ready to dip their hands into the film industry. Do you think their money can favorably turn the current situation around?

A If they make a lot of investments, the outcome can be positive. I wish SKT can do it bigger than the former CJ or Show

NOTE

- 1989 Won Best New Director from the Film Critics Association
- 1991 Won Best Director at the Paeksang Arts Film Festival <Who Saw the Dragon's Claws>
- 1996 Won the "Director of the Best Box Office Hits Award" of Blue Dragon Film Festival
- 1996 Won the LA City Cultural Honor Award, presented by the Korean Artist Association, for Korean residents of the U.S. <achievement of Korean film release>
- 1996 Won the 1996 Today's Young Artist Award, presented by the Ministry of Culture & Tourism <film sector>
- 2001 Won the Grand Prize at the 15th Art Culture by Art Unison <film sector>
- 2002 Won the Producer of the Year award, presented by "Director's Cut", a new director's group

Box, but I'm not sure because they left the industry quickly when they were SKC in the past. They will probably succeed if they can make quality investments with a positive attitude to push forward despite short-term losses until they get the contents that they need. However, they will have to leave the industry again if they want to make profits for each project.

Q How do you think the Korean film industry can overcome this crisis?

A There is no special solution. We just need to make great films. Certainly, we're not going to resolve it over a short period of time.

Q Some argue the biggest problem of the latest Korean films is that they failed to keep time with the young audiences.

A In fact, that is the biggest problem, but we don't want to talk about it. Actually, we cannot acknowledge that we already know it. These days, I feel envious when I watch American films or TV shows because they have the writers who give them such scripts and the technicians who create such great CG pictures.

Q Do you think that there is going to be a breakthrough for Korean films?

A The problem is that most Korean films are ambiguous. The film that you thought was a comedy turns out to be a melodrama,

and the one that was advertised as a horror film is a strange thriller. What does the moviegoers pay their ticket for? TV shows have what they can see in our films. No, they do it better. Infatuation was depicted in a far more film-like way by KIM Su-hyeon's 'Woman of My Man', and ambition by 'White Power'. Korean historical TV series such as 'Jumong' are considerably film-like. Let's be frank. Has there been a great film that flopped recently? There might have been some films that performed worse than expected because they didn't meet the audience's high standards. <The Show Must Go On> could have done better. It could have sold about 1 million tickets more. Hence, I keep saying that we should make our current projects a little more clearly and film like. If you want to make the audiences laugh, you should make your film like <Two Cops>. If you want a horror film, you should go beyond the scariest Hollywood film. Nevertheless, everyone is doing "art." Whether it is the mise-en-scene or picture, films these days are completely dedicated to creating art.

Source : Cine21, 25 July 2007, MOON Seok, "I'm playing the last game"



Hanbando



Blossom Again



Arahan



# KIM Dong-joo

**NAME** 김동주 / 金東柱

**COMPANY** 쇼이스트(주) / SHOWEAST

**POSITION** 대표이사 / Producer

**CONTACT** Tel. +82 2-3446-9625 Email. djkim@showeast.co.kr

**Q** How did you start working in the film industry?

**A** After graduating from college, I worked at an advertising company, and later got a job as director of marketing at 20th Century Fox Korea, which is one of the direct film distributors. I worked there for about 4 years before I moved to Ik Young and began planning film productions full-time. In 2003, I founded my own company, which is now called ShowEast Co., Ltd., and with this company I have been involved in the investment, distribution and production of films, along with show production.

**Q** What is your definition of a good film?

**A** I think that a good film is one that many people want to watch. For a film to be seen by many people, it clearly has to have something special. Audiences are more sophisticated nowadays that they have ever been in the past, and I believe that their evaluation of a film is the most honest and accurate reaction. On the other hand, I think that if a film has a strong meaning, it can be valuable even if it is not commercially successful.

**Q** What are your five favorite foreign films?

**A** Francis Ford Coppola's <The Godfather> and <The Godfather Part II>, Hayao Miyazaki's <My Neighbor Totoro>, Wong Kar-Wai's <Days of Being Wild>, and Jonathan Demme's <The Silence of The Lambs>.

## CAREER HIGHLIGHTS

1990	Director of Marketing, 20th Century Fox Korea
1994	Director of Planning, Ik Young Co., Ltd.
1997	Planning Director of the Film Team, Ilshin Venture Capital Co., Ltd.
1999	CEO, Korea Pictures
2003-Present	CEO, SHOWEAST Co., Ltd.

## FILMOGRAPHY

### KOREA PICTURES

2003	<Spring Summer Fall Winter and Spring>
2002	<Make It Big> <Champion> <The Eye> <Lover's Concerto> <The Coast Guard>
2001	<Friend> <My Wife Is A Gangster>
2000	<The Anarchists>

### SHOWEAST CO., LTD.

2007	<Le Grand Chef>
2006	<Oh My God> <Les Formidables> <To Sir With Love>
2005	<Jenny Juno> <Crying Fist> <Innocent Steps> <The Aggressives> <Short Time> <April Snow> <Bravo My Life>
2004	<Samaritan Girl> <Two Guys>
2003	<Mutt Boy> <Acacia> <Old Boy>

Q What is your favorite film genre? Is there any director that you are particularly interested in working with?

A I like the thriller genre. I like smart thrillers that keep the audience guessing as to what comes next, without letting up the tension. I would like to work with Chris Columbus, who directed <Home Alone>. That film means a lot to me, as it was the first project that I worked on when I began working at 20th Century Fox. I would really like to work with him if the opportunity arises.

Q What overseas projects do you have in progress at present?

A I am working on <The Fourth Wise Man>, which is produced by ShowEast America Co., Ltd., which was established to produce this film. The film's budget stands at approximately US\$700 million, and the film is being entirely produced in the U.S., with American funding and human resources. ShowEast provided the first step with the idea for the film. Of course, ShowEast is handling the film's distribution and opening in Korea. This project is not like any of the other collaborations we have done in the past.

Q What can you tell us about working on international projects?

A I participated in some projects such as <Lovers: House of Flying Daggers> and

<Fearless> through a form of advanced investments, by making partial investments and owning the right to distribute and sell in Korea. However, I think it is less meaningful to make a simple investment without having my hands in the project. The last project that I worked on was Chen Kaige's <The Promise>. Starring JANG Dong-gun (Korea), Cecilia Cheung (China) and Sanada Hiroyuki (Japan), <The Promise> was sponsored by ShowEast Co., Ltd. together with some Japanese and Chinese companies, and was shot in China. Literally, it was a multinational collaboration. Nevertheless, I don't think it is a great idea to let each executive producer take part in the whole filmmaking process, from writing the script to casting and production, like we did for <The Promise>. Contrary to what we expected, the film turned into something that did not have a clear national identity. It's good to cooperate with one another to facilitate shooting locations, but it can be risky and awkward to mix different cultures and sentiments in the storyline. We must try again to see if such a multinational project can be successful.

Q How do you think the Korean film industry should establish a relationship with foreign filmmakers? What types of international projects does ShowEast promote?

A We have tried several international projects, but we have not had much success

yet in this area. For example, I don't think it is a good idea for a Korean producer to work with a Chinese director and hire Japanese actors. We had registered our project <The Fourth Wise Man> with the Writers' Guild of America in advance. American producers showed great interest in the project first, before we began working on it in a full-scale manner. ShowEast is in charge of planning and the overall direction, but everything else is done in the U.S. It is going to be a completely American film. In this case, the key point is that we have the main idea of the film.

Q What are the objectives of ShowEast?

A We want to produce about two films per year on our own, and invest in about two good outside films. In addition, we want to produce about one foreign film that has nothing to do with the Korean film industry every year.

**NOTE** Fluent in English

- 2006 Won the Trade Promotion Award for achieving exports of US\$14 million in total
- 2005 Won the FIPRESCI International Critics Prize for <Crying Fist> at the 58<sup>th</sup> Festival de Cannes
- 2004 Won the Grand Prix for <Old Boy> at the 57<sup>th</sup> Festival de Cannes
- 2004 Won the Best Picture award for <Old Boy> at the Korea Film Awards
- 2004 Received the Presidential "Og-Gwan Order of Culture Merit"
- 2003 Won the Silver Berlin Bear - Best Director for <Samaritan Girl> at the 54<sup>th</sup> International Berlin Film Festival
- 2003 <Acacia> was selected as the film screened at the closing ceremony of the 8<sup>th</sup> Pusan International Film Festival
- 2001 Sold nearly 8.2 million tickets for <Friend> nationwide



**NAME** 김인수 / 金仁洙

**COMPANY** 시네마서비스 / CINEMA SERVICE

**POSITION** 대표이사 / CEO, President

**CONTACT** Tel. +82 2-2001-8801 Email. kis0731@cinemaservice.com

# KIM In-soo

## Q What motivated you to make films?

A In 1980, I joined the Yalaseong Film Studies Club at college, and this was basically the start of my career in the film industry. I was an active member of the film club for 4 years, and the Seoul Film Group for 5 years. After I was honorably discharged from military service, I was thinking about what I should do next, and I got a job as an assistant to the cinematographer JEONG Il-seong in 1987. This was around when they were wrapping up <Potato>. I also worked as an assistant to cinematographer GU Jun-mo for <Prince Yeon-san's Life>, directed by IM Kwon-taek.

## Q What made you decide to turn to production, after starting out as a cinematographer?

A After I turned 27, from 1988 to 1990 I took all sorts of job because I wanted to become financially independent from my parents. I worked for a publishing company, computer software developer and magazine, and even did election work. I worked with someone who had been at the Film Academy for one year at the time. From 1990 to 1992, I worked with him at the outsourcing production company of SBS Theater 3. Since then, I have been working in the production sector. Based on my experience at the time, I became a line producer for <Two Cops>. At the end of 1994 after <Two Cops> opened, motion picture business boards were making moves, and I was needed as a PD, so I produced <Gun and Gun>. In 1996, after finishing my projects, I founded Free Cinema and opened my first project <Jungle Story> in theaters. Afterwards, I did <Number 3> and <Doctor K>. I joined Cinema Service as an executive director in January 2000, and was promoted to Vice President and finally to CEO, which is my current title.

## CAREER HIGHLIGHTS

- 1991-1992 Producer (planning & production), 13 episodes for SBS TV Situation Drama [Theater 3]
- 1993-1994 Chief of Production, <Two Cops> (executive produced by KANG Woo-suk Production)
- 1994-1995 Producer, <Gun and Gun> (executive produced by KIM Eui-suk Film)
- 1995- Founder and CEO, Free Cinema
- 1996-1999 Producer, <Jungle Story>, <Number 3> and <Doctor K>
- 2000- Executive Director, Film Business Headquarters, Cinema Service Co., Ltd.
- Apr. 2005- Vice President, Cinema Service Co., Ltd.
- Aug. 2005- CEO, Cinema Service Co., Ltd.

## FILMOGRAPHY

### PRODUCTION

- 2006 <Puzzle>
- 1998 <Doctor K>
- 1997 <Number 3>
- 1996 <Jungle Story>

### INVESTMENT

- 2007 <Hwang Jin Yi>  
<Secret Sunshine>  
<My Son>
- 2006 <Hanbanda>  
<Love Phobia>
- 2005 <King and the Clown>
- 2005 <Blood Rain>  
<Public Enemy 2>
- 2004 <R-Point>  
<Someone Special>  
<Low Life>
- 2003 <Silmdo>  
<Once Upon a Time in a Battlefield>  
<Wild Card>
- 2002 <Jail Breakers>  
<Marrying the Mafia>  
<Chihwaseon>  
<Turning Gate>  
<Public Enemy>
- 2001 <One Fine Spring Day>  
<My Sassy Girl>  
<Kick the Moon>  
<Last Present>  
<I Wish I had a Wife>
- 2000 <Asako in Ruby Shoes>  
<Libera Me>  
<Il Mare>  
<Bichunmoo>  
<Barking Dogs Never Bite>  
<The Foul King>

Q Your production notes for <Jungle Story> are famous. It must not have been an easy project. Can you tell me about your situation at the time?

A At the time, <Jungle Story> cost KRW650 million, and <Number 3> approximately KRW1 billion. This was before production costs suddenly escalated, and I did manage the production well. I was recognized by everyone in the film industry as the best budget manager. It would have been difficult to have the huge number of stage setups we used in <Jungle Story> installed without the help of musicians at the time. For that film, we were the first to use DTS mixing in Korea. We did all of our mixing at the shooting locations, not in studio. I had a 32-channel mixer at that time. We even released a live record of the mixing that we did at the shooting locations. It was undoubtedly a masterpiece of the 1990s.

Q Production and investment & distribution are slightly different. As Cinema Service must play both roles, where do you put your baseline?

A Producers decide upon a project based on the materials, whereas investors look at the money factor. Since I am a producer who used to be a director, I sometimes care more about artistic justification than actual profits.

Q Korean films did poorly in 2007. What is your forecast for the industry?

A This year and next year may be a long period of darkness for the Korean film industry. It is not easy to imagine what it will be like when we come out of this tunnel. We are going to face more obstacles, and it is our juniors who will have to overcome them. Consequently, we must humbly reflect upon our actions, and prepare the soil for future growth. The aesthetic aspect or texts have reached mannerism. There will be attempts to make new aesthetic discoveries under difficult circumstances. If these combine in a synergistic way, it will launch a new wave. If not, the industry will be in a slightly naïve position. Anyways, we are at an incredible turning point. We have large conglomerates entering the market, funds coming in, investors investing, and the Korean Film Council working full time. Now, we have done all of the tests about the film industry. In the past 10 years, we have made the best Korean films. For the box office success, we have KANG Woo-suk and KANG Je-kyu. We have HONG Sangsoo, KIM Ki-duk and LEE Chang-dong as great writers. PARK Chan-wook is also outstanding. Now, if we don't have new talent, we will simply repeat our past and stagnate. New ways are not required when the industry is in a growth period, but aesthetics or movements must be developed now, when things are stagnant. Now, funds are insufficient, and investors are not happy about what we do because of

the low returns. There must be a collective attempt to break away from this situation. If we don't do something creative now, we will have no hope.

Q What do you think about going abroad?

A I don't know how the Chinese market will change. We still need some time to prepare for it. The next 10 years are for the younger generation. We must prepare for the next 10 years.

Q Can you name some Korean films that have played industrially and aesthetically important roles?

A I would pick <The Gingko Bed>, from 1996. In the same year, we had <The Day A Pig Fell Into The Well> directed by HONG Sangsoo, <Number3>, and films from KIM Jee-woon and PARK Chan-wook. Full-scale blockbusters such as <The Soul Guardians> and <Swiri> were a turning point for the Korean film industry.

Q Do you have particularly favorite genres or films?

A I don't have any favorite genre in particular. I love films that feel human.

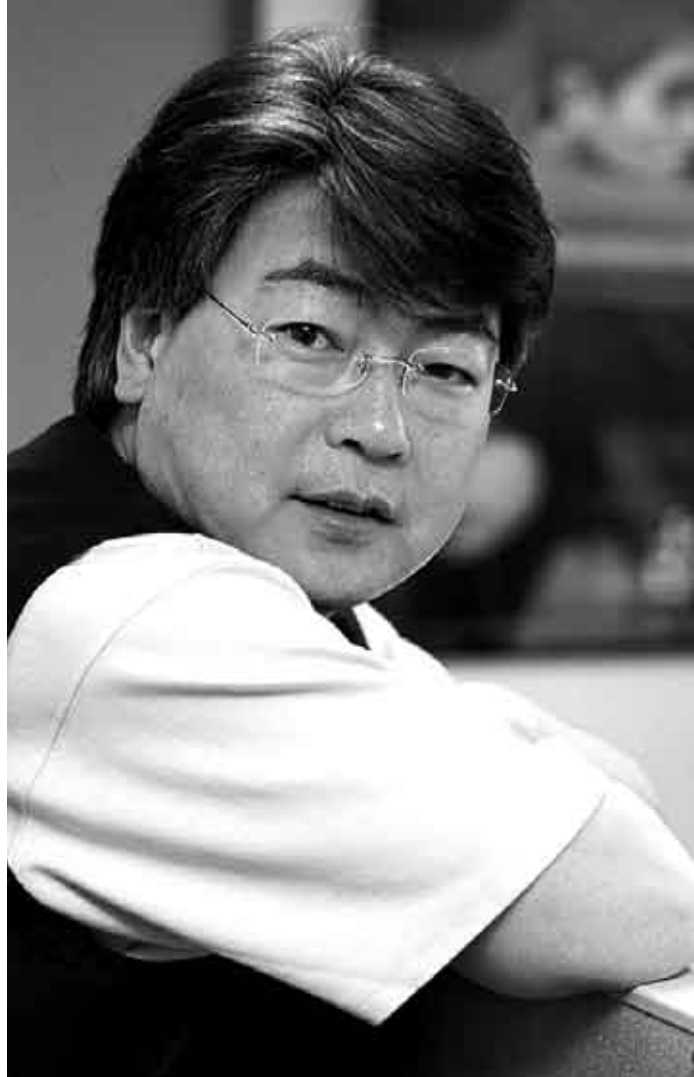
Q What can you tell us about problems of the shift in generations?

A Life does not end with a single film. Life continues for a long time. The show business has a jackpot, but it must not

become the reason for doing what we do. Now, everybody is going after the jackpot, and things have become warped. Money is not respected. Today, 7 out of 10 films incur losses. We should not think that we are done after only one film. We are spending someone else's money and causing damage. There are many producers, but they don't have enough money to proceed with their projects right now. We can only harvest as much as we planted.

Q The number of main investors is currently decreasing.

A We don't have any investors who are willing to sponsor 30% of the budget. We are lacking investors. The risk of production is quite small. In the past, we could recover 60% even if the film bombed at the box office thanks to VHS sales, but this is not the case now. It is like a dark tunnel for investors now. However, CJ, Showbox and Cinema Service are not going to leave the industry just because things are difficult now. They must make investments, or the bad situation will worsen.



NAME 김영준 / 金亨駿

# Jonathan Hyong-joon KIM

COMPANY 다인필름 / DYNE FILM

POSITION 대표 / CEO, President

CONTACT Tel. +82 2-3444-4230 Email. jonkim0815@gmail.com

Q You led the co-production of the film <Virgin Snow> with Japan.

A Although it didn't achieve much success in Japan, we expect the film to recoup the investment. I didn't really expect big results from it in Korea either. Its trial and its process has been worthwhile, though. People might think joint-production projects like <Virgin Snow> would be easy, but in reality they are not. After investing 30% myself, we were able to finalize the project. A true joint-production requires not only money from both sides, but also a common subject matter that can appeal to audiences in both countries. In that sense, <Virgin Snow> could be categorized as a true joint-production. However, the risk in making a joint-production is that by trying to appeal to two markets, you may end appealing to neither. <Virgin Snow> seemed like a Japanese film to Korean viewers, and vice versa. We will continue to try joint-productions in future.

Q Do you have any overseas projects currently in production?

A We're working on two films with US partners. One is a film titled <Brahms Overture>, which is about immigrants. The other is <271>, which is about an Asian gangster who is sentenced to 271 years in prison. <271> will be shot both in Korea and the US. These films are expected to be appealing to the American market. Recently, I watched a documentary on the Internet about a B-boy titled <Planet B-Boy>. The director was a Korean who is now living in America. The documentary was released in Pucheon as well. It followed five B-boy teams as they pursued the world championship, and was quite dramatic and impressive. I'm considering a joint-production with Japan about B-boys.

## CAREER HIGHLIGHTS

- 1983 Graduated from Department of Finance, University of Southern California (USC)
- 1989-1991 CEO of Hyunjin Film
- 1992 Writer of <Mister Mama>
- 1993 Writer of <The Man with Breasts>
- 1994 CEO of Hanmac Entertainment
- 1995 Adapted <Good Day to Love> for the screen
- 1997-2000 Inspection commissioner of Korean Film Producers Association & Member of Steering Committee
- 1997-2006 CEO of Hanmac Films
- 2006-Present CEO & President of Dyne Film

## FILMOGRAPHY

- 2007 <Virgin Snow>
- 2006 <Monopoly> <Fly, Daddy, Fly>
- 2004 <To Catch a Virgin Ghost>
- 2003 <The First Amendment> <The Legend of the Evil Lake> <Silmido>
- 2000 <Ditto>
- 1999 <The Ring Virus> <Lies>(joint-production)
- 1998 <The Promise>(joint-production)
- 1997 <A Killing Story>
- 1996 <Piano Man>
- 1995 <Good Day to Love>
- 1993 <The Man with Breasts>

## NOTE Fluent in English

- 1992 Most popular scenario award, Korean Film Council
- 1994 Scenario award of the Annual PaekSang Arts Awards
- 2001-2003 Vice president of Korean Film Producers Association
- 2003-2004 President of Korean Film Producers Association
- 2004 Best picture and best director award, 25<sup>th</sup> Blue Dragon Film Awards, Grand Award, Annual PaekSang Arts Awards, Planning award & judge's special award, 41<sup>st</sup> Annual Daejong Film Festival  
(All 2004 awards were related to the film <Silmido>)
- 2004-2007 Member of Organizing Committee, Pusan International Film Festival
- 2005-2007 Chief director of Korean Film Producers Association

Q What will your next film be after <Virgin Snow>?

A <Lotto Cop> will likely be our next film. Here's the story: when the entire family of a woman who wins the lottery is murdered, a police detective (played by LEE Gi-dong) investigates. It is budgeted for about 4 billion won. Some other planned productions are <Legend of Flying Dragon>, for which we are raising half of the budget through Japanese investments. Another one is <Together>, which is based on a Japanese film. The <Genome Project> is about a successful business woman who falls in love with a gay man. So she wants to change his sexuality in the film. <The 2nd Propose> is about terminally ill patients. <Girls> describes three working women, of different ages and backgrounds.

Q What is your future plan for joint-productions?

A I want to make as many joint-productions as possible with foreign companies. We're preparing to work with Chinese partners as well. The most difficult aspect of China-Korea joint-productions is finding projects that audiences from both countries will want to watch. For this reason, I'd rather make films that are based on legendary stories.

Q What do you think of the current situation of the Korean film industry?

A We can't make films just because we want to, which we used to be able to do 10 years ago. The industry has been reeling from the influence of speculative investments. Those without their own funding don't seem to be able to make films. Our company is creating funds for foreign films. It is type of a gap funding, where we invest 40% and earn only the interest that results. But we must be the first to receive a return in the event of profit sharing. I think our industry needs these type of breakthrough arrangements. We are the generation who people praise for having changed the Korean film industry, but we are also to blame for ruining it, as well. Will the new generation take over and lead the change? Or, like the KOSDAQ, will they go for a jackpot business? Is there going to be a younger generation who enters the industry with only a dream for the films? These are the questions we need to answer.



Monopoly



Virgin Snow



# KIM Joo-sung

**NAME** 김주성 / 金柱成

**COMPANY** CJ엔터테인먼트(주) / CJ ENTERTAINMENT INC.

**POSITION** 대표이사 / President & CEO

**CONTACT** Tel. +82 2 2017-1100 Email. jskim5@cj.net

**Q** Please briefly tell us about your career history in the film industry.

**A** I started my career as an AE for advertising agencies. My first contact with the image industry was Samsung Media Center. While working for Cheil Communications, I joined its broadcasting team in 1995 when Samsung Media Center started, and I was placed in charge of establishing 'Q Channel', a documentary channel. Since then, I've worked in various image industry related positions. In March 2005, my career in the film industry started at CJ Entertainment with the position of 'Director of General Operations', and from December of that year until now, I've been working as president & CEO of CJ Entertainment.

**Q** What do you think makes a good film?

**A** I think a good film is one that makes both the audience and the people who worked on it happy. An audience member who has paid 7,000 won will feel that his or her money was well spent, the producers, directors and actors are happy with the quality of their film, and the investors will expect a good return on their investment. We can't just say that a low-budget film with a large audience is good, while a big-budget film with a small audience is bad. From an investor's viewpoint, of course we prefer it when a film that is made at a reasonable cost achieves a larger-than-expected audience size. But sometimes, even if a big-budget film fails to achieve box-office value, it may be meaningful enough that it has played the role of a stepping-stone to new growth for the Korean film industry.

## CAREER HIGHLIGHTS

1987-1990	AE for advertising agencies - Cheil Communications & Daehong Communications
1992-1999	Q Channel, broadcasting team of Samsung Media Center
2003-2005	Executive director of CJ Media broadcasting team
2005	Director of general operations, CJ Entertainment Inc.
2006-Present	President & CEO of CJ Entertainment Inc.

## FILMOGRAPHY

### PRODUCTION

2008	<A Man Who was Superman>
2007	<Black House>

### INVESTMENT

2008	<The Good, The Bad, The Weird> <Modern Boy> <Sin-gi-jeon>
2007	<May 18> <Voice of a Murderer> <Miracle on 1st Street> <The Happy Life> <Secret Sunshine> <Le Grand Chef> <Hwang Jin Yi>
2006	<A Dirty Carnival> <My Scary Girl> <Lump of Sugar> <The City of Violence> <The Restless> <Hanbando> <Radio Star> <My Boss, My Teacher>
2005	<Sympathy for Lady Vengeance> <Typhoon> <All for Love> <Rules of Dating>

Q What are your five favorite Korean films?

A <Green Fish>, <Memories of Murder>, <City of The Rising Sun>, <Moonlight Hunter>, and <My Scary Girl>

Q What are your five favorite foreign films?

A <Amadeus>, <Scarface>, <Indiana Jones>, <Ghost>, <Scent Of A Woman>

Q Do you have any projects currently in production overseas?

A In the USA, we released the film <West 32nd>, which was made by a Korean director & Korean actors residing in America, and with an American crew. We've also committed ourselves to entering the American market in various ways, including becoming the joint-production company for the film <August Rush>, which will be distributed by Warner Bros, one of the major Hollywood studios. In addition, since we began our strategic partnership with the Japanese company, 'Kadokawa Pictures' in 2004, we have both been seeking a wide range of joint productions. As well, the co-production work with China Film Group for the film <Thangka> is now underway.

Q How do you think the Korean film industry has to approach to overseas markets?

A After having tried several overseas projects, such as joint-productions, partnerships, direct distribution, and so

on, we concluded there wasn't any one-size-fits-all solution that could meet the requirements of all markets. As our ultimate goal was to export Korean contents to world markets, based on the lessons we learned through our experiences of many overseas markets, an approach that is customized for each market should be prepared. For the American markets, rather than a direct approach, joint-productions with major studios is an optimal solution. In other words, localization will be a better-appreciated way to strengthen the foundation of 'Korean types'. Due to the cultural similarities of Korea, Japan and China, it could be worth trying to produce and distribute films directly targeting those three countries.

Q What is CJ Entertainment's blueprint for aiming beyond the Asian market to the world?

A The ultimate goal of the media business in CJ Entertainment is to produce and supply the best-quality contents in Asia, and grow to become 'Asia's No. 1 Total Entertainment Group'. We want to be recognized alongside the pre-existing industrial players like semiconductor manufacturers, shipbuilding companies, and automobile manufacturers, as one of the 'World's Best Korean companies'.

Q What do you think is the most important

issue for the Korean film industry in the future?

A The market scale needs to be expanded to increase the profitability of films. The crisis of the Korean film business has been caused mainly by 'profitability deterioration'. With the market fully saturated, we can no longer depend only on domestic success. Consequently, continuous efforts must be made to find 'universally acceptable' themes that can appeal not only to Korean but also to overseas markets, developing them into final works with added Korean creativity, and improving profitability through success in more than one market. Finally, as well as cinemas, we should create new windows to make more profits.



# KIM Kwang-seop

**NAME** 김광섭 / 金光燮

**COMPANY** 롯데엔터테인먼트 / LOTTE ENTERTAINMENT

**POSITION** 대표 / President

**CONTACT** Tel. +82 2-3470-3500~1 Email. ksk@lottecinema.co.kr

Q What made you seek employment at Lotte?

A I originally majored in architectural engineering at University. In 1981, I was employed at Lotte, and mainly participated in projects for hotels and department stores. In 1999, the Lotte Cinema was built at the Ilsan Lotte Department Store, which became the starting point of our film business. In 2003, we had 7 theaters, and had begun operating as a film investment and distribution business. Since then, we have actively pursued that business. Each year, we added 13-14 theaters. By the end of this year(2007), we plan to be operating 359 screens at 47 theaters. As the Lotte Group is conservative by nature, proceeding with the highly speculative film production investment business was not easy. However, the owner of the Lotte Group has great affection for the arts, and we stepped into the film industry.

Q It must not have been easy for you to decide to invest in and distribute films?

A We thought we would have a synergy effect arising from simultaneously operating the theater business and film production investment business. The Lotte Group expected great profits from "good films," which did not hold true all the time. I thought <Family Ties> that we did last year was a great film, but it did not do well at the box office. Neither did <The Show Must Go On>. The box office success of Korean films vastly depends on external factors such as timing and marketing.

## CAREER HIGHLIGHTS

- 1974 Graduated from the Department of Architectural Engineering, Yonsei University
- 1981 Employed by Lotte Hotel Co., Ltd. (Construction Business Division of Jamsil Lotteworld)
- 1996 Acting Director, Construction Business Division of Busan Lotteworld, Lotte Hotel Co., Ltd.
- 2000 Director, Construction Business Division, Lotteshopping Co., Ltd.
- 2003 Executive Director of CM Business Division, Lotte Engineering & Construction
- 2003 CEO of Lotte Cinema, Lotteshopping Co., Ltd.
- 2007 CEO (Managing Director) of Cinema Business Division, Lotteshopping Co., Ltd.

## FILMOGRAPHY

- 2007 <Love>  
<Mother>  
<Unstoppable Marriage>  
<My Father>  
<The Show Must Go On>  
<The Old Garden>  
<Swindler in My Mom's House>
- 2006 <Old Miss Diary>  
<Seducing Mr. Robin>  
<How the Lack of Love Affects Two Men>  
<Traces of Love>  
<Mission Sex Control>  
<No Mercy for the Rude>  
<Dasepo Naughty Girls>  
<Arang>  
<Monopoly>  
<Family Ties>  
<A Millionaire's First Love>  
<Holiday>
- 2005 <Wet Dreams 2>  
<My Boyfriend Is Type B>  
<The Windmill Palm Grove>  
<Never to Lose>  
<Sad Movie>  
<Mr. Socrates>  
<My Wedding Campaign>
- 2004 <A Wacky Switch>  
<The Doll Master>

Q Lotte has been steady in the running of its film business. Are you going to continue with this strategy in the future?

A We are going to go stable. Since we have our theaters in our own buildings, our theater business has a competitive edge over other conglomerates who lease a business site to run their theater business. Because we have our own theaters, film production, investment and distribution projects naturally come to us. Although we have not posted good performances at the box office yet, we are getting ready to shine from this year. For our distribution business, we are doing a total of 25 films, including 8 Korean films and 17 foreign films. We are expecting many surpluses, if not big profits.

Q Personally, what kind of films do you like?

A I don't have a particularly favorite genre. I like well-made films. <200 Pounds Beauty> had refreshing material. I've always liked <The Marine Never Returned> that I watched when I was a student. In college, I enjoyed watching <Les Parapluies De Cherbourg (The Umbrellas of Cherbourg)>.

Q You are building theaters at the second Lotteworld. What is your specific plan?

A We plan to have 20 screens and 5,000 seats, which is the largest single site in Asia. Going beyond the concept of theaters

for simply playing films, we plan to make theaters with various themes such as the Family Theater and Lovebird Theater. We want to create an environment to watch films in diverse settings. Companies can lease a theater to hold a corporate party and watch films. Our technical systems will go beyond the digital technology and move onto 3D. We have created an exclusive children's playhouse at our theaters, and have presented a variety of programmes. It has not been that long since we started the playhouse, and our business is getting better. The movie theater market is nearly saturated. It is difficult to survive unless we find something new.

Q Film investment and distribution are difficult at the moment. What is your forecast with respect to the recent market situation and what are Lotte's countermeasures?

A To quantitatively expand. We have been aggressively operating our businesses for just a year. However, top-class producers and directors already had established connections with other market leaders. Therefore, we began working with middle-class production companies or new directors, which so far has slowed us down at the box office. However, soon we intend to work with A-list producers and directors. If we find good foreign films, we can do either joint purchasing or sole purchasing,

and we can even collaborate with foreign film producers. We have left our door open.

Q What are your plans for the overseas market?

A We have been quite actively reviewing the overseas theater business in China as well as in Vietnam. We have already confirmed the location. We have two joint production investment projects in progress. Japanese production investors have asked us whether they would be able to market through Lotte of Japan if they had established a partnership with Lotte Entertainment or not, which is possible as much as they like.

Q What is the most important to you as an owner with respect to leading a major film corporation?

A I review our projects from various angles in an incredibly prudent way. The quality is more important for film production investments than the quantity. I intend to make well-made films of high artistic value and box office success based on properly written scripts.



# KIM Mi-hee

NAME 김미희 / 金美熙

COMPANY 싸이더스 FNH / SIDUS FNH CORPORATION

POSITION 대표이사 / President

CONTACT Tel. +82 2-3393-8502 Email. greenpapaya2000@hanmail.net

Q Tell me about your work in the film industry.

A I started out at the planning division of Hwachun Trading. My job title was copywriter, but I undertook all the work of the planning division and PR & marketing division. I designed advertisements and reviewed scripts. Shortly after, I moved to Dong-A Export and took charge of PR and marketing for imported films. In 1998, I set up Cinema Service, and became a film producer with <Attack the Gas Station!>. After finishing <Blood Rain>, which was our last film, we merged with Sidus Pictures.

Q What was the background to the merger with Sidus Pictures?

A I liked the differences between the two companies: we loved soft and warm films whereas Sidus Pictures made more testosterone-driven films. CEO TCHA Sung-jai is a real "hands-on" producer with lots of experience, while I am more of a planning producer, which we thought could lead to some good synergies.

Q Didn't you have any difficulties working with people who had different styles?

A We had to deal with a lot of stress at first. There are some things that I do well, and other things that Sidus Pictures does well. So we agreed to put out quality work that each of us does well. I didn't really know how to approach a film like <Tazza: The High Rollers>. I was unable to bring forward any ideas for the script. On the other hand, TCHA had many ideas about the film. However, he did not understand <My Scary Girl>. That's how it works. For the films that we are planning, we share ideas equally and pay careful attention to large-scale films such as

## CAREER HIGHLIGHTS

- 1988 Graduated from the Department of Korean Language and Literature, Dankook University
- 1988 Employed by Hwachun Trading Co., Ltd./ Planning Division, Don-A Export Co., Ltd.
- 1993 Executive Planning Director, Cinema Service Co., Ltd.
- 1998 Founder & CEO, FnH Pictures Corp.
- 2005 Sidus Pictures Corp. and FnH Pictures Corp. merged
- 2007 Co-CEO, Sidus FNH Corporation

## FILMOGRAPHY

- 2007 <Love Exposure>  
<Small Town Rivals>
- 2006 <My Scary Girl>  
<For Horowitz>  
<A Dirty Carnival>  
<Lump of Sugar>  
<Like a Virgin>  
<Tazza: The High Rollers>
- 2005 <Blood Rain>
- 2004 <Arahan>  
<Flying Boys>  
<Lovely Rivals>
- 2003 <My Teacher, Mr. Kim>
- 2002 <No Blood No Tears>  
<Funny Movie>  
<Ardor>
- 2001 <Last Present>  
<Kick The Moon>
- 1999 <Attack the Gas Station!>

<Like Flames, Like Butterflies >, <Tazza: The High Rollers2>, <Assassin>. I think we have established a good working system for the company.

Q What is your forecast for the film production environment or system in Korea?

A I think that the Korean industry is headed toward the Hollywood studio format, and it must go in this direction. The market has changed a lot from 2~3 years ago. The small production companies without their own funding capacity are likely to gradually go out of business. Nowadays, film production companies are turning into general entertainment businesses that perform not only investment and distribution, but are also in the game business. The paradigm is in the process of changing. Once telecom capital is injected in the future, the industry may change even further.

Q What are your thoughts or plans when it comes to entering foreign markets?

A Since last year, we have been approaching the European market with genre-specific films. As France tends to be a seed area for the European market, we are knocking at the door in France first, with horror or action films. At the same time, we are contemplating how we can go to Hollywood.

Q Is Sidus FNH going to take the studio

format?

A We begin distributing this year and have been securing our own funding. We are aiming to invest, distribute and produce. Joint production or investment projects will be available. The first of these is <Forever the Moment> directed by LIM Soon-rye. Because we are not operating a theater business, our current territory of investment and distribution is not likely to change dramatically.

Q You have been working in film for nearly 20 years. What are the key points that you look for when deciding upon a film project?

A I try to gauge whether or not the material is refreshing and competitive. I also think about whether an audience would like this film or not. I prefer horror films, with some cleverness. I like to see human life in a film.

Q What makes a good producer?

A A good producer does not go along with something that has already been set up, but must be able to develop scripts and choose directors after assessing their strengths, weaknesses and creativity. A producer who can draw 300 out of 100 that the director and staff have is a good producer. Being able to work to budget is a good producer's fundamental skill. Producers must have strong creativity. They must be able to creatively interpret the characteristics of a project, and to design a specific visualization of their interpretation.



A Dirty Carnival



Tazza: The High Rollers



**NAME** 김무령 / 金茂令  
**COMPANY** 반짝반짝 영화사 / BANZAKBANZAK  
**POSITION** 대표 / President & Producer  
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# KIM Moo-young

Q What made you start working in the film industry?

A When I was interested in films, press media, advertisement and multimedia, I got a part-time job for a film magazine road show, through my own personal connections. In 1991, I began working at Pan Film Production for <The Room In The Forest>, which was around the time that college graduates were starting to work in the Korean film industry and companies were forming planning divisions. When Pan Film Production shut down, I moved to ShinCine Communications with YOO In-taek, who was the chief of planning at the time, and now is CEO of KiHweck ShiDae. At ShinCine Communications, I worked on the company's first project, <Mister Mama>. For the next 8 years, I worked at ShinCine Communications, doing projects such as <The Gingko Bed> and <Lies>. After 8 years quit my job to study in the U.S. In the U.S., I met TCHA Sung-jai and talked about structure of his company, which became the present Sidus FNH Corporation. After I came back to Korea, I joined TCHA when Sidus was founded, and then I did <Memories of Murder>.

Q What was it like to work on <Memories of Murder>? You must have felt a lot of pressure as a producer.

A I was more eager to make it well than to worry about whether or not it would be commercially successful. I trusted the script, and had confidence in director Bong. I had no insecurities. I had faith in the film because it had been made so well.

## CAREER HIGHLIGHTS

1991	PR & Marketing Team, Pan Film Production
1992	Chief of Planning, ShinCine Communications Co., Ltd.
2000	Producer, Sidus FNH Corporation
2006-Present	CEO, Banzakbanzak Film Production

## FILMOGRAPHY

2006	<Like a Virgin>
2005	<April Snow>
2003	<Memories of Murder>
2001	<Indian Summer>
1999	<Lies>
1998	<A Promise>
1997	<The Letter>
1996	<The Gingko Bed>
1994	<The Fox With Nine Tails>
1992	<Mister Mama>
1991	<The Room In The Forest> <The 101 <sup>st</sup> Propose>

## NOTE

2003	Female Filmmaker of the Year
2007	Best Planning at Daejong Film Festival for <Like a Virgin>

Q After <Memories of Murder>, you bought the rights to Ekuni Gaori's novel <Twinkle> in 2002. What made you want to do a film about this novel at that time?

A When I was doing <Memories of Murder>, I thought that I needed to have my own project. That's why I got ready for my next film project. At that time, I read the book, felt like I could do it, and did some research. I contacted the publisher and author by myself. At that point, Ekuni Gaori was not so well-known. I loved the novel so much that I named my production company after it ("banzak" translates into "twinkle").

Q What is the role of the producer in Korea?

A In my case, too much experience felt like a burden. The most important thing is the script. Nowadays, they pick the director first. But I think first about what kind of story I want to do, and then look for a director that fits the story. At the beginning of a project, I just need working managers and writers. Banzakbanzak Film Production has worked with writers. Korean directors tend to refuse to work with a script that has been written by somebody else. They think only a loser would do that. Someday, they should become true directors like their counterparts in the U.S. By focusing on directing alone, they would be able to shoot more films, and less of them would risk their life over films if they are directing another one in a few years.

Q What kind of pictures does Banzakbanzak Film Production want to propose?

A The Korean film industry is too focused on directors. Some directors even work as their own writer, manager or casting director, which boosts their power even further. This might sound naive, but Banzakbanzak Film Production just wants to make good films that have good stories. Rather than rapidly expanding the size of our company, I want make films in my own way. Although my title is executive producer because I am the CEO, I want to let the world know that executive producers are the equals of film producers. Our system is going to have Banzakbanzak Film Production as executive producer, and KIM Moo-ryoung as producer. We are a small company, but this is what we can do better than anybody else.

Q What is your next project?

A It is <Mr. Kim's Exile (working title)> directed by LEE Hae-jun. This film fits perfectly with our strategy of winning people over with a great story. It is a story about a minority. Its treatment is already set up. We are working on the script.

Q What is your plan or opinion when it comes working with foreign partners on a joint project in the future?

A I have little experience in Europe or the U.S. I have lots of experience in Japan,

from working to get the copyright. For <Love Exposure>, which I produced when I worked at Sidus, I got the funding from a Japanese company. Regarding contents, I am greatly interested in Japanese novels. I am attracted to them because they are different from ours, yet also similar, as Japan is close to Korea. I am continuously reading Japanese novels, making new contacts, and considering directors and actors. It is easier for me to work with the Japanese than with the Americans. In the U.S., the entertainment business is the domain of attorneys, which is different from how we do our business in Korea, and this makes it difficult for me to work with Americans. I once checked out the copyright of an American publication, but it was impossible for me to do anything within my network. It was difficult, because I needed to establish a legal approach. Now, I have done a lot of work with Japan. I would have to think about doing business with American or European partners. I think I will probably have situations where I can have direct conversations with them in the future.

Q What are your thoughts on China?

A I still don't know anything about China, and the country is too big. It still feels like a new territory to me.

Q If you could give a piece of good advice

as an executive or film producer to the Korean film industry, what would it be?

A Personally, I hope that the industry will not be developed around money. It must develop around films. The core of a film must be the power of its story. I hope that we won't forget that essence.

Q What kind of films does Banzakbanzak Film Production stand for?

A I want the company to have its own brand. I hope that our films will have a story that twinkles. By twinkling, I mean a story that is refreshing. I hope our films will twinkle in the hearts of audiences for a long time, because their story is eccentric, original or interesting. I want to establish a brand of films that can stand for the meaning of our company's name. I want to do fun films. Personally, I like films such as <Little Miss Sunshine>. I loved <Das Leben Der Anderen (The Lives Of Others)>, too. They have different flavors, but I want to do films like these.



**NAME** 김승범 / 金昇範

**COMPANY** 스튜디오2.0 / STUDIO2.0

**POSITION** 대표이사 / CEO

**CONTACT** Tel. +82 2-2107-5400 Email. sbkim@studio2.co.kr

# KIM Seung-bum

Q You were the first in the Korean film industry to have a system that shared profits with investors at a ratio of 6:4.

A The profits from making a film are not that large. We have to pay close attention to how we can boost profits. Our basic costs have escalated, and we cannot expect profits from any source other than ticket sales. It is risky for us to be in a situation where our domestic ticket sales comprise 80% of our total profits. The solution to the need for additional revenues has historically been to export to overseas markets, primarily Japan, but the Japanese market is also dead now.

Q Large conglomerates have an enormous influence on the distribution market for the Korean film industry. What is your opinion about this situation, as a small or medium-sized distributor?

A The problems in the distribution structure of the Korean film industry means that the market for non-commercial films has been driven out of existence. With the multiplexes becoming monopolies, the distribution market is gone. If we want audiences to keep coming back to the films, we need to have a wider range of films available. When there were less cinema screens, <Sacrifice> was able to sell more than 170,000 tickets at Dongsoong Art center. This would never be possible now. We need to have policies to restrict the number of playing theaters and prints per film. Over the short term, the policies may reduce our profits, but will strengthen the industry over the long term.

## CAREER HIGHLIGHTS

Apr.1990~Oct.1991	Management Consultant, Monitor Group Korea
Nov.1991~Mar.2000	Senior Judge, Ilshin Venture Capital Co., Ltd.
Mar.2000~May 2002	Member, Korean Film Council
Mar.2000~ Present	CEO, STUDIO2.0 (formerly known as Tube Entertainment)

## FILMOGRAPHY

2008	<Lovers of 6 Years>
2007	<Highway Star> <Epitaph>
2006	<My Captain, Mr. Underground>
2004	<A Family> <So Cute>
2003	<Tube> <Natural City> <The Way Home> <Spring Bears Love> <ing...> <Happy Naked Christmas> <Au Revoir, UFO>
2002	<Resurrection of the Little Match Girl>
2001	<Failan> <2009 Lost Memories>
2000	<Nightmare>
1999	<The Great Chef> <Phantom, The Submarine> <A Walk>
1998	<Christmas in August> <The Quiet Family> <The Soul Guardians> <Shall We Kiss?> <If Sun Rises Up From West> <Doctor K> <The Harmonium in My Memory>
1997	<Hallelujah> <The Contact> <Motel Cactus>
1996	<Piano Man> <Change>
1995	<The Gingko Bed>

## NOTE

Tube Entertainment Inc. was renamed Studio2.0 Inc. in December 2005, when KOSDAQ-registered Mediacorp Inc. took over the company as an affiliate.

Q What do you think about copyright sales, foreign market cultivation or joint projects with foreign partners?

A A simple, mechanical co-production with a foreign partner does not mean much. Generally, a script or a director is brought in from Japan and Korean actors are hired, or Korean directors go to Japan. In the beginning, these joint projects started out with the expectation of generating profit in both markets, which did not hold true in reality.

Q What is the current problem with the financial infrastructure?

A Things are developing in a similar way to the situation in the U.S. Multiplexes have become anchors for development projects. When a builder is trying to form a commercial zone, a multiplex helps to sell lots. So many buildings have multiplexes now. The theater chain, CGV, is saturating the market. In the U.S., there are 7 major companies in charge of financing. A distributor must be determined before investors invest in films. The distribution structure will be restructured around the distributors.

Q What are your projects for next year?

A <Lovers of 6 Years> is opening soon. We also have several foreign films lined up.

Q What do you consider to be the urgent

issues right now?

A For the last year, Korean films have not done well. Major star power did not work. Like mushrooms after rain, too many films were made in a hurry. Naturally, ticket sales plunged. However, we have dealt with this kind of crisis before. We will overcome it. The distribution environment has gotten better. Studio2.0 will distribute 3~4 Korean films. We are not going to be bound to distribute a set number of films.

Q How would you describe your ideal film investment and distribution company?

A Large-scale distributors tend to compete based on the number of distributed films. They occupy theaters. We intend to make good-quality films, and let the world recognize the unique brand of Studio2.0.



Epitaph



# KIM Woo-taek

**NAME** 김우택 / 金佑澤

**COMPANY** (주)미디어플렉스 / MEDIAPLEX

**POSITION** (주)미디어플렉스 대표이사 / CEO of MEDIAPLEX

오리온그룹 부사장 / Senior Executive Vice President of ORION GROUP

**CONTACT** Tel. +82 2-3218-5653

Q Tell me about your work in the Korean industry.

A When I was working at Tooniverse, a specialized cartoon cable channel, I handled the process of taking over Daewoo Motion Picture (known as DCN at the time). In those days, the multiplex MegaBox was under construction at COEX, and I entered the film industry for the first time as Mediaplex was being formed. While I was engaged in the MegaBox business, I founded an investment & distribution company, Showbox, in 2002. To boost competitiveness in production, I established Motion 101, a specialized production company, in 2006, and have since been preparing for our own productions.

Q How do you define a good film?

A Regardless of genre, a good film is one that can get the sympathy of the largest audience. We can define this in terms of ticket sales. Certainly, we need small films, art films and independent films. These are essential films rather than good films.

Q What are your favorite films? Tell me your favorite Korean films and foreign films.

A I like films with human inspiration. In terms of Korean films, I like <TaeGukGi: Brotherhood Of War>, <Welcome to Dongmakgol>, <MARATHON> and <Joint Security Area: JSA>, and I also recently enjoyed <Tazza: The High Rollers>. For foreign films, there are a few old ones I really like, including <The Poseidon Adventure> and <The Towering Inferno>.

## CAREER HIGHLIGHTS

- 1999 Founded Mediaplex Inc.  
General Manager, Mediaplex Inc.  
Founded Multiplex MegaBox Cineplex Inc.
- 2000 General Manager, MegaBox Cineplex Inc.
- 2000 Assistant Standing Director, Mediaplex Inc.
- 2000 Opened the Multiplex Theater MegaBox Cineplex No. 1 COEX, the largest theater in Asia
- 2002 Founded Showbox, Standing Director, Showbox
- 2003 CEO, MegaBox Cineplex Inc. and Mediaplex Inc. Mediaplex took over Showbox as a subsidiary.
- 2005 CEO, Mediaplex Inc.
- 2006 Mediaplex Inc. registered to KOSDAQ.  
Established Motion 101, a film production company

## FILMOGRAPHY

- 2007 <Herb> <The Perfect Couple> <Master KIMs> <Magang Hotel> <Big Bang> <Beautiful Sunday> <Bunt> <The Railroad> <D-War> <Underground Rendezvous> <Bravo My Life> <Two Faces of My Girlfriend> <Happiness> <Love Exposure> <The Bank Attack> <My 11th Mother> <Love, First>
- 2006 <Running Wild> <Vampire Cop, Ricky> <Daisy> <Almost Love> <Now and Forever> <Barefoot Gi-bong> <Detective Mr. Gong> <For Horowitz> <Les Formidables> <Apartment> <The Host> <Holy Daddy> <Three Fellas> <Gangster High> <Hearty Paws> <Marrying the Mafia 3: Family Hustle> <Love Me Not> <Sunflower> <Once In A Summer> <200 Pounds Beauty> <My Wife Is a Gangster 3>
- 2005 <MARATHON> <She's on Duty> <This Charming Girl> <Antarctic Journal> <A Bold Family> <The Red Shoes> <Heaven's Soldiers> <Welcome to Dongmakgol> <Marrying the Mafia 2: Enemy-in-Law> <Mr. Housewife> <Beast and the Beauty> <A Boy Who Went to Heaven> <Bystanders> <The Intimate> <The Art of Seduction>
- 2004 <Lost in South> <TaeGukGi: Brotherhood Of War> <The Big Swindle> <The President's Barber> <Romance of Their Own> <To Catch a Virgin Ghost> <The Scarlet Letter> <Shin Suk-Ki Blues>
- 2003 <Double Agent> <Eun-jang-do> <The Garden of Heaven> <No Manners> <Oh, Brothers>
- 2002 <Addicted> <Sex Is Zero>

Q Are there any foreign projects that Showbox has promoted, or will be promoting?

A Right now, we are promoting John Woo's <Battle Of Red Cliff> with investors from Japan and Taiwan. We participated in the project as a Korean investor, and hold the domestic copyright and distribution rights to the film. Recently, we did <D-War: Dragon Wars>, and <Rinne> and <Pacchigi: Breakthrough> are some of our joint projects with Japanese investors.

Q What did you gain from those projects, and what are their limitations?

A To cultivate a foreign market, we must be able to learn and understand its system completely in order to establish our strategies. However, the Korean film industry is only in the initial stage of cultivating foreign markets right now. Since now is the time to move forward step by step after realizing that it is inevitable to expand the narrow Korean film market, it is still difficult to discuss our limits or results. In addition, each company will have different trials depending on its position in the market. Producers can share an item and make developments to get investment. Currently, the only thing that an investment & distribution company can do is to make a partial investment, and take the distribution right to the film. It is difficult to consider that to be a true foreign

project. Nevertheless, we need this kind of a starting point now. Many attempts are significant and necessary at this point. On that note, <D-War: Dragon Wars> was quite a meaningful project. Regardless of its short-term immediate profitability, the film is important because we processed its large-scale release in the American market. We are still in the initial stage, but will gradually get better as such attempts accumulate. We are moving forward based on that possibility.

Q How do you think the Korean film industry should establish a relationship with foreign countries?

A It must do it in any way possible. To overcome the limitations of the Korean market, we must cultivate foreign markets, or carry out joint projects with foreign investors. Each film company or investor can try out various methods, and we can discuss this when we can see a certain level of results.

Q What do you think the foreign film industries need to aggressively approach Korean films?

A In Korea, we have not established a solid structure to allow for the production of a wide range of contents, not in the way that Japan has. For this reason, foreign film companies want our people rather than our contents. They are looking to hire

talented directors. For this reason, we must broaden our human resources pool first, so that they can create content that is attractive to foreign film companies. To broaden our pool of human resources, we must ultimately enlarge the pie for the whole industry, but the Korean film industry still tends to remain considerably conservative and closed. We need to make an open market structure first. In an open and flexible structure, Korean and foreign film companies will probably be able to approach each other more easily.

Q With the many distinct cultures and languages of the Asian countries, it is significantly difficult to find a comprehensive market model. Can you think of any way to solve this problem?

A Although the company is in a different industry, S.M. Entertainment Co., Ltd. seems like a great example. I'm sure there are many performers who can dance and sing better than S.M. Entertainment's stars in Asia. However, S.M. Entertainment succeeded in China, Japan and the rest of Southeast Asia because of its skill in the area of packaging its entertainers. It is risky to bring films to the global market that are too firmly rooted in our specific sentiments and culture. Rather, we might end up with a better model if we could strengthen our production competencies, and expand overseas on this basis.

Q Mediaplex is one of the representative investment & distribution companies in Korea. Is there anything that you want to add that we haven't talked about?

A Basically, Showbox wants to be a company that makes interesting, high-quality films, and this is the most essential aspect of the film business. To get closer to our essence, we founded Motion 101. I believe that it is imperative for companies to functionally integrate production, investment and distribution, because the Korean market is small in size. It may be too early for us to target the global market now. Nevertheless, the global market is clearly where we must go.

Q What do you think about the latest crisis in the Korean film industry?

A There are no industries without crisis. The Korean film industry is simply undergoing some side effects as a result of its rapid growth within a short period of time. Once we pass through this phase, we will probably have learned some valuable lessons. Filmmakers will become fiercer, and try to cultivate the competencies they need to produce good films. I think we will have a problem if we keep trying to understand the film industry from a structural perspective. Before we discuss the structural problem, we must deal with the problem of contents first.



**NAME** 김조광수 / 金趙光壽

**COMPANY** 청년필름 / GENERATION BLUE FILMS

**POSITION** 대표 / CEO & Producer

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# Peter KIMJHO

Q What made you decide to study theater and cinema at university?

A There are two types of people majoring in theater and cinema: one is those who want to be a director and the other is an actor. I wanted to be an actor. And I entered in 1983. Soon after my entering school, with Gwangju Democratization Movement having occurred, I had joined the students' activities. So I hadn't studied much about film. Then thanks to my career as a student's activist director JUNG Ji-woo and director KIM Yong-gyun, both of whom had set up and worked for Independent Film CHUNGNYUN, invited me to work in their company in production and distribution. That was in 1993. Since then, while working for CHUNGNYUN, my film study has begun.

Q What happened after Independent Film CHUNGNYUN in 1993?

A After one year in CHUNGNYUN, my health wasn't good and I wanted to work in pop films. Therefore I started working in charge of art film at Dongsoong Cinema tech for about one and half years. And then I dreamed of making mainstream feature films. I discussed my dream with those who used to work for 'CHUNGNYUN'. That's why we made the company, Generation Blue Films in November, 1997. It turned 10 this year. The company's maiden work was <Happy End>, and for which casting hadn't been easy. The name 'Generation Blue Films' was too insignificant to attract top actors. So we decided to co-produce with Myung Films.

## CAREER HIGHLIGHTS

Graduated from Theater and Film Division at Hanyang University  
1993 CEO of Independent Film CHUNGNYUN  
1996-1997 Leader of Image Project Team, Dongsoong Art Center  
1997-Present CEO of Generation Blue Films

## FILMOGRAPHY

2007 <Pormaking for Dummies>  
<Milky Way Liberation Front>  
2006 <Boys of Tomorrow>  
— <No Regret>  
<Old Miss Diary>  
2005 <The Red Shoes>  
2004 <So Cute>  
2003 <Jealousy Is My Middle Name>  
2001 <Wanee and Junah>  
1999 <Happy End>

## NOTE

Member of Committee of Human Resources Promotion & Production Environment Improvement Korean Film Council

Member of Steering Committee of Asian Cinema Fund under Pusan International Film Festival

President of Committee of Production Environment Improvement under Korean Association of Film Art and Industry

Member of Steering Committee under of Korean Film Producers Association

Part-time professor, Major of Film & Digital Media at Dongguk University

Lecturer, Theater and Cinema Division at Hanyang University and Department of Film Making at School of Film, TV & Multimedia in Korea National University of Arts

Judge in category of the Stream of Korean Films at The 8<sup>th</sup> Jeonju International Film Festival, 2007

Due to its all-star cast, <Happy End> has remained as one of the most popular films of Generation Blue Films. Profit sharing for the film was 70% for Myung Films and 30% for Generation Blue Films. I didn't think it unfair. If we had gone independently, we couldn't have secured renowned actors. Accordingly I can say for sure there was a synergy effect from the partnership with Myung Films.

Q What is your most memorable film in Generation Blue Films?

A I can say it's <No Regret>. No other film received as many viewers' responses as this film. Another point is that it cost only 100 million won.

Q CEO, TCHA Sung-jai said the next generation will be led by OH Ki-min and Peter KIMJHO.

A While OH has <A Tale of Two Sisters>, I don't have anything to present so felt guilty. TCHA once said he knew one producing whiz kid who was me. But people protested by saying I wasn't a whiz nor a kid. He might have said so when I had talked to him personally before actually making films.

Q Let us have your own five favorite Korean films?

A One of the most memorable films is <Memories of Murder>. The reason why I chose that one is because it gained great

success despite its non-Hollywood style. Also the film deserved further respect as it was released when gangster films were mainstream in Korea. It gave me a deep thought: If I were given the same chance, could I possibly achieve the same result? The most favorite is <Save the Green Planet>. It wasn't a big hit but its imagination was superb. A question that struck me was: can I produce such a film. Films such as <Joint Security Area/JSA> made me jealous. That's because it prompted me to think that's the film I should have made. It was bigger in scale than other Korean films with good quality and good response from audiences. It strengthened the prospects of Korean films. Its new approach to South & North Korea issues provoked my old memory as a student activist. <No Regret> is a film of pride: minimum budget and its direct expression of homosexuality which wasn't common in Korea. A company is planning to produce and import only queer films in future. From now on, I'll show up my sexuality into films with pride.

Q Among many film directors working for Generation Blue Films, PARK Chan-wook has been most hopeful.

A Thinking of the film <Jealousy Is My Middle Name>, I felt sorry for her and thought she shouldn't have worked with me. I haven't secured enough investments for her future works so at that moment

it wasn't a good start for her. So I'm concerned about whether working with Generation Blue Films would benefit her career; if I can support her enough.

Q Come to think of it, Generation Blue Films seemed to work with only emerging directors.

A The reason why I took the role of CEO when Generation Blue Films had started was because I was the oldest. My goal as a producer was to help them made their debut. After that I wanted to live for different film sectors. Except for the one named JANG Yi-sun, everyone else made their debut.

Q What do you think make good producers?

A A good producer perceives what area people are talented in and accordingly finds an appropriate link for them. Rather than having his/her own ideas, the producer needs to reveal individual abilities of people and make good connections for them. In this sense, I've been good at understanding people's talent, but found it difficult to provide them with right links.

Q What is Generation Blue Films breakthrough toward the current film industry?

A A film producer is supposed to produce films appealing to more and more audiences I'm not sure if I can do the job

properly. Since the end of last year, I have insisted the CEO be replaced, but I have failed to make my point. That's because the personal tastes of a CEO might control the whole company. Although in the company there are producers with more popular natures than mine but they don't seem to have ambition to lead the company. In times of abundant investments, people used to think they just made films and it's enough if one or two of them turned out to be a hit. But things are different now. Once you started on a film, it should be a good one. Since <Old Miss Diary>, Generation Blue Films just found the right genre, comedy, film and is currently working on a new one. Thanks to the unexpected popularity of horror films like <The Red Shoes>, we also planned such a film too. The film <No Regret> made me dream of independent films. I wanted to experiment with this type while shooting independent films. If I'm not good enough for mainstream, I'd rather work for non-mainstream films which get graded from a B to an A class target. After the film director LEESONG Hee-il succeeded in making a film of 100 million won, he's now trying to make a 1.5 billion-film. His idea is more commercial than <No Regret> so it is feasible. I will only make commercial mainstream films once or twice a year and that is the same for independent films as well. They are like both ends of an axis. That's my breakthrough.

Q Do you have any plan or you thought for joint-filming with foreign producers?

A Although it's not finally confirmed, I have a horror film in mind. It will be shot in winter and released in summer. It should be overseas. I'm discussing this with Leste Chen who directed <Eternal Summer>. I haven't decided between two thoughts: a Korean film starring Korean actors and directed by Leste Chen or an English film starring English speaking actors. Either way it will appeal to international markets rather than Korean markets. As it describes two families, I think Taiwanese actors might join the film. So we might shoot the film in Taiwan this winter. Unless it is Hollywood style, comedy films won't appeal to US markets. horror films however will. The film's working title is <Island>. Its writer suggested the work. It features a deserted island and Doppelgangers. Once you set foot on the island your replica appears. Your Doppelganger kills you and pretends to be you.

Q What are your prospects in the overseas markets?

A We have no choice but to turn to the overseas markets which caused increases in production costs without an any hope of further reductions. In this situation, joint-filming is the easiest option. What types of joint-filming you choose to take depend on your personal taste. I'm looking for foreign-

based Korean directors of independent films. Those are whom I want to work for joint-filming. There's nothing to worry about working with foreign directors. Costs of making film in Korea is not low, therefore we can produce films even in America with same budget.

Q What are your next films?

A A joint-filming work is <Island>. And I have another low budget queer film. Also there will be one about a fugitive soldier. It has a budget of 1 billion won, or less and it's about youths. Its scenario has been complete by 70%. With a budget of 1 billion won or less, we'll cast new actors.



No Regret



# LEE Choon-yun

**NAME** 이춘연 / 李椿淵

**COMPANY** (주)씨네이천 / CINE2000

**POSITION** 대표이사 / CEO

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Q How did you make your debut into filmmaking?

A I was in the theatrical world. Then, I began to work for Hwa Chun Trading as a planning manager and did PR and marketing for <Declaration of Fools>. I worked there for one and a half years, and then after the film law was liberalized I established a studio on July 1, 1985. The name of the studio was Daejin Enterprise, whose first film was <Hero's Love Song>. This film was selected as the Movie of the Year in that year. However, I made a loss because I was not accustomed to local distribution. When I realized I needed to learn it, HWANGKISUNG FILMS gave me an offer, and I worked for the company as a planning and production managing director for about five years. Then, as major companies began to invest in filmmaking, MBC also started to make films. I worked for MBC for two and a half years and then established Sunyeon Entertainment in Chungmuro. After that, YOO In-taek representative of KiHweck ShiDae, and I created Cine2000 together. A year after it started we divided it into the current KiHweck ShiDae and Cine2000.

Q What made you establish the Korean Association of Film Art & Industry?

A As major companies appeared, there was a generational shift in producers, and production environments were also changing. That was when the shift from the military government to civil government was made. As the film law was changed, the number of studios increased and videos appeared. KAFAI was established to address all these changes. Before KAFAI, there was the Chungmuro Forum.

## CAREER HIGHLIGHTS

1976	Graduated from the Department of Theater and Film, Chung-Ang University
1976-1983	Founding member, planning manager, and director of Hyundai Theatre
1983-1985	Planning manager, Hwa Chun Trading Co., Ltd.
1987-1989	Planning and production director, HWANGKISUNG FILMS CO., LTD.
1989-1991	Planning and production managing director, HWANGKISUNG FILMS CO., LTD.
1991-1994	Film planning team leader, MBC Production
1994-1995	CEO, Sunyeon Entertainment
1996-Present	CEO, Cine2000 (former Sunyeon Entertainment) Current CEO of Cine2000 and the chairman of the board of KAFAI

## FILMOGRAPHY

2007	<Love Now> <Hwang Jin Yi>
2005	<Voice>
2004	<Spin Kick>
2003	<Wishing Stairs>
2002	<Addicted> <Surprise Party>
2000	<Interview>
1999	<Mayonnaise> <Memento Mori>
1998	<Art Museum by the Zoo> <Whispering Corridors>
1997	<Trio>
1996	<Kill the Love> <Their Last Love Affair>
1994	<Deep Scratch>

## NOTE

Official member of the National Theater Association of Korea Inc	
Member of Filmmakers Community	
1996-1998	Chairman of the board of Korean Film Producers Association
2000-Present	Current chairman of the board of KAFAI

Q You seem to prefer female characters in your films.

A <Whispering Corridors> and its sequels are such examples. I think a film should be pretty and beautiful, but I don't prefer a certain gender. I am not much interested in SF or blockbuster films as Hollywood makes them. As I was in the theatrical world, I am not accustomed to making a film with money and time. I always think I have to reduce production costs. There have been many women's stories as my colleague LEE Mi-hyun is a woman.

Q You have worked with many new directors and actors?

A It's partially because of insufficient production costs. When we made films with PARK Chan-wook and LEE Myung-Se, they were rookies.

Q As a person with significant seniority in Korea's filmmaking industry, can you pick out significant events or people in the Korean film industry?

A KANG woo-suk has been around Chungmuro for a long time, and could realize investment and distribution only with Chungmuro capital. TCHA Sung-jai created a comprehensive entertainment business embracing production and management. SHIN Chul is a future-oriented person utilizing computer graphics. Those who tried what was thought of as impossible

revitalized the film industry. As for sound, KIM Seok-won appeared. In the past, the sound of Korean films was inferior to that of foreign films and KIM has significantly raised the standard of sound.

Q What films meaningful to you?

A I envied the success of <Memories of Murder>. I will go on with sequels to <Whispering Corridors>. <Mayonnaise> could have been better. I also had great expectations for <Hwang Jin Yi>.

Q How do you foresee the Korean film industry?

A I'm still keeping my head above water. We need to have stories from which a good film can be made.

Q What do you think of joint production?

A Joint production is possible when there is the story that both parties can relate to. However This is not the only thing that makes a joint production interesting or feasible. If you want a joint production, you need a market for it. At the moment, we only have a domestic market. It's hard to see Europe or the US. as our markets. We need to hurry to break into the Japanese, Chinese, Taiwanese, and South East Asian markets. As for the form of joint production, it should be based on fund raising rather than works. Joint production is possible only when there is a story that both

parties are commonly interested in. Even without dialogue, sex and actions can be of common interest. We have to make a story that would interest people of any country. The Asia-Pacific Film Festival is a good chance to find new markets. So is the Busan International Film Festival.

Q What is your next project?

A There are some works such as <Pulmu>(KIM Do-hyeok) and <Wedding Simulator>(SHIN Yeon-shick).

Q What makes a good producer?

A There are three aspects such as budget, personnel, and product control. A good producer should execute the budget by preventing any leakage. You need to bring out the best in your staff without complaints from them. And in addition, you need to understand the director as if you were a married couple, and should be creative.



NAME 이유진 / 李侑珍

# LEE Eugene

COMPANY 영화사 집 / ZIP CINEMA

POSITION 대표 / President

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Q What did you do before you made films?

A I was originally employed by an advertising company, as a copywriter but when I left I was a Creative Director. When I was thirty years old, I entered the film world and I set about marketing <An Affair>. I had realized that I didn't belong in advertising and that my passion and sense of attainment was associated with film. Looking back, it was very risky.

Q You worked for a long time at bom Film Productions. What were the benefits of being there?

A I am stubborn. I do not do what I do not want to do. Since we could do what we liked, work had to be fun at bom. Employees could work as artisans. In addition, I could work in perfect harmony with colleagues in taste, hobby and values.

Q You are famous for your ability to select excellent directors and for establishing friendly relations with them. Do you have any plans to establish an agency which connects directors with film production companies?

A My working style is to be friendly with directors. If one is in harmony with directors, he can work with them for a long time. My principle is to establish good human relations with a long vision. For now, I am not preparing for such an agency, but I am thinking of it.

CAREER HIGHLIGHTS

- 1991-1997 Copywriter and Creative Director of Korad Co., Ltd.
- 1998 <An Affair> at Nine Film Marketing Co., Ltd.
- 1999-2005 Producer of bom Film Productions Co., Ltd.
- 2006-Present President of Zip Cinema Co. Ltd.

FILMOGRAPHY

- 2007 <Happiness>  
<Voice of a Murderer>
- 2005 <A Bittersweet Life>  
<You Are My Sunshine>
- 1999 <Night of Two Lovers>

Q Could you talk about the establishment of Zip Cinema and the current project?

A I founded the company in January of 2006. It is likely that I will start a project with Directors PARK Jin-pyo, NOH Dong-seok and CHOI Dong-hoon at the beginning of next year. The project with Director KIM Jee-woon will take some more time.

Q How are you planning your company's breakthrough?

A I am making every possible effort to hammer out our planning development structure I'm taking various ways of production and investment into consideration. This will enable us to plan a production on a viable basis. The most independent method is to establish a fund. In addition, there is a method with which to attract investment from the capital not of major investment companies, but from other sources, or from a mixture of sources. I'm not just wanting to receive other investments, but I am seeking a variety of ways from which I will be able to survive for a long time.

Q How are you planning to penetrate overseas markets?

A While pursuing a project with Director KIM Jee-woon, I bought the copyright of a book published in the United States. Just now, I'm hammering out how to address the matter.

Q How do you see the future of Korean films?

A My prospects are both pessimistic and optimistic. If our film has no issue, it will be difficult to get a good audience response. In the past, it was possible to some degree to guarantee the commerciality as well as the quality of the work, but it is not easy at the moment. From now on, there will be little difference between low budget work and commercial work.

Q What kind of a producer is a good producer?

A It is a good producer that has an insight into the abilities of directors, actors and staff.

Q What kind of films do you like?

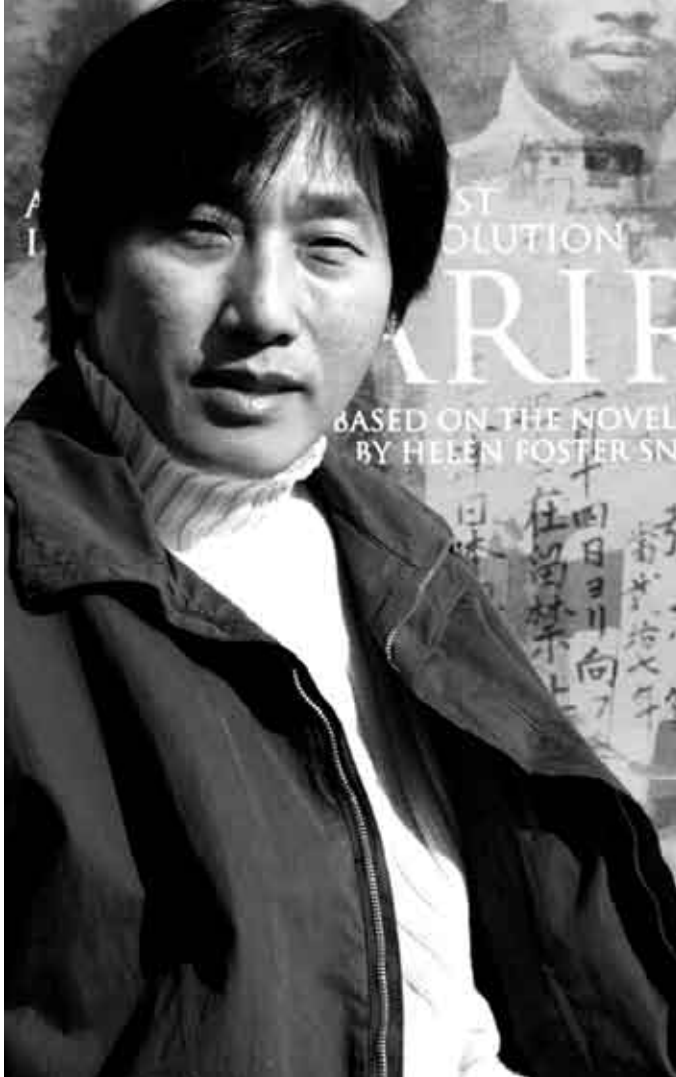
A I am fond of something new. Being a historic drama, <Untold Scandal> was new. Belonging to Film Noir, <A Bittersweet Life> was new. Relating to the new school play, <You Are My Sunshine> was new.



Voice of a Murderer



Happiness



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# LEE Eun

Q In the beginning what led you to the world of films ?

A Originally, I majored in theater direction. After my discharge from military service, I spent time engaging in the labor movement and since film seemed to be the means to express social messages I changed my major into film. Director IM Kwon-taek was a role model at that time. I produced a short film called <Factory Light> as a workshop production together with college friends. The people, each of whom are engaged in short film production, met again for a co-production about Gwangju and labor. The organization was called Jangsangonme. We worked together between 1989 to 1992.

Q You majored in theater direction and worked as a film director, but you are a producer at the moment. What motivated you to change jobs?

A <The Land of Dream> was produced in the way of co-direction. I worked for the production as a producer as well. From the experience, I came to realize that a producer is a role someone must play. When producing the next work, the role of the production part became highly important. First of all, I had to get the money, since I had previously obtained production costs from friends. In addition, I wanted to show a story about workers. Accordingly, I also paid attention to the later elements of the work, publicity and distribution. This was a great lesson for me.

## CAREER HIGHLIGHTS

- 1989 Graduated from the Department of Film of Chung-Ang University
- 1991 Representative of the independent film group Jangsangonme
- 1995 Representative of the Myung Films Co., Ltd.
- 2001 Master at the Graduate School of Advanced Imaging Science (GSALM), Chung-Ang University (CAU)
- 2005 CEO of the MK Pictures Co., Ltd.

## FILMOGRAPHY

- 2004 <Wet Dreams 2>  
<Desire>
- 2001 <Waikiki Brothers>
- 2000 <Joint Security Area/ JSA>
- 2000 <The Isle>
- 1999 <Happy End>
- 1998 <If Sun Rise Up From West>  
<Quiet Family>
- 1997 <The Contact>
- 1996 <Corset>
- 1990 <The Night before Strike>

## NOTE

- 2000 Commissioner of the Korean Film Council
- 2005 Visiting Professor at the Department of Film, Chung-Ang University

Q You seem to have been very interested in the change in the film environment.

A I belong to the generation that went through the Yushin regime during high school the Gwangju Democratization Movement in the 1980s, and the times of upheaval out of which capitalism grew in Korea. As the film world was changed by the infiltration of large enterprises and financial capital, Korean films were more and more industrialized. In this regard, I believed that such change should take root on a subjective basis. In practice, I learned much from President SHIN Chul. Producing works in commercial terms after the large enterprises or financial capital had advanced into the films is very different from traditional film production. So, I made efforts to work in a commercial way.

Q The art films such as <The Isle> and <Desire> have been produced by Myung Film and MK Pictures. Did you come under the category of directors who first try to produce such works?

A I did not try to touch them first of all. I attempt to do something that is highly possible. I got ahead merely half a step. We are ordinary people who live an everyday life. We are not people that can live on a dream alone. While <The Contact> or <Joint Security Area/ JSA> was successful, <Desire> attained results other than our original goal. We should raise the

probability of success by strictly judging the realities as well as possibilities. However, there is also a film that was not successful, because one was not cool-headed for a second.

Q You combined your company with the KANG Je-kyu Film whose Representative was Director KANG Je-kyu. Indeed, in style, you and he are very different from each other, but what made you do business together?

A Director KANG was my school friend. The fusion was possible, since both companies had objective evaluation data based on the corporate evaluation for the listing of stocks on the Kosdaq. As a producer, I wanted to work with a powerful director such as KANG. KANG needed us because he had difficulties in corporate management. When the entertainment industry grew in terms of trend, such factors allowed us to cooperate with each other.

Q You are actively in negotiations with China on exchanges and business.

A I began to make advances into China from 2005. The Producers Federation has exchanged with China from 2002. By means of such exchanges, I came to meet a Chinese partner. At that time, the encounter was very superficial. I attempted to advance into China to create a cinema theater business, since Korean films had

been getting returns from cinema and their management for the past 7 years. Because China seemed to be similar to the Korea of 7 years ago, I thought the cinema theater and management business had possibility. When I built the Riverside CGV, Village Roadshow gave me know-how. To do business with a good Chinese enterprise, any company should function like Village Roadshow in Korea.

Q What do you think would be the breakthrough in current Korean films?

A The advance into the overseas market is a new solution. Seen in the long term, it is unavoidable. In 10 years, the Asian market will grow 10 times as large as the current one. Because there isn't any other breakthrough other than it for the time being, I believe we should prepare on a long term basis. For the past 10 years, the participants in the Korean films worked with each other. Now is the time to intensify the battle line for one to two years, working towards future business for the next 10 years.

Q What do you think of joint ventures with China?

A We should review it cool-headedly. Paying attention to the possibility of China, we have actively engaged in business with China. However, it is necessary to review it on a fundamental basis in preparation for the next 10 years. Though many people

invest in China, it is necessary to be cautious about advancing into China. The Chinese market will not fail to grow in the future, but control of the speed is needed. It will take about 10 years to have matters such as screening, contents and legal restrictions settled, so it is not desirable to assume such an impatient attitude.

Q People seem to be very impatient about the situation in China.

A For the last 5 years, we have made efforts with purpose-oriented consciousness, but it was not productive. When preparing for KIM San's <Arirang> we expected the Chinese government to show a friendly attitude toward the project, but our expectation went wide of the mark. It doesn't seem necessary to rush. For now, we should be patient in every respect.



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# LEE Joo-ick

Q What motivated you to go into the films?

A I had the opportunities of studying and engaging in various jobs in the United States, Japan, Singapore, Hong Kong, etc. However, my dream was to make a career as a film producer. When young, impressed by <The Sound Of Music>, <Doctor Zhivago> and <The Godfather>, I wanted to be a film director. During my college days, I would visit the Alliance Francaise and the US army units to watch films. I had such a passion for the films. Indeed, my dream, based on a feeling, was extremely vague, but when I entered the film world, I found that being a producer is more suitable for me than being a director. A director must be self-centered and egoistic. He has to materialize his own vision by collecting the capabilities of others. However, I put more emphasis on harmony with other people, so a producer is more suitable for me than a director.

Q What was the first film you released as a producer?

A Really <Together> is my first work, but I consider <Two Guys> to be my real first work. I was not actively engaged in <Together>.

Q You have participated in many large joint venture projects.

A I'm not interested the clash, but in the harmony of different cultures. I attempted to engage in joint venture projects. As a producer, I have participated in 7 works, 5 of which were joint ventures. Once I started in joint venture projects, I took part in more projects next time, using the connections and contacts obtained from the previous project.

**CAREER HIGHLIGHTS**

2002-Present CEO of Boram Entertainment Inc

**FILMOGRAPHY**

2008 <Laundry Warrior>  
2007 <A Thousand Years of Good Prayers> (Wayne Wang and Henry Oh)  
2006 <Battle of Wits> (JANG Ji-ryang)  
<A Millionaire's First Love> (KIM Tae-kyun)  
2005 <The Seven Swords> (Hark Tsui)  
2004 <Two Guys> (PARK Hyun-soo)  
2002 <Together> (Chen Gaige, Peiqu Lui)

**NOTE** Fluent in English, Chinese and Japanese

Q What do you think is required for Korean films to establish relations with the overseas market?

A Overseas companies seldom come to Korea for locations because staff cannot speak English. Another problem is that the people in charge of accounting and payment are also not good at English. Overseas film men can feel assured, when they can be understood by the persons responsible for money.

Q Do you have any forthcoming plans for joint ventures?

A My plan is to push ahead with a joint venture project for <Late Autumn> and <Simchung> with China. A reporter told me that I must continue to enlarge the scope of joint venture projects. I agree with him. Absorbed in film production, it seems logical.

Q Main investment is shrinking in scope. What do you think will happen to the domestic market?

A First of all, it must be prohibited to download films illegally. If this is not stopped, it will be impossible to produce good films. In the past, there were unique and original works. Even when they were on show at small cinema theaters they created profits from the additional copyrights. However, if unlawful downloads become more and more prevalent, such

film works will not be able to be produced. It is clear that this will lead to big losses for audiences. Then, there will be no versatility in culture. Therefore, it is really urgent to make users download films lawfully by cracking down on illegal downloads.

Q What kind of a producer do you think is a good producer?

A A good producer is someone who is good at managing crises and making an objective judgment.

Q Have you ever fallen into crisis in your judgment?

A Every time I produce films I always feel difficulties. Sometimes I am not sure that I will be able to participate in film production with ease

Q What do you think are your strengths?

A When I'm producing, I get a lot of help from people around me. Close connections and contacts are my strong points. Supported by good people, even a novice can deal with his duty without difficulty.



A Millionaire's First Love



NAME 이준동 / 李遵東

# LEE Joon-dong

COMPANY 나우필름 / NOW FILMS

POSITION 대표 / President

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## Q What was your debut into filmmaking?

A I began my career by working with director LEE Chang-dong on <To the Starry Island>. I was in the production department at that time. Before that, I had made books for about ten years. At 34 or 35, I thought about being a man of the theater as I had experienced the genre at university, but then I heard LEE Chang-dong was going to make a film, and this made me decide to join films. At first, not only my family but even LEE opposed my decision. When I was agonizing over my future direction in filmmaking, the director PARK Kwang-su suggested joining a production team. He said I could see the entire process of filmmaking if I work in a production team, and so I took the production management role on <To the Starry Island>, following his advice.

## Q What was your next work after <To the Starry Island>?

A After the film, I returned to book design work and in January, 2001, I became the vice president of East Blue. I made many works in the production but none of them were successful. As for <Oasis>, I was the co-producer of the film and the vice-president of the production. In making the film, LEE Chang-dong opposed. This doesn't make sense my role. It is easy to work as a producer for LEE's film as he considers the entire production and budget with a producer's mind. He knows how to draw the best result considering the entire production, and made a good result in the film.

## CAREER HIGHLIGHTS

2001-2002 Vice-president of East Film  
2002-Present CEO of Now Films

## FILMOGRAPHY

2007 <Never Forever>  
2004 <My Mother, the Mermaid>  
2002 <Oasis>

## NOTE

Vice-president, Korean Film Producers Association

### Q How was Now Films established?

A It was founded in November, 2002. The first film was <My Mother, the Mermaid>, followed by <Never Forever>. The director of <My Mother, the Mermaid>, PARK Heung-sik worked in the direction team of <To the Starry Island>, and at that time he had promised to join <My Mother, the Mermaid>. I am sorry that his film failed at the box office. At that time, there were many unfavorable situations.

### Q Have you ever worked with foreign filmmakers?

A The recent <Never Forever> is our first film by joint production with the US. We aimed at both Korean and the U.S. markets by making an English-speaking film. It is our first work to be invited to the domestic competition of the Sundance Film Festival. When we thought of breaking into new markets, it was necessary and meaningful to decide on a joint production. The making of <Never Forever> cost as much as a regular US independent film. I thought I had to push ahead with the project as I thought it was effective to make the film with a small budget and to target two markets. It was a new experience.

### Q Have you gained or learned something from the joint production?

A First of all, I could get accustomed to the once strange US filmmaking. I gained

confidence, and I made connections with US top actors for similar projects in the future. I could say that I established a bridgehead to break into the US market. The most challenging thing is the language barrier. It is possible to deliver rough ideas but hard to deliver detailed ones.

### Q Are there any films being made by joint production now?

A We are making <Lee Sim> at the moment. It is important to find a story that can be understood in both markets. The first thing you need is a story. Then, you can find human resources in either Korea or the other country.

### Q You are the president of Filmmakers' Association for Stopping Illegal Film Downloading. I heard you are interested in future industries.

A Somebody had to worry about films in the industrial perspective, and the Association of Korean Film Producers decided to share the role. As the association is mainly run by steering committee members, I have taken charge of the problem of the collapse of additional publication rights. The risk of profitability results from the collapse of additional publication rights. That Korea has the most developed internet system in the world means that piracy is most frequently conducted in the world. I am dealing with this problem because I think that the

problem should be addressed. Even though it seems late, we have to solve this as the world is moving into a digital environment. The association plans to manage the VODs of all Korean films. It selected Cine 21 as a preferential bidder and plans to launch a new platform within this year.

### Q Do you think the industry is being reorganized as the number of films made and capital are decreasing?

A There is such tendency as you said. It was the power of directors and producers that had led the development of Korean films. Now many productions run by individual producers are facing a crisis. Investment in development cost is staggering. Filmmaking is like a 'batting average' game. The batting average of .253 is normal and the team will collapse under .250. As for the Korean film industry, it dropped to .180 last year. Without returns after releasing a film, you cannot expect investment in development costs. Then, even creative producers cannot maintain their production due to financial difficulties. I am not sure if we could see it as reorganization. These days individual productions find it hard to survive. Our two films also could not reach the break-even point.

Capital is value neutral and has its own surviving principle. Major companies have been vertically systematized from production to screening. They chose the

in-house method instead of giving a production development expense to get through the difficulties of these days. If the method is not effective, they will try to find another method. Due to the characteristics of the film business, it is hard to make a good film in the studio system where a film is produced on a large scale. Supersizing is by no means a good alternative. In my opinion, the system where a production run by a producer makes one or two films a year is good. I don't believe the in-house system will work. Nevertheless, productions other than major companies will suffer for a while due to the system. It is important to establish the system where individual producers can make various and meaningful films.

### Q What do you think makes a good producer?

A It is important to give directors and producers more credit. Unique films are disappearing. Nowadays, even producers themselves censor their own work. They think this work will never be accepted. In this system, various kinds of films cannot be produced. If investors give directors and producers more credit, good films will be made. In reality, investors tend to invest their money only by considering the star actors, and this causes the increase of production costs. If they trust producers, various films and actors can be made. For this, trust

in directors and producers is required. In addition, funds are raised only through a single way. Various financial systems should be introduced for fund raising. Banks lend money through a secured loan or other existing methods. They should recognize the value of intangible assets such as a scenario. The problem is that productions in Chungmuro are financially poor.

Q What should Korean filmmakers do to break into the US market?

A It is hard to sell a film completed in Korea, and US moviegoers don't like a film with Asian actors only. The best result for Korean films in the US market has been made by <Spring, Summer, Fall, Winter, and Spring>. This is not a satisfactory result, considering that the film was custom-made based on the fantasy of US people. In this sense, <D-War> is meaningful. It is possible to break into Asian markets with the films completed in Korea, but we should go for joint productions for the US market.

Q What will be your next film?

A It's <Misil>. The director has not yet been chosen. Another is <I am CHOI Seung-hui>. For this film I'm considering a joint production with North Korea. Still another is <Give Me Water>, which will be released in March 2008. It has been made in a joint production with Uni-Korea. The shooting is already finished.



Never Forever



My Mother, the Mermaid



**NAME** 이승재 / 李承宰

**COMPANY** LJ FILM AMERICA, INC.

**POSITION** 대표 / CEO & Producer

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# LEE Seung-jae

## Q What motivated you to enter the film world?

A Originally, I worked in publishing, and went into the films in 1993. For seven years, I learnt all the aspects of being a producer. I learned film marketing, engaging in the marketing of <The Gingko Bed>. I made my debut as a producer with <Inch'Alla>. At that time, I participated in planning, production and marketing and I met Director KIM Ki-duk in Paris, when I was preparing for <Inch'Alla>. It was a good meeting and I felt that we had a mutual understanding. So, I produced <Birdcage Inn> with KIM after finishing <Inch'Alla>. Through <Inch'Alla> I took part in the Berlin Film Festival and through attending the film festival I began to think about the role and significance of festivals and what Korean films had to do to get access to them. At the Berlin film festival I realized that any film work must have its own uniqueness. After that, I came to know Director Daniel H. BYUN and influenced by such directors such as BYUN, I produced a film work for film festivals, aiming at a strategic production. The work was <Interview>. However, audiences didn't respond to the work. After all, I realized that even if a work is good in terms of attempt, style and color, it is of no use without any impact. In this way, I became awakened to the needs of film.

## CAREER HIGHLIGHTS

- 1989 Graduated from the Department of Philosophy, Korea University Editor in Chief of the monthly magazine Gospel and Situation
- 1993 Planning Division Chief of the Sakyejul Publishing Company
- 1994 Completed the first courses at the ShinCine Academy
- 1995 Marketing Division Chief of the ShinCine Communications
- 2000 Founded LJ Film, Inc.
- 2006 Founded LJ Film America, Inc. Fused LJ Film, Inc. with Prime Entertainment
- Present Representative Director of the LJ Film America, Inc.

## FILMOGRAPHY

- 2007 <The Elephant on the Bike>
- 2006 <World of Silence>  
<Maundy Thursday>  
<Romance>  
<Midnight Ballad for Ghost Theater>
- 2005 <Love Talk>  
<The Peter Pan Formula>
- 2004 <The Scarlet Letter>  
<This Charming Girl>
- 2003 <Spring, Summer, Fall, Winter and Spring>
- 2002 <The Coast Guard>
- 2001 <Bad Guy>
- 2000 <Address Unknown>
- 1999 <Interview> <Face>
- 1998 <Birdcage Inn>
- 1996 <Inch'Alla>

## NOTE

- Advisory Commissioner of the Ministry of Culture and Tourism
- Advisory Commissioner for Art of JoongAng Ilbo
- 2001 Grand prix for <Bad Guy> at the Fukuoka Asian Film Festival
- 2002 Won awards for <The Coast Guard> in three sectors at the Karlovy Vary Film Festival
- 2003 Won Work Award for <Spring, Summer, Fall, Winter and Spring> at the Blue Dragon Film Festival
- Won Producer Award for <Spring, Summer, Fall, Winter and Spring> at the Chunsu Film Festival
- Won awards for <Spring, Summer, Fall, Winter and Spring> in three sectors at Rocarno Film Festival
- 2004 Won the Most Excellent Work Award for <Spring, Summer, Fall, Winter and Spring> at the Daejeong Award Film Festival
- Won New Currents Grand Prix for <This Charming Girl> at the Busan International Film Festival

Q You have continued to work with Director KIM Ki-duk. Why did you select KIM as your partner?

A We needed to make a brand of a director. A director should have his own unique and special quality. KIM Ki-duk met our needs. So after establishing a company in 2000, I produced a film with him. A producer is half a director. It is for him to also accumulate a career in his filmography. A producer section was created for the commemoration of the 50th anniversary of Cannes Film Festival in 1997. The section honoured the 10 producers of the works that had received the Grand Prix at the Cannes Festival. I found that most of them had continued to work with one director. Influenced by this fact, I decided to revolve my around one director. I produced a work with Director KIM in commemoration of the foundation of my company. People criticize us for not having produced a commercial film that can survive in Korea. At any rate, KIM is capable of completing a film very quickly and so we set up a plan to produce a work every year. In addition, we established a strategy to brand KIM Ki-duk. We spread KIM Ki-duk related materials, when we went to Venice with his biography. A common point of view was formed in the media that KIM is unique. We had succeeded in making a brand at last.

Q When did you begin to do film business

with the Unites States?

A Examining the European market about three years ago, we found that the market was smaller than we expected. The bloc centered on France, which existed before the fall of the Cold War, was slowly falling. Cannes began to import Hollywood films. Lots of European directors began to shoot their works in the United States. They produced their works in English. They realized the limitations of Europe. They believed they had to turn their eyes to the United States. With the opening of <Spring, Summer, Fall, Winter and Spring>. In the United States, I had the opportunity to meet the major studios. I pondered on which item would get the best response in the US market and I decided to select an historic film. I found the possibility of success in a film with a human story. So, I decided to shoot <Julia>. At the moment, a director in charge is adding the finishing touches to its scenario.

Q What do you think is an alternative to the current situation of the Korean film industry?

A In order to be industrialized any industry must have a competitive edge in terms of creativity. We have world class competitiveness. In the local market, we have a certain level of competitiveness. However, do we have a financial infrastructure, too? No. There has never

been an inflow of money from the first and second financial circles. Distribution infrastructure is deformed and abnormal in Korea. The films of the various spectra should be distributed, but our structure does not guarantee any profits from distribution except for blockbusters. Returns are totally dependent on box office receipts. Accordingly, there is only a market for block buster films. In short, Korean films have not yet become commercial. The alternative is to sell our films that are produced with creativity, ability and market competitiveness in the overseas market. Our strategy must be focused on joint ventures with American studios. In other words, we must reap profits from the US market by mixing our creativity with their financing and distribution infrastructures. There is no other alternative. The brand of an excellent director is effective and it is also possible to export the works of a director with a brand name to the art film market. The problem is that the art film market is small. However, it is not impossible for such directors to produce commercial film works. We seek to develop genre film. Korea has not been successful in the field, but it has a unique potential. The works must be produced in English. This is the most important alternative.

Q What are you planning for next project?

A I have <Julia>, <Lee Sim>, and <Missionary

Project> on my list.

Q What goal or plan does LJ Film America have?

A We would like to produce an English-speaking small film work that is effective in making a brand of a director in the United States. Our desire is to bring forth another KIM Ki-duk by means of an English-speaking work. Director Lee Ang began with <Pushing Hands> that cost 200 million dollars, but succeeded with an art film that cost 15 billion dollars. We have few indie markets, but the United States has a structure in which the art films, produced in NewYork, can compete with block busters.



# LEE Tae-hun

NAME 이태헌 / 李泰憲

COMPANY 오퍼스 픽처스 / OPUS PICTURES

POSITION 대표 / CEO, Producer

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Q How did you make your debut into filmmaking?

A At the end of 1997, I was planning to study abroad, but gave it up due to the IMF crisis. At that time, I hung out with PARK Chan-wook and LEE Moo-young, and they suggested doing the film importation job visiting world film festivals and selecting films, and I began the job. In PMC Productions which is a performance specialty production house, I dealt with all tasks from customs clearance to ratings to trailers doing everything all by myself. I have even delivered printouts to theaters. Nevertheless, I made many losses and I quit the job in 2001, and began to earn my living by lecturing and contributing articles to magazines. Then, I established MOHO Film in July, 2002, and became a producer when we made PARK Chan-wook's short film. I established Opus Pictures in October 2005.

Q What should we do to enhance the financial infrastructure of the film industry?

A In my opinion, we need to have the system where constant production is possible adapting ourselves to the change of conditions rather than the structure where there are enough investors thanks to huge profits. As financial capital flew in after the 1990s, the film industry was also being industrialized, but it was not in harmony with other common industries because filmmaking had too many variables. To create a stable self-production structure, we need to introduce a dynamic financial structure for filmmaking. Major companies with a big reservoir open the flow of water, while small

CAREER HIGHLIGHTS

- 1991 Graduated from the Department of Philosophy, Sogang University.
- 1997 M.Sc. in European Film Studies, the University of Edinburgh
- 1997-1999 Foreign film importation and distribution, PMC Production
- 2002-2005 CEO, MOHO FILM
- 2003 Critic of 'Cinebus' (a film magazine)
- 2004 CEO, Nine Directors
- 2005 HD feature film project producer, CJ Entertainment
- 2005-Present CEO, OPUS PICTURES

FILMOGRAPHY

- 2008 <Ssanghwajeom>(YOO Ha)  
<Life is Cool> (CHOI Equan)
- 2006 <The City of Violence>  
<I'm a Cyborg, but that's OK>
- 2005 <Sympathy for Lady Vengeance>  
<Like Father, Like Son>
- 2003 <Never Ending Peace and Love>

farmers are not involved in it. They can adjust the size of their farming and prepare for their farming by adjusting the flow in various ways. I established 'Nine Directors' in 2004 for this reason. I founded it to dig a pond by myself instead of depending on those who have a big reservoir. We need to supplement its weakness. Some producers and writers whose sphere has become wider than directors after Nine Directors, also experience similar changes.

Q What do you think of the method for obtaining development costs or funding?

A Producers in Korea obtain development costs through the name of the director of a film. When the scenario was completed, they entrust the investor with all other tasks such as release date and marketing. This means they give up the opportunity to develop the film on their own. Other matters are decided depending on who the director is and whether or not they sign a contract with the major company who is interested in the director at the early stage. They can be structurally less responsible but they don't have any measures to save themselves at the time of a crisis. We should not be dependent on major companies. For producers to have rights, they should be able to raise the funds needed for the film, and produce a good result. They didn't need to do so as major companies guaranteed the process, but now the situation has been

changed. Even though you might fail to gain investment, meeting with people in itself can be an asset. If you didn't prepare for this, you'd have to start from now.

Q What is your opinion of foreign projects?

A I am very interested in them. If I hadn't left MOHO FILM, they might have been happened quite quickly. This is because PARK Chan-wook has been well-known abroad. Actually, some projects are under discussion and are being planned now. Language barriers are only a small part of the difficulties in establishing ourselves overseas. The fact that we have worked in different systems is a more difficult problem. What is important is that producers need to learn various complex methods and the risks and simulate them.

Q What are the requirements for being a good producer?

A It's like boxing. A boxer should consider many things including steps. It's not like he should know only the most important thing but he needs to know everything. On top of that, he needs his own trump card.

Q What genre or form of films do you want to make in the future?

A Personally, I prefer art cinema films to wide release films. I wish I could be a producer who reflects his own taste to some extent without making a loss. However, the

gap between the two kinds of films is still huge, and I am trying to reduce the gap.

Q What are the indispensable qualities as a producer?

A These days, there is no producer role. They collect money by using the name of a director. They try to place the burden of risk on the investor even though they have to give up their rights. They also need the ability to find a good scenario. I don't like addressing matters by using personal connections.



**NAME** 오정완 / 吳姪琬

**COMPANY** 영화사 봄 / BOM FILM PRODUCTION

**POSITION** 제작총괄이사 / Chief Film Producer

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# OH Jung-wan

Q What motivated you to enter the film world?

A Distributing leaflets and posters for about one year as a part-timer gave me an opportunity to enter the film world. While I was distributing posters for <Fog Pillar>, a great idea occurred to me. As this idea was adopted, I was able to engage in research. After I graduated from college, I was hired by what is now MBC Adcom, and worked there for two years. At that time, SHIN Chul, Representative of the company, had asked me to enter his company.

Q When were you employed by the Planning Division of Shincine?

A I entered the post in 1988. I was in charge of AA, which was not much fun. When I was young, I thought film was an area that was exclusively for geniuses. While I was working as a part-timer, I hit upon an idea that I thought I could contribute to the film world. Every time one of my idea was adopted, I felt happy.

Q It seems that Bom aims at a boutique-type production.

A Each studio has its own character. I only chose what I wanted to do. I do not pursue anything on the basis of strategy and image. Working at ShinCine, a frontier of commercial films, made me feel that there is a big gap between the films that were my favorites and the films that I had to produce. I felt like narrowing the gap. To my good fortune, it was made possible by meeting creators who had the same desires as I did. <An Affair> is a film that has narrowed this gap.

## CAREER HIGHLIGHTS

1987 Graduated from Yonsei University, College of Sociology  
1988-1996 Producer, Shincine Communication  
1999 bom Film Production  
2007-Present Film Producer of bom Film Production

## FILMOGRAPHY

2008 <Night and Day>  
2006 <Woman on The Beach>  
2005 <A Bittersweet Life>  
<You're My Sunshine>  
2004 <Three Extremes> (Korean segment)  
2003 <A Tale of Two Sisters>  
<The Uninvited>  
<Untold Scandal>  
2002 <Three> (Korean segment)  
<Memories>  
<H>  
2001 <Tears>  
2000 <The Foul King>  
1998 <An Affair>

**NOTE** Fluent in English and Japanese

2000 Female Filmmaker of the Year  
2005 Producer of the Year, Chunsa Film Festival  
Producer of the Year, Director's CUT Awards  
2006 Producer of the Year, Grand Bell Awards

Q We found many films adventurous, yet appealing to female audiences.

A These responded to the trend just in time. People were open to a variety of films. The films I wanted to watch were not repulsive to mainstream audiences.

Q You have worked for a company that continued to produce 10 films...

A I began my career when nothing was in the industry was standardized. So I have no concept of money. I do not know anything about economic trends, either. Indeed, I can handle film-making thanks to my training, but I cannot help but be cautious about what I am not good at. Therefore, I was forced to be prudent about anything that is not related to cinema. As far as money is concerned, I am an outsider. Listing stocks is one thing, and film production is another. If there is anyone who manages money well, I am ready to serve under him or her.

Q Tell me about <Night and Day>, the film by director HONG Sangsoo, that is currently in production.

A It is an art film. The market for art films is sluggish in Korea. We are compelled to take the overseas market into consideration. However, the overseas market is not so easy to access, since there are few well-known Korean directors, with the exception of KIM Ki-duk. From now on, we have to study the structure which makes it possible to rotate the production costs of low budget art films. Currently, our budget is not small.

For example, <Night and Day> has a budget of more than one billion won.

Q What are you planning to pursue as your next project?

A The next work is a romantic comedy action film by a new director, KIM Jung-hwan. <Homecoming>, by Director E. J-yong, has been put off until next year. Our aim is to open 2 to 3 films next year.

Q Is any discussion being made about joint ventures?

A An original from Japan is under discussion. However, we are not going to push ahead with a joint venture just for the sake of doing a joint venture. It may be that a film by Director E. J-yong is a joint venture.

Q How do you expect the Korean film environment will change in the future?

A As the bubble has now burst, producers will be classified into A, B and C-list. We must have our eyes wide open, now that the current sluggish market is being restructured. I aim not to make any mistakes, and I will not make mistakes in terms of business, either. In order to stay in the business of film production for a long time, I must have my own money. I have to pursue everything in a good harmony between the ideal and reality. I will engage in film production, as long as I want to do something. I believe the film world is good when common sense is accepted.



Night and Day



# OH Ki-min

**NAME** 오기민 / 吳基民

**COMPANY** 마술피리 / MASULPIRI PICTURES 아이필름 / IFILM

**POSITION** 대표 / President

**CONTACT** Tel. +82 2-3438-6870 Email. ottodix@korea.com, ottodix@i-film.co.kr

**Q** What motivated you to enter the film world?

**A** I established an independent movie organization named "Blue Image" together with Director KIM Dong-won. After that, I joined 'Samho Film', but I quit the company because I was disappointed at its policy of not engaging in production, but only in import. I joined the film company LIM as Chief of the Planning Division, but I quit this company, again because it did not produce any films. I came across the Directors MOON Seung-wook, PARK Ki-young, KIM Tae-yong, MIN Kyu-dong and JEONG Jae-eun, and started to produce <A Stranger> with them in collaboration with a Polish film company. After producing <Whispering Corridors> at Cine 2000, I founded Masulpiri and produced <Take Care of My Cat> to mark the founding of the new company. Our next project was <A Tale of Two Sisters > by Director KIM Jee-woon.

**Q** How was <A Stranger> co-produced ?

**A** Korean and Polish partners invested in the film, half-and-half. The Polish partner was in charge of production, while I managed the overall project. Only two people, one director and one actor, went to Poland. Korea was helped by the Polish system, which was in a sense better than the Korean system. I am also producing a work in Eastern Europe. I am considering contacting the Polish team that cooperated with us to produce <A Stranger>.

## CAREER HIGHLIGHTS

1992	Founding member of Independent movie organization "Blue Image"
1994	Chief of Planning Division at Samho Film co. Ltd. in Chungmuro, Seoul
1995	Chief of Planning Division at studio LIM
1997	Freelance producer at KiHweck ShiDae
2000	President of Masulpiri Pictures
2006-Present	President of iFilm

## FILMOGRAPHY

2007	<A Day for an Affair>
2006	<Meet Mr. Daddy>
2005	<Family Matters>
2003	<Dance With Solitude>
2002	<A Tale of Two Sisters>
2001	<Take Care of My Cat>

## NOTE

2006-Present Chairperson of the Policy Committee of the Film Producer Association

### History of iFilm

1999	Establishment of IBM Production Co., Ltd.
2000	Change of trademark into Sidus Co., Ltd. and Fusion with Uno Film
2002	Division of Sidus HQ by corporate and human division
2003	Establishment of I Film Co., Ltd. , a subsidiary of Sidus HQ

Q What are you planning to do with regard to the overseas market?

A I am basically focusing on Asia. This does not mean that I will not be targeting the western market at all. My emphasis on the East Asian area is basically due to the fact that this area is closely associated with us in historical and cultural terms, and this has led to the success of Korean singers like Rain or BoA. In terms of material, there are many stories that are common to Northeast Asia, such as the stories of migrant workers. In a similar way, there are lots of stories that France and Great Britain have in common. It is reasonable and natural to focus on our neighbor countries at first. This is not strategy, but common sense. As far as Japan is concerned, it is easy to start something right now. I am planning to shoot a film with Japanese stars. It is also possible for us to find investment from Japan. I am not going to only produce films in our country. Co-production does not always mean combining Korean and Japanese actors. The Chinese market is a newly opening market. In particular, Shandong has the greatest potential of China's local markets, since 90 % of Chinese immigrants living in our country do business in the region.

Q You are the Chairperson of the Policy Committee of the Movie Producers' Association. What do you think is the

breakthrough that will help resolve the current situation the Korean film industry is faced with?

A VOD is a matter of life or death for the Korean film industry. The current Hollywood style is not right. I am planning to find a way to invigorate the market, by collecting copyright holders and opening their works to the public at the websites they want. In the past, mammoth capital monopolized the film industry, but capital is not indispensable for the digital world. I will make contents open at every site. This method has the merit of preventing monopolies, since it does not depend on the sale of VOD copyrights. My plan is that I, managing the entire business, will open files anywhere and collect a certain fee. In a sense, it will be able to replace the cinema income or added copyrights, too. There is already a trend of watching movies online in Korea. Its legalization will lead to a complete solution.

Q How is your plan going at the moment?

A I have selected an agency, and service will begin at the beginning of 2008. CJ is said to be pursuing this business on its own. Our system makes it possible for people to visit any site and enjoy films. This enables each person to select a film that is to his or her taste, and prevents the evils of monopoly. In addition, publicity will be made at each website, as at a video

shop. Until now, Korea has fallen back on hardware, but we have to concentrate on contents. This is a method of increasing the profits from contents. My project will change the Korean film industry, and make history.

Q How will copyrights be protected?

A The copyright holders will be assured of collecting fees that correspond to the number of hits and clicks.

Q Can producers engage in business actively?

A This method also makes it possible for them to sell to a foreign country. It is possible to create a method that will resist Hollywood.

Q Your method seems to be a method that could be applied to any country whose film industry is small.

A Collecting fees is a problem in foreign countries. However, our country is well equipped with a fee collection system. On the other hand, people have to buy coupons to pay internet fees in Russia. Few European countries have a fee collection system. As far as our system is concerned, Korea is far more advanced. China is such a good system that our method can be welcomed in the country. If we supply the Chinese, they will be able to enter our sites and watch films. Our method can be applied

to the whole world. This year's main project is VOD and the Cine-ERP program. We have selected CINE21 (a film magazine) as a VOD project operator. If this project succeeds, it will create more income than the sale of film magazines.

Q What are your next productions going to be?

A We have <The Lovers>(working title) by director KIM Dai-seung and <Sahwa> by SONG Il-gon. <Blue or Blue > by director KIM Youn-cheol will be shot in Northeast Asia.

Q Main investment has disappeared. What shrinkage and change can you predict in terms of production with regard to this situation?

A It seems to me that the industry's successor failure will be decided in the next 3 to 4 years. In the current system, a good film is not everything. Other profits have to be searched for, as the system mentioned above. Mere savings do not make a good prospect. VOD is an alternative for the future. The situation is urgent. If the project fails, the Korean film industry may collapse, as the film industry did in Europe.

Q It could be said that now is a time of even greater changes than the 1990s.

A At that time, production costs were low, so it was possible to manage to do

something by any means. Now, everything has changed, so there is no alternative for us but to change as well.

Q Could you list some of your favorite films for me?

A I love Kenneth Loach's works. Among films that I've seen recently, I was impressed by <The Constant Gardner>. I'm fond of Michelle Pfeiffer's work. Most Working Title films haven't been to my taste. The White Palace is good, too. On the whole, my favorite films are from the United Kingdom. Pedro Almodovar's works are good, as well.



A Day for an Affair



A Tale of Two Sisters



# PARK

NAME 박무승 / 朴茂承

# Moo-seung

COMPANY 케이엠컬처(주) / KM CULTURE CO., LTD

POSITION 대표이사 / President & CEO

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Q What made you change careers, from working in investment companies to joining the film industry?

A When I visited America in 1993 for a training course, I found out that many financial companies there were investing in the entertainment industry. I thought that I could do that as well, when the time was right. In Korea, KIM Seung-bum, senior investment officer in Ilshin Investment, was the first investor in the film industry in 1996. Since then, many requests for investment have been made from players in the film business. Having reviewed investments for films while I was at KB Technology Finance for about three years, I set up an independent business, KM Culture in 1999. <Soul Guardians> was our first film. At first, I started with diversified investments. As I needed to learn and gain experience in the industry, being the major investor in a project at the beginning could have been risky. This was my policy for two years, as I considered myself to be a learner in the industry. Luckily, and due to the IMF crisis at that time, I backed good films even with diversified investments.

Q You contributed to stabilizing diversified investment.

A It was quite uncommon at that time. When I first expressed my intention to make diversified investments, the main investors all liked the idea. My suggestion seemed to have lightened their burden of being the sole investors, which might be risky sometimes. My strategy to diversify investments in various films instead of being the main investor turned out to be effective.

## CAREER HIGHLIGHTS

1987-2000	Division head of entertainment investment at KB Investment
June 1999	Found KM Culture Co., Ltd
July 2000	Acquired music division of Saehan
2007-Present	President & CEO of KM Culture Co., Ltd

## FILMOGRAPHY

### PRODUCTION

2007	<The Railroad> <Herb>
2006	<200 Pounds Beauty> <Once in a Summer>
2003	<Oh! Brothers>
2002	<No Manners>

### INVESTMENT

2004	<Hi, Dharma 2 - Showdown in Seoul> <Ice Rain>
2003	<Double Agent>
2002	<Addicted>
2001	<Hi, Dharma>
2000	<The Foul King>

NOTE Fluent in English

Q You moved from finance to investment, and now to the production sector. It is quite exceptional for an investment company to produce films.

A My company must be the first of its kind. I realized that an investor couldn't do more than I thought. We wanted to choose films that met the requirements of KM, and failed at this. However, the production company reserves the right to choose the contents. Contents are core of the industry, and are the reason for our company's existence. We played the role of main investor for the works we're producing. Moreover, as our staff are film experts themselves, we have every reason to work for our own productions. These are three reasons why we chose to produce films. The difference between us and other production companies is the fact that as a main investor, we generally see works from an investor's point of view rather than a producer's. If the film seems like it will bring us losses, we don't produce it. This is why some works that have come to us ended up being made by other companies. Our policy of direct investment into our productions requires strict selection rules.

Q How do you determine what a good project is?

A Basically, commercially good films should please the public. I like films that are both funny and moving. We've been told

that the films KM produces share a similar nature. We have dealt with many films that seemed only funny at first, but turned out to be quite impressive. The commercial value of a film should be considered, but not to the exclusion of everything else. That's our viewpoint when choosing films.

Q The current investment situation isn't good. What do you think of that?

A That's because there is more supply than demand, despite the market size. Last year we saw about 100 Korean films produced. Given the size of the Korean film market, producing 60 to 90 films per year is appropriate. For investors, at least one out of four works should prove to be profitable. Successful films should earn huge profits, and the ones that are failures should not lose too much money. But this has not been the reality. To make things better, we have to make less films. We also have to significantly reduce the snowballing production costs that are caused by reckless filming. Production costs have doubled, but profits remain the same.

Q What do you think of joint-productions with foreign companies?

A We have often received requests for joint-productions with China, Taiwan, or Hong Kong. Since the latter half of last year, I have found it necessary to consider joint-productions with foreign companies.

Entering overseas markets might not be immediately the best alternative for the Korean industry, but it could be in the long run. I believe we have to participate in various co-productions and investments, through joint-productions with foreign companies.

Q What is the plan or goal of KM Culture?

A Our goal is to have a batting average of .4. When the situation turned bad in 2005, SBS became our biggest shareholder, and they have 40% ownership. SBS will secure easy access to the film industry, and give our company a more stable basis. In addition, we have created two funds, making it easier for us to work. Although it is more difficult to earn profits in TV than in films, we are considering the production of TV drama contents as well.



NAME 심보경 / 沈寶慶

# SHIM Bo-kyoung

COMPANY (주)보경사 / BK PICTURES

POSITION 대표이사 / President

CONTACT Tel. +82 2-3478-1871 Email. bokyoungsa@naver.com

Q What made you decide to join the film industry?

A I started by working in an advertising company, and later worked in actor management. When I married, I had left my job, and later my sister, Jaime SHIM who was the president of Myung Planning, offered me a part-time marketing job for <The Woman and The Man>. That was the beginning of my film career. Since then I've worked to market many films, including <Dr. Bong> and <The Rules Of The Game>. My first film as a producer was <The Contact>. I recently established BK pictures, and I'm currently working on our maiden film <Girl Scout>, which is scheduled to be released early next year.

Q What do you think makes a good film?

A Regardless of whether it's intended to be fun or cathartic, a good film should show well what it originally intended.

Q What are your favorite Korean & foreign films? And what is your favorite genre?

A I like <Village Of Haze>, directed by IM Kwon-taek, <Joint Security Area/JSA>, <Memories of Murder>, <A Good Lawyer's Wife> and <Conte de Cinema>. I also like films directed by HONG Sangsoo. I don't have any particular preference for a genre. From an audience perspective, my favorite film director is Quentin Tarantino. From a business point of view, the most perfect career in the industry is that of the director Lee Ang.

## CAREER HIGHLIGHTS

1993-1996	Myung Planning
1996-2003	Head of Planning Office at Myung Films
2004-2006	Planning Director of MK Pictures
2006-Present	President of B.K pictures

## FILMOGRAPHY

2008	<Go Go70> <Girl Scout>
2006	<Bloody Tie> (MK Pictures)
2005	<Little Brother> (MK Pictures)
2003	<A Good Lawyer's Wife> (Myung Films)
2002	<Who Are You?> (Myung Films)
2000	<Joint Security Area/JSA> (Myung Films)
1997	<The Contact> (Myung Films)

Q Please tell us about your company, BK pictures.

A As was intended in the name of the company, BK pictures, basically our company thoroughly focuses on film creators, like writers, producers, and film directors. When an idea becomes a film through said scheme, each team, from producers to marketing, will seek outsourcing for a film depending on the schedule. This is an efficient method of management, and moreover, it is a creation much closer to the essence of a film. With the business scope enlarged, we found that there were more concerns. So we want to maintain a system for the company that more strictly focuses on planning and developing films.

Q Which foreign production companies or studios are your targets or role models?

A I don't have a specific idea. In the past, I wanted to do both mainstream and independent films, the way that the company Working Title Films does. However, the state of the Korean film industry seems to dictate otherwise. Now, my goal is to make a film with a story that I really want to tell.

Q Do you have any previous experience or future plans for international projects?

A Apart from projects for remake copyrights of <The Contact> and <Joint Security Area/

JSA>, which I was indirectly involved with, thus far I haven't had any specific related experience. But I'm open to the possibility of joint-productions with foreign companies. A production company is where films are made, and there are any projects I am involved with that are beneficial to overseas markets, as a producer I should be involved. That's the way we have to follow.

Q From a producer's viewpoint, how do you think the Korean film industry should approach overseas markets?

A From a producer's viewpoint, I think that the most important thing is the relationship between film directors and writers. By this, I mean that films are not created by the director alone. Therefore, when it is judged that they are producing impressive results through collaboration, film directors should enter the foreign markets accompanied by producers, like Hideo Nakata, who directed <Ring>. I also believe the most desirable and positive role model is that when there is a possibility of an overseas re-make, the directors and writers who were involved with the original production should join the new project to develop it.

Q Do you have anything else under development now?

A We're working on the film <Go Go 70> which is about a 70's band, and will be directed by CHOI Ho, who directed

<Bloody Tie>. As well, we're working with the director JOH Keun-shik (of <Once in a Summer>) for the film <Ping Pong>, a table tennis story.

Q What is your view about the Korean film industry?

A There have been continuous ups and downs in the industry. When I started in the industry, the situation in Korea had been deplorable. For this reason, I don't take a negative view about the present situation. As I have always pointed out, the most important element from a producer's viewpoint is contents. Also, apart from contents, creativity in the marketing stage is important. In that sense, our industry seems to be falling behind. We need a new breakthrough, which shall be led by creative projects and creative men of talents. This will concern me all the time too. As far as illegal downloads, we need countermeasures to develop the industry.



# Jaime SHIM

**NAME** 심재명 / 沈載明

**COMPANY** MK픽처스 / MK PICTURES

**POSITION** 제작담당임원, 사장 / Film Production, President

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Q What made you decide to work in the film industry?

A Since middle & high school, I've been quite interested in films. At that time, I thought the only people who could work in the films were actors and directors. But my family didn't support my interests, and I couldn't dare to study film, but instead I joined the cinema club at the French Cultural Center. When I was in university I attended many film festivals, and I also worked as a college journalist for the film magazine Screen. After graduating from university, I worked in a small publishing company for a short period of time, and then I applied for a copywriter position at Seoul Cinema, where I was given a position as copywriter at the planning office. When I joined, the film director LEE Joon-ik was working in the same office. Despite being only a copywriter, I suddenly found myself working in multiple positions in the industry. That was my start.

Q What did you first do in the company?

A I was working in PR & Marketing, just like I am now. At that time, we didn't really use the proper term 'marketing'. The Korean equivalent word encompassed the role of designer as well. The planning office of a cinema was also in charge of marketing, and PR was scarcely dealt with at all. After working two and half years for Seoul Cinema, I was offered a new job at 'Geukdong Screen'. Geukdong Screen was a film production & importing company, which had produced <Rainbow over Seoul> and imported <The Killer>. At this company, my first film was <Death song>. After 2 years at Geukdong, I established my own company, Myung Planning. At that time, professional marketing agencies for the film industry

## CAREER HIGHLIGHTS

- 1987 Graduated from the Department of Korean Literature at Dongduk Women's University
  - 1988 Public Relations for Seoul Cinema
  - 1991 Head of planning office at Geukdong Screen
  - 1992 CEO of Myung Planning
  - 1995 Founder of Myung Films
  - 2000 CEO of Myung Films
  - 2005 Director of MK Pictures\*
- \* a combined company of Myung Films and KangJeGyu Films

## FILMOGRAPHY

- 2008 <Forever the Moment>
- 2006 <The Fox Family>  
<Ice Bar>
- 2005 <When Romance Meets Destiny>  
<The President's Last Bang>
- 2004 <Desire>
- 2003 <A Good Lawyer's Wife>  
<Jealousy Is My Middle Name>
- 2002 <Y.M.C.A. Baseball Team>  
<L'Abri>
- 2001 <Waikiki Brothers>
- 2000 <Joint Security Area/JSA>
- 1997 <The Contact>
- 1996 <Corset>

## NOTE

- 2001 Part-time professor at the Graduate School of Culture & Industry in ChuGye University for the Arts
- 2002 Film maker of the year in Director's CUT Awards
- 2005-Present Committee Member of the Korean Film Council

didn't exist in Korea. That's why I decided to open one myself. A follow-up to <Marriage Story>, <The Woman and The Man> was the first work to have my name in the credits as a producer. Before the company changed its name to Myung Films in 1995, I was working in marketing.

Q Your career has moved from cinema, marketing, to production. What finally made you decide to become a PD?

A Seoul Cinema was a senior institution in the Korean film industry. That's where I learned about film. But observing films being produced at Geukdong Screen, film production seemed more appealing to me than marketing. Working for <Marriage Story> in ShinCine taught me a lot. President SHIN Chul really helped me to develop as a producer and planner.

Q When was your most difficult time as a producer?

A In the early days of Myung Films, I didn't have much expertise or experience in production, and this resulted in a lot of trial and error. When my first film <Corset> failed, I was heavily in debt. But the second film <The Contact> turned things around.

Q You seem to be quite different from PD LEE Eun and SHIM Bo-kyoung, even though they both are your family as well as long-time business partners, aren't you?

A Director LEE Eun is logical, while I'm intuitive. SHIM Bo-kyoung maintains an impressive human network. I have expertise in marketing, while SHIM Bo-kyoung has experience in advertising agencies and management. And finally, Director LEE's experience in the independent film group, 'Jangsangonmae', combines with our skills to make us a good team.

Q The soundtrack for the film <The Contact> was a big hit.

A That soundtrack was a first in Korea, as we fully paid all of the copyright fees. Its music category was not foreign pop, but Korean pop. That was a good decision, and gave us a big hit. It sold 700,000 copies, a record for film soundtracks in Korea that hasn't been broken yet.

Q How was the film <Joint Security Area/JSA> born?

A KIM Sung-bok, a filming assistant showed me a book called <DMZ> that was written by PARK Sang-yeon, and told me he thought it had potential to be a film. Reading the book, I too believed it could make a good film. When we were looking for a director, PARK Chan-wook was looking for a job with his own scenario. Both LEE Eun and I liked his film <Trio>, so I offered him the director's job for <Joint Security Area/JSA> and since then we have started working together. The original scenario was

modified a great deal by PARK. It was also PARK's idea that to make the character of Sophie female, as she had been written as a male character.

Q What is your company working on now?

A We are now working on a film about team handball called <Forever The Moment>, which is directed by LIM Soon-rye. This was a new type of film, as there has never been a Korean sports film about female athletes. Since last year, MK Pictures has been keeping a low profile. We're managing risks.

Q What do you think the next breakthrough will be for the troubled Korean film industry?

A The fatal problem of Korean films was the bubble. 'Hallyu' (Korean wave) was a temporary fever, and it drove up production costs in Korea. Now it is important to create contents at an affordable price. With the trust that our directors have established, they should carry on and learn to think globally.

Q Which films have you worked on that showed your personal interests?

A For commercial films, I would include <Swiri>, <Joint Security Area/JSA>, <Friend>, <Memories of Murder>, and <The Contact>. Also important to me are the films directed by IM Sang-soo, KIM Ki-duk, HONG Sangsoo, and LEE Chang-dong. In 1998,

HUR Jin-ho, IM Sang-soo, BONG Joon-ho, and KIM Jee-woon all made their debuts. That year marked a milestone. From <The Gingko Bed> on the Korean film era started, and now it's on <The Host>.

Q What is next film after <Forever The Moment>?

A We're preparing for <Damn Vacance> and <A Boy>.



**NAME** 신철 / 申哲

**COMPANY** (주)신씨네 / SHINCINE COMMUNICATIONS LTD. 주식회사 로봡태권브이 / ROBOTTAEKWONV LTD.

**POSITION** 대표이사 / CEO

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# SHIN Chul

## Q What made you choose a film career?

A With a father who was an cartoonist, I've been dreaming of working for in animation or in films since I was young. But strictly speaking I have always preferred films. My father is probably my biggest influence. Now I am continuing to explore new areas. That's my motive for keeping my career in that business.

## Q What do you think makes a good producer?

A Bitter and brackish-looking pills can be made delicious and tasty if they are sugarcoated. A grandmother's story-telling is like that. The plot itself may be dull and flat, but when told by the gran, the story becomes amazing. Good commercial films play the role of healthy entertainment. When someone feels brought down by real life, he or she must be comforted by cinema. So I believe a good film should comfort people. Like a sugarcoated pill.

## Q After <My Sassy Girl>, you started working projects related to Robot Taekwon V and Bruce Lee. What was the motive behind it?

A Currently we're working hard on Robot Taekwon V. We want to try to make a new paradigm. As the Korean film industry is thought to have reached maturity now, the important thing is to have an approach and a paradigm that is different from previous ones. There might be several ways to approach this, but from a broad perspective, there are two categories: expansion of value and expansion of region. The effect one film can have on us is socially and culturally enormous. Do Korean film businesses claim these results and economic value? We need to think deeply about this question.

## CAREER HIGHLIGHTS

- 1981-1988 Planning office at Woosung Cinema Planning office at Piccaddilly Cinema Planning manager of Myungbo Cinema
- 1988 Founded Shincine Communications Ltd
- 1995 Founded Shincine Film Academy
- 1997 Signed Asia Film Development Fund (AFDF) : joined by SHIN Chul of Shincine, Chen Kaige, Wayne Wang, and so on.
- 1999 Inaugurated the film committee, 'SUM' (Shincine, Uno Films (TCHA Seung-jai), MK Pictures (LEE Eun))
- 2002 Founded Shincine USA Concluded a contract of remake right for <My Sassy Girl> with Dreamworks
- 2006 Founded RobotTaekwonV Ltd KOFIC Filmmakers Development Lab-mentor

## FILMOGRAPHY

### PRODUCTION

- 2008 <Robot Taekwon V>
- 2007 <The Most Beautiful Lie in the World>
- 2001 <My Sassy Girl>
- 2000 <Lies>
- 1998 <A Promise>
- 1997 <The Letter>
- 1996 <The Gingko Bed>
- 1994 <The Fox With Nine Tails>
- 1993 <The 101st Proposal>
- 1992 <Marriage Story>
- <Mister Mama>

### PLANNING

- 1991 <Berlin Report>
- 1990 <Only Because You Are a Woman>
- 1989 <Happiness Does Not Come In Grades>

**NOTE** CEO of RobotTaekwonV Ltd.

Taekwon V is a project that started from this question. We aim to use 'Taekwon V' as a source to push into various areas to the full. As well, regional expansion of films is an essential element. The biggest obstacle that the Korean film industry faces when it enters overseas markets is the possibility that our films might not be seen to the world as reaching beyond our culture to present universal themes and sentiments. We should find the solution to this problem.

Q What is the present progress and future plan for Robot Taekwon V?

A We're working on both live-action and animated films. As well, there will be online RPG and character business featuring Taekwon V figures and toys. Stage performances, such as a musical, could be considered. A theme park is also going to be built within Cheolla district in Incheon city. The target of the Taekwon V project is to create a value that lasts for 100 years. Taekwondo is an official medal event in the Olympics, with about 100 million learners in 180 countries. This popularity will give us good competitiveness. If films can create 100 values, so far we have been focusing only on 10 of the total. So we should look to the remaining 90 values. In this sense, the Taekwon V project is significant.

Q Do you have any plan for joint-productions with foreign companies?

A Actually when the news of the Taekwon V project was released, it was a foreign company who expressed interest in it first. However, the time wasn't ready yet. Even when we finally decide to work with them, we shall set up base for us to take a substantial initiative.

Q How do you think the Korean film industry should approach overseas markets?

A Depending on the situation, many methods can be applied. Collaboration from the pre-planning stage is desirable for joint productions. Of course, if the overseas partner buys our contents for the joint production and employs a Korean director, the situation could be even better. The most common question in co-production is who takes the initiative. From the creation stage, one partner should be in control. This is related to the question of who gets good original material. In Korea, it is still uncertain for those who develop original material that they can make a good living out of doing so. When this becomes more secure, we will see more diverse projects.

Q What do you think is the most important issue for Korean films?

A In terms of our development, the Korean film industry is a developed country. Now, the challenge is to make world-class films. It's time to make people proud about

Korean films again. In addition, the scope of profits derived from films must grow, and a new paradigm must be sought. There is no other way, except to make the world's no. 1 films.



My Sassy Girl



NAME 신혜연 / 辛惠妍

# SHIN Hye-yeun

COMPANY (주)다씨지플러스 / DCGPLUS., INC

POSITION 투자팀 팀장 / Film Finance General Manager

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Q Please tell us the history of your career in the film industry, and about your company DCGplus.

A At first I worked for ordinary companies, and my film career started later when I moved to the film division of Ilshin Investment. Mostly, I've been managing investments for venture capital companies. DCG plus is about 3 years old, and invests in and produces films. Since our first film, <The Red Shoes>, we have been involved so far in about 10 films as a primary or partial investor. In January 2008, the film <Open City>, which we joined as a primary investor, was released. As a production, the recent <Paradise Murdered> was our first joint production. The next joint-production film will start shooting in January 2008. As well as these commercial films, there were many investments in various films like <No Regret>, <Boys of Tomorrow>, <Pornmaking for Dummies>, and more. Along with the film business, our company is a contents enterprise in the animation sector. In the future, we plan to continue producing and investing in various films.

Q What do you think makes a good film?

A Enjoyable films. Enjoyable films don't necessarily need to be amusing. Sad, funny or infuriating films, or films that touch us for a while after we watch them.

Q What are your five favorite Korean films?

A <Our Joyful Young Days (directed by BAE Chang-ho)>, <My Sassy Girl>, <The Foul King>, <Memento Mori>, and <Singles> are my favorite Korean films.

## CAREER HIGHLIGHTS

- 1995-1998 Marketing team of Ottogi
- 1998-1999 Production accountant of Film Investment Corporation at Ilshin Investment
- 1999-1999 In charge of Korean & Foreign films, at the Film Investment Corporation at Ilshin Investment
- 2000-2004 Head of planning office at I Pictures
- 2006-Present Investment manager, DCGplus

## FILMOGRAPHY

- 2008 <Open City>
- 2007 <Pornmaking for Dummies>  
<Resurrection Of The Butterfly>  
<The Old Garden>  
<Paradise Murdered>
- 2006 <Seducing Mr. Perfect>  
<No Regret>  
<Sunflower>  
<For Horowitz>  
<Sunday Seoul>
- 2005 <The Red Shoes>
- 2004 <The President's Barber>  
<The Wolf Returns>  
<Dance With Solitude>
- 2003 <A Tale Of Two Sisters>
- 2002 <Road Movie>  
<Marriage is a Crazy Thing>  
<Jungle Juice>  
<Living In New Town>
- 2001 <Summer Time>  
<Indian Summer>  
<I Wish I Had A Wife>  
<Take Care Of My Cat>
- 2000 <Plum Blossom>
- 1999 <Phantom, The Submarine>  
<Dr. K>

Q What are your five favorite foreign films?

A I like romantic comedies or melodramas like <Frankie & Johnny>, <When Will I Be Loved>, <As Tears Go By>, <Pretty Woman>, and <La Pianiste (The Piano Teacher)>.

Q Do you have any overseas productions in the works, or any future plans in this area?

A We're working on many animation films. The joint-production of live-action films is currently under discussion & review. There must be a release in the Korean market, but our goal is to make profits by showing the films in English speaking countries, including the U.S. Rather than joint-investments, we focus more on co-productions, mostly for English films.

Q Why do you want to work with English speaking countries rather than Asian partners?

A When it comes to criteria, scale is the most important thing. DCG is considering films that the company can make within controllable budgets, rather than large-scale joint-productions in Asian countries. Our model projects are <Wrong Turn> or <My Big Fat Greek Wedding>, both of which were small non-mainstream films but earned good results. Moreover, in English speaking countries, where additional copyright markets are still valid and profitable, it isn't too risky

Q What is the model for DCGplus in international business?

A Whether it's the USA or the UK, the foreign partner shall pay 50% while we pay the remaining 50%, and split the profits. Then we want to set the film based on the Korean film criteria given by the Korean Film Council. As a result, for directors, actors, or for post-production, we might intend to recruit Korean sources. So far there hasn't been a concrete plan. We'll decide while working on this.

Q How do you think the Korean film industry should approach overseas markets?

A Production costs have increased substantially, making it difficult for the industry to rely on the domestic market to break even on a project. In the past, overseas exports used to make up losses, but now the situation is even harsher. So that's why there are many projects that target foreign markets from the outset. As Korean films have been through a long period of trial & error to reach their present situation, our first joint productions will go through same difficulties. I don't think there are any success stories in terms of profits right now.

Q What do you think of the recent crisis in Korean film industry?

A From my viewpoint as an investor, there

are two types of crisis. One will occur when the market situation is generally not healthy, while the other will show up when the prediction for results keeps being wrong. However, the recent trend in the Korean film businesses seems to show a combination of these two. What is worse, the biggest problem is the unpredictable sales structure, in other words, the distorted sales structure makes it difficult for people to predict project profitability. This means market decrease & distortion of the former causes a disorientation in profitability, and then continuous bad results from sales, like a vicious cycle. From an investor's view, in the current market state it seems to be virtually impossible to manage risk. Ten years ago, once investments were made, regardless of the box office success of the film, 70 to 80% was recovered in profit. That might be because the production cost were smaller, and sales for additional copyrights like video, etc were still viable. But these days, if the film doesn't have box office success, one can't recover more than 20% of the original investment. That is not much different from gambling. Improving the distorted profit structure is the most important issue in the Korean film industry. Although cost reductions might be the likely answer, there are limits to cutting costs, and this won't solve the most serious problem. Before the video market was on the decline, measures must have been prepared, but

nothing was done. Illegal downloads will not be stopped through legal obligation alone. It is a matter of culture and awareness, which means it takes time.



# SUH Young-joo

**NAME** 서영주

**COMPANY** 화인컷 / FINE CUT

**POSITION** 대표 / Managing Director

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Q Please tell us about your career in the film industry.

A My film career had started when I was working for the overseas team at the Korean Film Investment Association of the film division under Il-shin Investment. After that, with the foundation of the Cineclick Asia brand in 2000, I started my actual career distributing to overseas markets. As well, by working for partial investments, joint-productions, and overseas distribution since 2005, I have helped to globalize the Korean film industry, through joint-productions of non-Korean films with foreign film directors and producers, as well as working in foreign distribution. Over a period of seven years, our productions won numerous awards, including the best director award at the Venice Film Festival for <Oasis>, the best director award at the Berlin Film Festival for <Samaritan Girl>, the best director award at the Venice Film Festival for <3-Iron>, the Grand Prix at the Cannes Film Festival for <Old Boy>, and the Golden Bear award at the Berlin Film Festival for <Tuya's Marriage>.

Q Please tell us about your company 'Cineclick Asia', and your role in the company.

A Cineclick Asia is an brand of a company I founded, and deals with general foreign distribution. It is gradually expanding its scope, through partial investments and joint-productions.

Q What do you think makes a good film?

A Regardless of whether it is a commercial film or an art film, a good film should communicate with its audience. Rather than just aiming for film awards, a film should

## CAREER HIGHLIGHTS

- 1997 Assistant manager of overseas team at Korean Film Investment Association, under Ilshin Investment
- 2000 Founder and director of Inter Click, a film distributor to foreign markets
- 2007 Vice President of Film Division, Cineclick Asia
- 2008 Managing Director, Fine cut

## FILMOGRAPHY

- 2007 <The Good, The Bad, The Weird> (joint-production & overseas distribution)
- <Hansel and Gretel> (joint-investment & overseas distribution)
- <Breath> (joint-investment & production, overseas distribution)
- <Opium War> (Afghan film, joint-investment & production, overseas distribution)
- <Christmas Cargo> (Korea-U.S. joint-production)
- <Lion's Den> (Argentinian film, joint-investment & production, overseas distribution)
- 2006 <The Host> (joint-investment & overseas distribution)
- <The Red Shoes> (joint-investment & production, overseas distribution)
- 2004 <3-Iron> (joint-investment & production, overseas distribution)
- <Old Boy> (joint-investment & overseas distribution)
- <The Doll Master> (joint-investment & overseas distribution)
- <The President's Barber> (joint-investment & overseas distribution)
- 2003 <A Tale of Two Sisters> (joint-investment & overseas distribution)
- 2002 <Oasis> (joint-investment & overseas distribution)

**NOTE** Inter Click was merged with Fantom Co., Ltd.

satisfy both investors and audiences, and also appeal to viewers worldwide.

Q What are your five favorite Korean films?

A <Old Boy>, <Oasis>, <A Tale of Two Sisters>, <3-Iron>, <The Host>

Q What are your five favorite foreign films?

A <The Motorcycle Diaries>, <Le Grand Bleu>, <Empire of the sun>, <Dark Water>, <Rashomon>

Q Forgetting about nationality, what is your favorite film genre?

A I like dramas.

Q Are there any foreign directors or production companies you would particularly like to work with?

A I would like to work with directors such as Guillermo Del Toro, Walter Salles and Lee Ang, while Working Title Films would be one production company I'm interested in working with.

Q Do you have any overseas projects that are currently in production?

A We're producing <Christmas Cargo> with Terence Chang, who produced Kowloon City and Blue Storm, and another film titled <Lion's Den> is currently in production with the Argentinian director, Pablo Trapero. Another film, <Leejin>, is being co-produced with Sidus along with some other foreign

companies. Directed by an Afghan, Siddiq Barmak, this Korean-French-Japanese joint-production has the working title of <Opium War>.

Q Can you tell us about the stage these productions are at? I'm also wondering if you could tell us about any lessons learned or any limitations you faced, based on your experiences from those works.

A Two of these four films are finished shooting and are waiting for their premiere next year. Aside from the typical problems you could expect in a joint-production, all went as planned. The bigger a film's budget is, the longer the investment and packaging takes in development. As well, a multinational film requires great care, in terms of handling the various contracts and legal procedures. The most important thing in international business is not the packaging of the overseas joint-production film, but that the scenario and the film concept both appeal to the worldwide market.

Q From your experience in working to export Korean films, how do you think the Korean film industry should approach overseas markets?

A Rather than limiting methods, people in the industry should gather information with an open mind, and network with as many people working in the film industry

in other countries as possible. Producing films single-handedly is limiting, so if you have a concept that is appealing to external directors and production companies, a reasonable investment, and distribution power, there should be a variety of approaches available. Since the films that Cineclick Asia has distributed overseas were not just commercial films, we have been regarded as an appropriate partner for film directors from many different countries. I believe that this is thanks to our long-term achievements and reliability. We not only worked to distribute each film to overseas markets, but also focused on development, production, and the inducement of investment, as a producer. But in order to network with players in the film industry abroad, the Korean film industry should develop a global vision to understand world trends. Although the infrastructure in the Korean film industry needs to become multinational for producers and directors to achieve success, there are still obstacles to this.

Q What do you think is the most important issue for the Korean film industry in the future?

A We must overcome the language barrier and consider outsourcing. Also, developing creative concepts is important. In particular, we lack a strong network of writers, and we don't have many star writers. The most

important issue for the industry is creativity, and to this end we need to have better training for writers.



NAME 차승재 / 車勝宰

# TCHA Sung-jai

**COMPANY** 싸이더스에프엔에이치 / SIDUS FNH CORPORATION

**POSITION** 대표이사 / CEO

**CONTACT** Tel. +82 2-3393-8500 Email. tcha@sidus.net

◎ You were selected as the chairman of the Korea Film Producers' Association (KFPA) in 2007, and expressed a rather significant opinion.

▲ From a producer's point of view, the current situation is bad, as their indigenous areas are dwindling, with the problem of profit-sharing. In the past, the investment company and the production company divided the profits in half. Even during that time, few producers earned money, which means that no company accumulated wealth through the production of films. Now directors demand half of the profits, and large companies attempt to produce films on their own. Many producers feel a sense of crisis, wondering if they can survive. If that's the internal difficulty, the external environment is that currently the average production cost is about 3 billion won, considerably up from 1.5 or 2 billion won five years ago. So far, producers have been able to stay afloat, thanks to the profit sources of Japan, but now there are none. Also, production costs have not decreased. Simply put, it is a terrible situation for the producers.

◎ What are KFPA's pending issues?

▲ The greatest pending issue is to raise the status of producers. Now some producers are even considered unnecessary. I think producers have been the driving force of Korea's film industry. As the KFPA is an association of producers, the hottest issue is how to rearrange their status.

## CAREER HIGHLIGHTS

- 1995 CEO of Uno Film
- 2000 Vice President of Sidus (Present Sidus FNH)
- 2001 C.E.O. of Sidus (Present Sidus FNH)
- 2004 C.E.O. of Sidus (Previous Securicop), an additional post
- 2005 Merged Sidus and Good Film
- 2007 Joint C.E.O. of present Sidus FNH
- 2007 Chairman of Korea Film Producers' Association

## FILMOGRAPHY

- 2007 <Small Town Rivals>  
<Femme Fatale>  
<Love Exposure>
- 2006 <My Scary Girl>  
<A Dirty Carnival>  
<Like a Virgin>  
<Tazza : the High Rollers>
- 2005 <Rules of dating>
- 2004 <Spirit of Jeet Keun Do-Once upon a Time in High School>  
<The Big Swindle>  
<Romance of Their Own>  
<A Moment to Remember>  
<Rikidozan: A Hero Extraordinary>
- 2003 <Save the Green Planet!>  
<Memories of Murder>  
<Singles>
- 2001 <Indian Summer>  
<One Fine Spring Day>  
<Volcano High>
- 2000 <Barking Dogs Never Bite>  
<Il Mare>
- 1999 <Phantom, the Submarine>
- 1998 <Girls' Night Out>  
<City of the Rising Sun>
- 1997 <Christmas in August>  
<Beat>

Q How is the KPPA planning to cope with such a situation?

A The members of the KPPA have resolved to reduce production cost, although they may not cut personnel expenses. Eventually, they will plan small-size films. I think they should provide a breakthrough, by focusing more on the story or fresh planning than on the size.

Q Do you mean that producer-oriented films must be made?

A I think producers must have a greater control of or involvement in films. They would not like the terms, 'control' and 'involvement.' (laughing) Anyway, I think that's a right way.

Q What are the KPPA's approaches to that purpose?

A First of all, we need to strengthen the KPPA, by establishing a financial background through a copyright trust business. Then, it must make its voice heard, stressing that no one will survive in this situation, and that films may not be made without producers. The direction of the ship, called a film, is decided by the director, but its driving force is provided by the producer. The problem is that the driving force is losing ground, while the ship is getting larger and larger in size. I think pointing to the problem we face itself is meaningful.

Q I think the distribution problem requires rearranging ticket sales profit-sharing between the producer and the theater.

A I would like to do so, but it is impossible because large companies that conduct distribution and investment own theaters.

Q Do you have any plans in mind?

A Not yet. I think increasing the admission fee may provide a chance, but not an absolute condition. Even if admission fees are increased, the theater would not necessarily change its profit share. But, if it were increased, it would be an appropriate time to raise the issue, but I don't think it's time to discuss admission fees.

Q It seems that producers have a feeling of being victimized while I talk with you.

A Only producers incur debts after making films. In fact, many producers suffer from debts. Some have made money through financial logic, such as detour listing, but few have earned money through production. In the renaissance of Korean films, guarantees for actors and actresses have risen, in tandem with those for directors. Even guarantees for the staff have also been readjusted. Furthermore, the directors take profit shares. Film companies, equipment rental companies, and theaters have all earned money. But the most miserable are producers. If a producer spends 2 billion won for marketing, out

of the 3 billion won of production cost, he can break even only when the total number of the nationwide audience reaches 1,470,000. Producers are poor people who have to continue to produce films, with such a break-even point kept in mind. Do they have to do so, adapting themselves to that condition? I think they have to do everything in their power to bring down the break-even point.

Q Sidus FNH has a nickname of 'film factory,' but it has produced few films recently.

A (As of early 2007,) we have been working on the latter half of the two films, <Love Exposure> and <Small Town Rivals>. In fact, we need to rest sometimes. This is our first time to rest. That's a natural process, not our intention. Last year we produced quite a few films earlier than we planned, and we've had trouble with casting. We may begin to produce a number of films right away if casting is available. We have raised funding of 30 billion won, in addition to an existing 9 billion won. I've seen many companies that raised funds earlier than our company who have gone bankrupt by overconfidently investing in films. I don't want to follow their path. I think we have to be more rigorous when we produce films with our own funding.

Q Anyway, Sidus FNH's records in 2006

were not good.

A First, the environment was too bad. A total of 108 Korean films were released last year. Among them, less than 20 films approached the break-even point. Out of the 12 films we released last year, <Tazza> and <My Scary Girl> earned money, and <A Dirty Carnival> and <Lump of Sugar> broke even. Considering these facts, we set records exceeding average. Secondly, I think that our ability was dispersed while making too many films.

Q I mean not just performances, but films of the TCHA Sung-jai style.

A Definitely no. <A Dirty Carnival> and <Cruel Winter Blues> are absolutely my style. <Like a Virgin> is similar to <Barking Dogs Never Bite> or <Save the Green Planet>. Every film, including <Tazza: The High Rollers> and <My Scary Girl>, is TCHA Sung-jai style. However, <Lump of Sugar> is a little soft and <Love Me Not> failed to meet our expectations, but I think we must continue to make these kinds of films.

Q Do you mean that the film style must also change with the influx of KT capital and the merger with Good Film?

A When we used to make a few films each year by the name of Uno Film or Sidus, we could stick to our own style. We will continue to make a few films in the Sidus style every year. Of course, as many films

will be also made in the FNH style. I think we also have to make various films with the brand of Sidus FNH.

Q You say the market condition is bad, but you still have plans to produce large-scale films.

A We will reduce production costs as much as possible, although they are large-scale films. When a project requires over 5 billion won of net production cost, we've made a plan only if it receives investment from abroad.

Q You are a pioneer in joint production with foreign countries. Do you have any international projects?

A First of all, we are promoting the remake of <The Killer>, with Hong Kong producer Terence Chang, against the background of LA. The joint production of <Laundry Warrior> (director LEE Seung-mu) with Boram Entertainment is also an international project. Producer Barrie M. Osborne, who made <The Lord of the Rings>, will participate in this project. Both of the films are being filmed in the U.S., casting American actors and actresses. The target is American markets. We are also arranging the remake of <One-Armed Swordsman> with Hong Kong. We will get the film ready by the end of this year and begin shooting in Korea early next year, employing a Hong Kong director. We are

also promoting the joint production of <Assassin> with Japan.

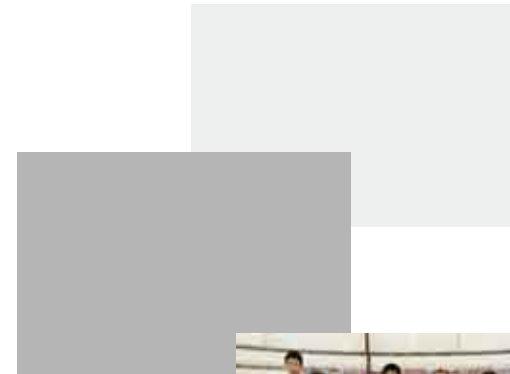
Q What are Sidus FNH's long-term plans?

A I think we must lessen our dependence on films. This year the company will produce a drama, and if financial conditions allow, there are plans to become a PP of cable TV. Sidus FNH may participate in a cinema channel or create a channel with the brand of Sidus. Both President KIM Mi-hui and I are interested in musicals and plays. Ultimately, we hope to diversify profit sources.

Source : Cine21, Feb. 7, 2007, MOON Seok, "Only when producers survive, films may exist,"



Femme Fatale



Like a Virgin



Tazza : the High Rollers



**NAME** 유인택 / 柳寅澤  
**COMPANY** 기획시대 / KIHWECK SHIDAE  
**POSITION** 대표 / CEO  
**CONTACT** Tel. +82 2-514-4242 Email. yit2020@hanmail.net

# YOO In-taek

## ◎ What motivated you to enter the film world?

Ⓐ I was all wrapped up in traditional mask dance, Madang drama and theater and I decided to leave my company to the world of theatre. Corresponding to the times, I mostly participated in political theater. At that time I was active in refusing censorship which was also part of the struggle for democratization. After the June Resistance, civil society changed, too. To reach larger audiences, filmmakers had to become professionals. I intended to learn planning as a production planner. While in the theater I made friends with LEE Jang-ho, JANG Sun-woo, etc. Director JANG was in pre-production for <Love in Umukbaemi> And I left the theater world, saying I would come back after studying filmmaking for three years.

I worked in production and on publicity for <Love in Umukbaemi>. In comparison to the national theater camp, cinema seemed to be very exciting, but in reality it was not greatly different from theater. The Korean film world was facing the life or death problems of large direct distributors and the screen quota. However, I realized that young film aspirants were scattered and they were without any solidarity. So, I organized the Korean Film Planning Association and set up a drive for the survival of Korean film in the 1990s. I was especially interested in improving the legal and institutional problems, including the Film Promotion Act. In the meanwhile, the campaign focused on an idea that we had to produce interesting Korean films rather than simply dissuade people from watching directly distributed films by appealing to their patriotism. I directly participated in the production of films such as <The Marriage

## CAREER HIGHLIGHTS

- 1983 Graduated from Department of Pharmacy, College of Pharmacy,
- 2007 Representative Director at KiHweck Shidae
- 2007

## FILMOGRAPHY

- 2007 <May 18>
- 2006 <The Intimate>
- 2004 <Mokpo, Gangster's Paradise>
- <Love, So Divine>
- <Don't Tell Papa>
- 2003 <Sweet Sex & Love>
- 2002 <Make It Big>
- <Bet on My Disco>
- 2000 <La Belle>
- 1999 <LEE Jae-soo's Rebellion>
- 1997 <Prize Ad for a Wanted Man>
- <The Stranger, Taekwondo>
- 1996 <Their Last Love Affair>
- <Only their world>
- 1995 <The Man Wagging Tail>
- <A Single Spark>
- 1994 <Accidental Journey>
- <From Me to You>
- 1993 <I Wish For What Is Forbidden To Me>
- <Life of Hollywood Kid>
- 1992 <The Room in The Forest>
- <The Marriage Life>
- <Mister Mama>

## NOTE

- Former President of the Korean Film Producers Association (KFPA)
- Steering Commissioner of the Busan Film Commission (BFC)
- Director of the Seoul Film Commission (SFC)
- Former Co-Representative of the Cultural Industry Forum

Life> and <Mister Mama>. I belong to the first New Wave generation in Chungmuro. As the KIM Dae-jung government was established, young filmmakers emerged as policy leaders. With the Film Promotion Act passed, the shift in generations began and with the transformation of the Film Promotion Corporation into the Film Promotion Commission, democratization was attained in legal and institutional terms and shift in generations was also attained.

Q Did <A Single Spark> not restrict you? It seems there was much criticism about a national theater producer producing a commercial film.

A I simply acted according to my conviction. I don't engage in what every one else does. It is meaningful to do anything that is avoided by others. If erotic films are demanded by market, I produce such films regardless of the participation of others. I participated in a film campaign before <Lee Jae-soo's Rebellion>, but after the film I had to make money.

Q What is your next project?

A <An Ardent Woman> is a story in which a Korean woman enters high school to compensate for her poor academic background. The work is directed by a new director LEE Mang-yu. <The Fountain of Secret> is a family film which deals with the environment. The work will be directed by

a new director KIM Yoon-sung. In addition, there is <Korean Invention Workplace> and <A Shooting Star> dealing with a Korean 'Hallyu' star who is awakened to the stern realities of life during his public service in the alternative military service.

Q What do you think is most important in producing films?

A It is important to highlight the common touch by getting rid of sophistication. There are many filmmakers who would like to produce films according to their intellectual tastes, but I have an eye on the popular mass first and last. As far as the common touch is concerned, I have confidence in myself.

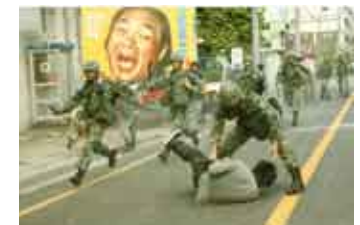
Q What do you think are the main problems facing the current Korean film industry?

A We are able to look at it in two ways. One problem is that Korean films are produced/financed by the distribution capital of large enterprises. The distribution groups want content for all platforms - TV, and cable TV as well as theaters. Consequently films as a culture are being diminished. The production of Korean films should be decided by the groups who create them and that requires stable production capital. Therefore, the capital for investment should be administered under the Ministry of Culture. The other problem is the urgent need to prevent pirating. The Korean film

industry could develop quite well if the market in ancillary copyrights was handled quickly.

Q What plans do you have to advance into the overseas market?

A With my Korean cinema skills, I will go to China or Vietnam and produce films using local stories, whether from China or Vietnam. In short, Korean cinema skills refer to scenarios, direction and capital.



May 18



**NAME** 윤상오 / 尹上午  
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# YOON Sang-oh

## Q What motivated you to go into the films?

A My father worked in the films. He mostly worked on the works of the late Director LEE Man-hee, who won the 'Grand Bell Award'. My mother was against my going into the films so I took engineering as my major. During my college days, I worked for a while at the National Film Institute. Thanks to the introduction of Representative TCHA Sung-jai, I moved to the KiHwek Shidae. When I was working in the production division for <The Man Wagging Tail>, I came across Representative JO Min-whan of Nabi Pictures. When the film was finished, we both moved to the Sidus together, preparing for <Beat>. I worked on <Beat>, <Christmas in August> and <Girls' Night out> as production division chief, production team chief and producer, respectively. Afterwards, I was producer for <Il Mare>, <Marriage Is a Crazy Thing>, <Singles> and <Mr. Gam's Victory>

## Q What role did you play at Sidus FNH?

A I established the in-house PD system together with Producers CHOI Sun-joong, LEE Jang-hak, KIM Sun-ah, etc. The system, based on co-production, assures the producers of an equity, when a film succeeds at the box office. At Sidus, an employee cannot become a producer until he has worked there for seven years. During that time one gets experience working on five films. If one becomes a producer without sufficient experience in filmmaking one has difficulties in handling the field, the budget and the schedule. Sidus has a

## CAREER HIGHLIGHTS

- 1995 Graduated from the Department of Chemical Engineering, Sungkyunkwan University
- 1996 Employed by Uno Film Co., Ltd.
- 2005-Present Director of Production of the Film Production Headquarters, Sidus FNH co.  
\* Uno Film Co., Ltd. was changed into Sidus FNH co.

## FILMOGRAPHY

- 2004 <Mr. Gam's Victory>
- 2003 <Singles>
- 2002 <Marriage Is a Crazy Thing>
- 2000 <Il Mare> <Kilimanjaro>

total of 10 producers, and I play the role of an intermediate manager between them and Representative who makes a final decision. Currently I am planning projects for the coming year, depending on the schedules of the projects that are currently being produced. I also pay attention to the production management of the works currently being shot. Besides, I participate in the corporate operation. I am a kind of a production manager.

Q You have participated in film production for about 13 years since 1995. What was the most difficult thing for you with regard to your work?

A Not to get tired. I have been very lucky to participate in the production of good works, and to meet leading figures in current Korean film circles. Until I became a producer, I did not have any spiritual difficulty. However, it is difficult to maintain good communications with directors. Even if there is a prior agreement with a director regarding the concept of a work, disharmony or a communication break down often arises when starting to work on the film. I have had difficulties in persuading directors into a compromise. I have even discussed this matter with JO Min-whan. It is important to modify the work in the desirable direction in consultation with a director until the director reaches a final decision.

Q What do you think of joint ventures?

A As far as joint ventures are concerned, Representative TCHA Sung-jai takes the initiative. I am looking for something that can be produced without great difficulty but sold in the overseas market. At the moment, I am planning to work with a company in Hong Kong. Since there are action genre video markets all over the world, my plan is to produce an action genre film together with the Hong Kong organization without spending a large amount of money. I am searching for a foreign investment company as an investment partner, and planning in detail to join a foreign production company and to mix the personnel. If the result is good, it is a good luck for us, but I believe that it is, first of all, meaningful to approach the market with a finished work. We are the first company that Japanese companies get in contact with, when searching for a partner in Korea. Hero was a co-production. Though the period was short, our manpower helped them to finish the project successfully. Our manpower is an excellent asset.

Q Are there any further plans or goals regarding co-productions with Japan?

A At the moment, I am planning theater or musical performances using film contents. My plan is to enlarge my area. Planning exchanges, etc. will be made using sources or the infrastructure that our affiliated

company Olive Nine has accumulated. Olive Nine will be also in charge of the drama <Tazza: The High Rollers>.

Q What are your favourite Korean films or genres?

A I don't prefer any specific genre. My favorite is a drama that has a solid foundation. I like a scenario which makes it possible for me to try a new challenge. Until now, I haven't seen any scenario that is better than <Singles>. <Singles> is a film that greatly appealed to female audiences. The film seems to have its own fun other than its original novel, 'Christmas at Twenty-Nine'. <Beat> has its own vitality, too. As far as films for youth is concerned, there is no film that is superior to <Beat>. It was <Three Fellas> that I attempted to produce in the mode of <Beat>. Among the works of other companies, I liked <Old Boy>. In terms of emotion and feeling, <Failan> is good.

Q What kind of a producer do you think is a good one?

A Basically, a good producer has to be responsible for his own role. In addition, he needs to be creative and diligent. In other words, a good producer is a person whose body is faithful to his current role and whose brain possesses the gift of foresight.

Q What do you think are the prospects for the Korean film industry?

A Indeed, the current difficulties will last for some time, but such situation may give good opportunities to our company, too. Capital power will reorganize films more than at any other time. Accordingly, capital owners will have greater and greater power. Nevertheless, we must not be frustrated, we have to make all-out efforts for planning. It seems to me such efforts will open any possibility. My worry is that all films are dying except for recent 2 films. This is because there is no win-win structure. Above all, it seems that now is the time when we must struggle to decide what kind of work we want to produce. It was <My Scary Girl> that made it possible for me to take great pains over such a decision. The work made me worry over a fresh matter, not a system or scope.

Q What are you preparing for your next project?

A My list has <Tazza 2> by Director JANG Joon-hwan and <Like Flame and Like Butterfly>, <Industrial Warriors>, <An Assassin> and <Volcano High 2> by Director SON Jae-gon.

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Who's  
Who   
in Korean Film Industry

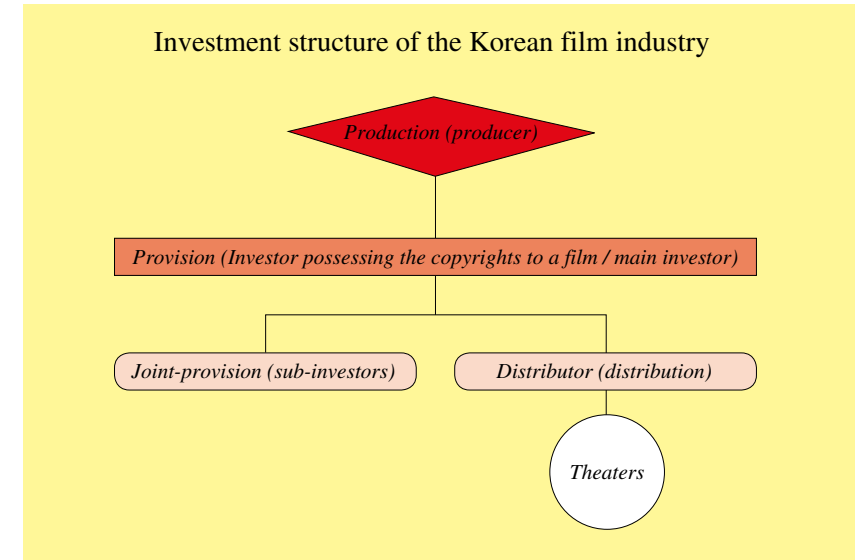
APPENDIX **Investment System of Korean Film Industry**

# Investment System of Korean Film Industry

SUH Young-kwan  
CEO of OPEN ENDED

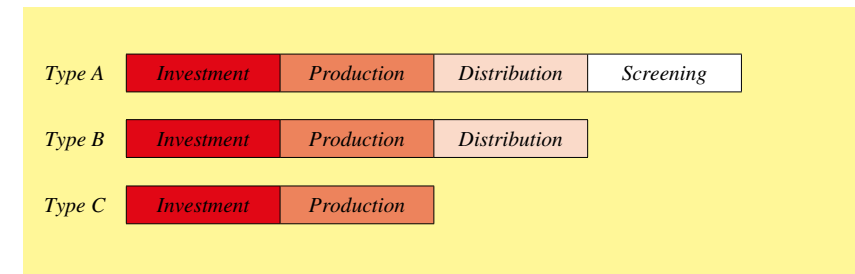
## Korean Film Investment Funds

Unlike the common practice utilized in conjunction with Hollywood films, where a Negative Pickup method that involves such means as the advanced sale of copyrights and the use of various debt financing methods to cover production costs has been widely employed, Korean films have for the most part relied on equity investment for their investment funds. While the equity investment method revolves around the paying out of profits earned from the interest accrued on the amount invested, it does not come with any guarantees that the principal will be repaid. The main investor, generally the one who owns the copyrights to the relevant film, usually assumes responsibility for the securing of such financing. Three types of equity investment can be identified in the case of Korean films: main investment, sub-investment, and self-financing by the producer(s). The investment company which possesses the copyrights to a film, in its capacity as the main investor, obtains the copyrights to the film by providing the producer(s) with the capital and loans needed to cover the production costs, funds which it has in turn secured from sub-investors. The investment firm is also responsible for overseeing the production process and guaranteeing the completion of the film, matching costs with revenues, and implementing the sale of the copyrights for the film. For their part, the sub-investors provide the main investor with parts of the production costs, and, based on the scale of their equity investment, receive a certain ratio of the net profits emanating from the sale of the copyrights.



## The characteristics and present state of main investors

The main investors in the Korean film industry can be broken down into the following three types in accordance with the particular aspects of the film market they enter:



Classification of the main investors in the Korean film industry

Type A can be regarded as the most common type of main investor in the case of the Korean film industry, as well as the most influential. Examples include the largest multiplex chain CJCGV; the affiliate of CJ Entertainment Primus Cinema; Lotte Shopping Inc/Lotte Entertainment, which operates the large multiplex chain Lotte Cinema; and ShowBox/ Mediaplex Inc.

	<i>National admissions</i>	<i>Market share</i>
<i>ShowBox / Mediaplex Inc.</i>	31,098,559	36.2%
<i>CJ Entertainment</i>	25,476,154	29.6%
<i>Cinema Service</i>	11,922,209	13.9%
<i>Lotte Entertainment</i>	6,783,124	7.9%
<b>Total</b>	<b>75,280,046</b>	<b>87.6%</b>

*Market share of major distributors in the Korean film market in 2005  
(Korean Film Observatory, September 2006)*

		<i>Share of overall screens (%)</i>	<i>Share of overall admissions (%)</i>
CGV	<i>CGV</i>	15.7	28.7
	<i>Primus</i>	12.6	8.0
	<i>Total</i>	28.3	36.7
<i>Lotte Cinema</i>		11.8	10.6
<i>Megabox</i>		7.8	11.1
<b>Total</b>		<b>47.9</b>	<b>58.4</b>

*The market share of multiplex chains in 2005  
(Korean Film Observatory, September 2006)*

As can be seen in the above chart, A type-investors, which are currently the main players in the Korean film industry, have vertically integrated the entire filming process- that is, from investment to production, distribution, and screening- as part of their efforts use their overarching influence within

the market to maximize their profits. In addition, A type-investors have also taken to forming integrated entertainment media corporations that boast not only film production and theater companies, but also media outlets such as cable TV and other entertainment ventures. For example, CJ Entertainment presently consists of the cable channel TvN, CJ Media, which runs Xport etc, and CJ Internet, which operates the game portal site Net Marble. Meanwhile, ShowBox/ Mediaplex Inc. also owns the cable channel OCN, and On Media, which operates Ongamenet.

The influence of B and C type- main investors has weakened as the market share of A type-main investors has expanded. B type-main investors include Cinema Service, in which CJ Entertainment own an equity share of 37.1%; Sidus FNH, which has only recently entered the distribution field; Studio 2.0; and MK Pictures. Meanwhile, C type-main investors include Eye Film, IM Pictures, and M&FC. Buoyed by the desire to secure satellite broadcasting, DMB, and IPTV related copyrights, large enterprises that boast communications companies in their portfolio have rapidly emerged as new investors in the film industry. SK Telecom, which enjoys the highest market share in the mobile phone industry, recently assumed control of Eye Film. For its part, KT, the largest public switched telephone network provider and the owner of the second largest share of the mobile phone market, took over Sidus FNH. Much like the traditional A type-main investors, SK Telecom and KT have thus formed integrated entertainment media corporations. To this end, SK Telecom owns the DMB broadcasting company TU Media; internet portal sites Empas, Cyworld, and Nate; the talent agency IHQ; the record label Seoul Records; and the cable channel YTN Media. Meanwhile KT owns Sky Life, a satellite broadcasting company; KTH, an internet-based enterprise; Olive Nine, a producer of broadcasting programs, and the IPTV service Mega TV.

In conclusion, the environment surrounding the main investors in the Korean film industry is one which has undergone a rapid reorganization, with two axes of major players emerging: namely theater and cable TV based-giants such as CJ Entertainment, ShowBox/ Mediaplex Inc., and Lotte Entertainment on the one hand, and wired and wireless communications-based companies such as KT and SK Telecom on the other.

### The present state of film investment funds and the roles thereof

Unlike Hollywood, where debt financing in the form of the introduction of loans is used to cover approximately 50% of production costs, the Korean film industry has seen investment funds operated by venture capitalists emerge to play the role of sub-investor in the Korean film industry. As can be seen in the following table, these funds now account for almost 30% of overall production costs:

	Ratio of production costs accounted for (%)
Self-financing	25.75
Film investment funds	29.58
Main investor	31.48
Other	13.19

*Sources of the production costs for Korean films in 2004 (Analysis of the profitability of Korean films in 2005, and the corporatization of the film industry, KOFIC)*

Investment funds first began to emerge within the Korean film industry during the late 1990s. A film investment fund refers to a syndicate that is established through the pooling of the financial resources of the syndicate's members in a particular film venture. Much as is the case with the funds established by venture capitalists, the syndicate's members divide the fruit of their investment amongst themselves. While most syndicates usually invest in equity, film investment funds only invest in moving image projects, with the main focus being on films. Korean film investment funds differ from syndicates established in accordance with the general tenets of civil law in that the government, in order to ensure that support is provided to specific industrial fields, regulates the potential recipients and conditions attached to such support. In order to establish a syndicate which meets these

requirements, venture capitalists must secure a certain ratio of financing from government-led agencies such as KOFIC, the Small Business Corporation operating under the Small and Medium Business Administration, and the Korea Venture Investment Corp. These bodies have facilitated the establishment of such film investment funds, and helped to gradually increase the role of film investment funds within the Korean film industry.

	1998	1999	2000	2001	2002	2003	2004	2005	2006	Total
Number of syndicates established	1	2	8	13	6	6	5	7	4	52
Total amount of funds (100 million won)	50	165	735	1,214	510	522	620	1,155.5	467	5,438.5
KOFIC (100 million won)	0	0	100	40	35	70	100	80	100	525
Small Business Corporation (100 million won)	0	20	260	287	72	90	245	150	81	1,205

Film investment funds have contributed greatly to the remarkable development of the Korean film industry since 2000. A certain scale of the capital used to establish such investment funds has functioned as stand-by capital that can be used for a period of 5-7 years. As such, these funds have become a catalyst for the securing of sustainable investment in the film industry and become an important source of financing in themselves. The present state of film investment funds, and the scale of government financing, can be seen below:

The state of the establishment of film investment funds since 2003

Venture capital	Establishment	Size	Financing by KOFIC	Financing by the Small and Medium Business Administration
Centurion Technology Investment Corp.	2003.12.15	10 billion won	2 billion won	3 billion won
BiNEXT HiTEC Co. Ltd.	2003.12.19	10 billion won	2 billion won	3 billion won
Mirae Asset Venture Fund	2003.12.22	10 billion won	2 billion won	3 billion won
MVP Investment Fund	2003.12.22	9 billion won	1 billion won	0
Nexus Venture Capital Co. Ltd.	2003.12.8	10 billion won	0	0
Astech Media Investment Fund	2003.12.10	3.2 billion won	0	0
Cowell Investment Capital Co. Ltd.	2004.5.12	11 billion won	2 billion won	4 billion won
ISU Venture Capital Co. Ltd	2004.6	11 billion won	2 billion won	3 billion won
Centurion Technology Investment Corp.	2004.9	10 billion won	2 billion won	3 billion won
Knowledge & Creation Ventures Co. Ltd.	2004.10	20 billion won	2 billion won	10 billion won
i-Venture Capital Co., Ltd.	2004.11	10 billion won	2 billion won	4 billion won

FiTECH Venture Co. Ltd.	2005.10	10 billion won	1.5 billion won	3 billion won
MVP Investment Fund	2005.10	12 billion won	2 billion won	3 billion won
M-Venture Investment Inc.	2005.10	15 billion won	2.25 billion won	4.5 billion won
Centurion Technology Investment Corp.	2005.10	25.25 billion won	2.25 billion won	4.5 billion won
ISU Venture Capital Co. Ltd.	2005.12	8 billion won	0	0
Boston Investment Co. Ltd.	2005.12	20.5 billion won	0	0
IMM Investment Corp.	2005.12	24.8 billion won	0	0
Sovik Venture Capital co. Ltd.	2006.11.30	10 billion won	2 billion won	0
Boston Investment Co. Ltd.	2006.12.14	18.7 billion won	2.8 billion won	5.1 billion won
CJ Venture Investment	2006.12.28	10 billion won	1.2 billion won	3 billion won
KTB Network	2007.1.17	8 billion won	4 billion won	0
<b>Total</b>		<b>276.45 billion won</b>	<b>35 billion won</b>	<b>56.1 billion won</b>



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