

# focus

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# Editorial

The world's cultural wealth is undoubtedly its variety in dialogue. The promotion of cultural diversity – the "common heritage of humanity" according to UNESCO's Universal Declaration on Cultural Diversity, published at the turn of this century – and its corollary dialogue, has become one of the most pressing of contemporary issues. Cross-cultural dialogue has taken on a new meaning in the context of globalization becoming a vital means of enhancing understanding and maintaining peace and unity.

How then do we create a space of communicative commonality that gives inter or cross-cultural dialogue a fair chance? What are the no-compromise pre-requisites that one must insist upon so that the resultant melding of cultural expressions moves beyond tokenistic fusion to one that genuinely attempts to discover, engage and connect? And how can we ensure that that 'connect' when it does happen, becomes one that is defined by mutual respect and understanding of cultural difference and a willingness to abandon personal prejudices and biases in order that there is a free and fair exchange of cultural practice and perspective?

In this issue of focus, read about the first Indo-Korean Children's Theatre production, a musical in English, based on the Korean folktale **Heungbu-Nolbu**, that was specially co-commissioned by InKo Centre and Theatre Seoul, Korea's biggest and most prolific Children's Theatre Company. The production includes 8 children from Chennai and 9 from Seoul, all in the 11-16 age group, and an artistic team of directors, choreographers, sound and light specialists, set and costume designers and musicians, from Korea and India. The resultant production, is a universal story that speaks, through song and movement, of the power of love, the value of family and of our ability to individually and collectively make this world a better place to live in. The show premiered to critical acclaim in Korea at the Uijeongbu Centre in Seoul in June 2011, following which it was presented at the little festival in Chennai and at the Aha! Festival at Ranga Shankara in July 2011. As cultural ambassadors, films, as repositories of ideas, symbols and ways of life, are one of the most effective vehicles that create awareness, appreciation and understanding of the cultures from which they emanate. Read about the 4th Samsung Women's International Film Festival, a unique opportunity to position the Indo-Korean dialogue that InKo Centre is engaged with, within the wider global discussion of what constitutes a 'woman's film'. This year we have approximately 135 films from 51 countries and filmmakers from India, Korea, Germany, Uganda, Venezuela, Iran, Trinidad and Tobago, The Netherlands, Indonesia, UK to name but a few; festival curators and film studies specialists, visiting Chennai to introduce their films and to interact with audiences. With support from cultural partners, there will be a host of satellite events across the city during the Festival period. We close July with Korean Contemporary Spectrum which will showcase 200 calligraphic, contemporary and traditional paintings from Korea. Presented by K-Art Pusan, in association with Lalit Kala Akademi, InKo Centre and Hyatt Hotels, this is the largest exposition to date of Korean paintings in India. In August, we are delighted to present, in association with Korea Foundation, the Korea Arts Management Service and the Performing Arts Market in Seoul, *Kkok-Du* by Creative Group Noni at The Hindu Metroplus Theatre Festival in Bangalore and Chennai. Replete with traditional instrumentation, extensive use of puppets and traditional forms of storytelling, the production promises to showcase what is intrinsic to Korean culture in a manner that is understood universally across cultures. Read about our next Indian writer-in-residence at the Toji Cultural Centre outside Seoul, as we continue a meaningful association with the Sangam Writing Residency in India and the Toji Foundation in Korea with support from Arts Council Korea.

Following the extremely enthusiastic response, the weekly and monthly 'InKo happenings' –Language classes; Yoga; Taekwondo; Calligraphy and Film screenings, continue at the Centre

I look forward to greeting you at our events and courses, to receiving your feedback online or over the telephone and to deepening this dialogue with your participation and support.

**Rathi Jafer**  
Director, InKo Centre

# view @ InKo

From the touch of the maestro, the prolific Im Kwon-Taek's early film **Festival**, to contemporary visual effects blockbuster, **Haeundae** and a fine example of the emerging indie or independent films, **Daytime Drinking**, view this quarter a mix of tradition and modernity; the classic and the contemporary, the magical and social realism.



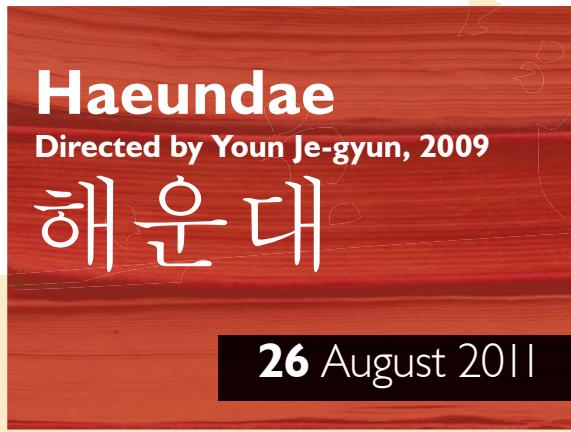
*Festival*, a famous writer, Lee Jun-seop, returns to his hometown to attend his mother's funeral. Lee's illegitimate niece, who has been ostracized from the family, has also returned home for the funeral. While the funeral ceremonies take place, various old family conflicts reassert themselves. During the course of the story, Lee's illegitimate niece reads a parallel children's story written by Lee. The story describes a grandmother who gives her life force to her growing granddaughter, resulting in the grandmother becoming gradually younger until she regresses into an infant and finally leaves for the world beyond.

As Im Kwon-taek states- "in a sense, the life we enjoy now is the result of how our ancestors have lived. The preceding generations are bound to leave their legacy to the following generations-parents to their children, teachers to their students, and seniors to their juniors. Even a person who seems to lead an independent life by himself is strongly influenced by his ancestors. I see the entire process as tremendously beautiful and sincerely dream to show the viewers of my movie the true sense of this ongoing phenomenon. A funeral serves is the starting point for this movie. Through the motif of the funeral, the most extensively scaled ceremony in life, I have tried to explore the meaning of death and its effects shadowing the bereaved. I have also tried to bring to light the sentiments of the survivors: their sorrow, egoism, solemnity and even frivolity. I want to give the viewers who see this film a moment to think about what

is truly valuable and precious in our quickly changing world. At this moment, I consider this goal my duty as a director.. "Im Kwon-taek, one of South Korea's most renowned film directors. In an active and prolific career, his films have won many domestic and international film festival awards as well as considerable box-office success, and helped bring international attention to the Korean film industry.

Im has continued to explore themes from Korea's past while also focusing on the Korean cultural identity in modern times. Among Im's most notable recent films are *Sopyonje* (1993) and *Chunhyang* (2000), both of which concentrate on the traditional Korean musical art of pansori. *Chihwaseon* (2002) was also a critical success, earning him Korea's first Best Director award at the Cannes Film Festival. Im Kwon-taek was awarded an honorary Golden Bear award at the Berlin Film Festival in 2005. In April 2007, Im released his 100th film, *Beyond the Years*, an informal sequel to *Sopyonje*. His latest film, released in 2010 is *Hanji*.

Im Kwon-taek's status, brought on by the critical success of his films, overlapped with a period of the film movement called "New Korean Cinema" or "Korean New Wave". Along with other directors, Park Gwang-su and Jang Sung-woo, Im is recognized as one of the founding figures of the movement, which gained international critical recognition and acclaim for Korean Cinema.



A deep-sea earthquake occurs creating a tidal wave that is headed straight for Haeundae, a popular vacation spot on the south coast of Korea, which draws visitors from all over the world. During its peak season, more than a million vacationers pack onto its narrow one-mile strip of sand. While tracking offshore seismic activity, Professor Kim, a marine

geologist, recognizes the impending danger of a mega tsunami. He desperately attempts to warn authorities and alert the unknowing vacationers of the 500 MPH destructive force of nature that was heading their way. As he races to alert the authorities, he encounters his ex-wife and the daughter he never knew he had, just as the massive wave heads their way.



Ushering in a new era of independent filmmaking in South Korea, *Daytime Drinking* is a comedy but with a distinctly Korean twist. When a broken-hearted city dweller goes to meet his friends in the countryside for a getaway, he finds that not only have none of them showed up for the trip, but the tiny seaside town is shuttered- no shops are open, no tourists are around, the beach is freezing, and there is no cell phone signal. Unable (and unwilling) to return to Seoul, in

the company of some very unusual locals and subject to the rigid rules of Korean drinking culture (never decline the first drink, always accept a drink from an elder, etc.), he finds himself on an increasingly strange odyssey nursing a never-ending hangover. The trip takes a cruel and unexpected turn as misunderstandings occur over and over again. The film is full of lyrical puns in the form of repeated words and a finely tuned sense of comic timing.

# theatre

## Heungbu Nolbu

The first-ever Indo-Korean Children's Theatre production

This is a universal story that speaks, through song and movement, of the power of love, the value of family and of our ability to individually and collectively make this world a better place to live in...



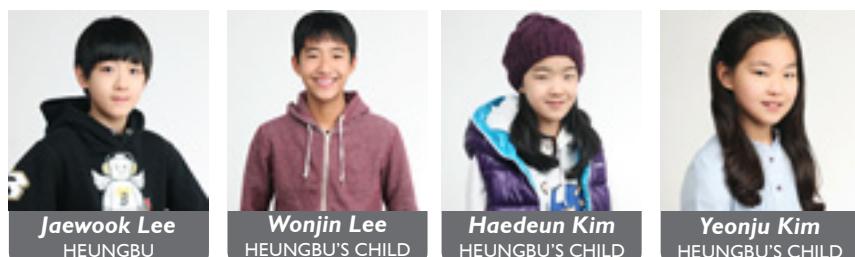
**Heungbu-Nolbu** is InKo Centre's first co-commissioned Indo-Korean Children's Theatre production which brings together 17 children from Chennai and Seoul and an artistic team drawn from Korea and India. This production co-commissioned with Theatre Seoul opened to critical acclaim at the **Uijeongbu Arts Center** in Korea on **June 9, 2011**. The show will premiere in India at The Little Festival in Chennai on **July 7, 2011** and will be presented at the **Aha! Festival** at Ranga Shankara, Bangalore on **10, 11 July 2011**.

### The Story

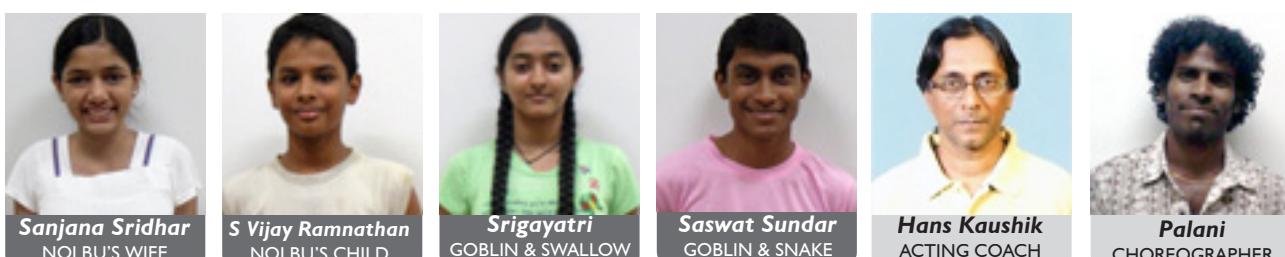
Heungbu – Nolbu is the story of two brothers. Heungbu is good and kind and willing to share what he has. Nolbu, is his opposite, mean minded and miserly. They are watched over by goblins who find the mean minded brother's behaviour completely despicable and decide to punish him, even while they reward the kind hearted brother. The play is based on a Korean folk tale which echoes in every culture. It was chosen for its universal theme and its message of cooperation and goodwill.

# Cast & Crew

## From Korea: Actors and Staff



## From India: Actors and Staff



## Artistic Team: Korea

Acting Coach  
Composer  
Choreographer  
Vocal Coach  
Costume Designer  
Lighting Designer  
Stage  
Make-Up  
Design

**Bradly Phillip**  
**Tekn Kim**  
**Chang Hoon Cheon**  
**Eun Hye Oh**  
**Hyunsup Shim**  
**Junghoon Lee**  
**Bong Soo Park**  
**Da In**  
**Maru**

## Indian Artistic

Assistant Director  
Assistant Choreographer  
Music  
Sound  
Light

**Hans Kaushik**  
**Palani**  
**Anil Srinivasan**  
**Kalai Selvan**  
**J Jaya Kumar**



The production, the first of its kind in India and Korea, is interestingly presented in 2011 which has been designated as the 'Year of India in Korea' and the 'Year of Korea in India' by the respective governments of both countries. Beyond the performance, the production aims at creating networks of friendship and understanding among both countries with children as our ambassadors of peace and hope.



## About Theatre Seoul



**Theatre Seoul** is Korea's first and largest English Musical Theatre Company. Ever since it's inception in 1995 it has consistently produced Musicals in English for children. In 1996 the company performed *Ali Baba and the Forty Thieves*. Since then the company has presented a number of musicals based on well known Korean and international folk and fairy tales. Theatre Seoul creates work that combines education and drama. Its focus is theatre for children, by children and of children. It is Korea's first and largest English Musical Theatre Company for children. It has a membership of 100 children from 4 to 19 years.

## About the Little Festival



**The Little Festival** presented by Chennai's Little Theatre, that believes that theatre is a wonderful tool to help youngsters develop self confidence, self esteem and global understanding of one another, to promote peace, understanding and empathy in an otherwise intolerant world. The 'the little festival' was launched in June 2010 - a theatre festival for young audiences with productions for children by adults and children from different countries. The second edition which opens in July 2011 will present three world-class musicals from India, Korea and Germany.

## About the Aha! Festival at Ranga Shankara, Bangalore



The **AHA!** International Theatre for Children Fest '11 is scheduled from 9 July to 17 July 2011 at Ranga Shankara. The festival has plays and story-telling sessions for 3 to 12 year olds and above. Troupes and storytellers from Korea, Germany, Switzerland, Australia, UK and India will be performing. AHA! is Ranga Shankara's Theatre for Children programme in association with Britannia Industries Ltd.

### SCHEDULE

**9, 10 June 2011** : Heungbu-Nolbu premiered in Korea at the **Uijeongbu Arts Center**

**7, 8 July 2011** : Heungbu-Nolbu premieres in India at **The Little Festival, Museum Theatre, Chennai**  
Tickets available at **Landmark** (Nungambakkam High Road), **Cheria Aana** (Ram's Square, 2 Village Road, Nungambakkam) and online: [www.indianstage.in](http://www.indianstage.in)

**10, 11 2011** : Heungbu-Nolbu presented at the **Aha! Festival, Ranga Shankara, Bangalore**

Tickets (discounted rates for children) are on sale at **Ranga Shankara, indianstage.in** and **bookmyshow.com**.

# theatre

## Kkok-Du

Puppets, shadows, masks, traditional rituals and instrumentation *Kkok-Du* is a story presented by Creative Group Noni in a contemporary style with wit, humour and panache.



*Kkok-Du*, by Creative Group Noni, is the first in its series of reviewing traditional performance with a particular focus on recreating the motif of Korea's traditional 'Kkok-du or puppet & marionette play. The play, to quote the Director, aims 'to ravish the five senses'! It is a delightful ornametapoeic, kinaesthetic collage of lively scenes that skillfully juxtapose the festive gut, a traditional shaman ritual for the dead even while celebrating the living. With puppets, masks and shadows, traditional Korean instrumentation, music and movement, the play combines the traditional puppet performance of *Kkodu Gaksi Norum* with a contemporary re-working of traditional techniques. The *Kkodu Gaksi Norum*, the original text on which this play is based, is the only remaining document relating to traditional Korean puppet theatre. During the Yi dynasty, some hundred years ago, the piece was played by vagrants in villages all over Korea. The original text, with ample use of crude humour, served as a form of popular and often, powerful criticism of corrupt

government officials, nobles and Buddhist monks. It was an anarchic space that allowed for a cultural breach with the musician, in particular playing the role similar to that of the Greek Chorus, mediating and interpreting the action of the play for the audience. Creative Group Noni's version gently modernises the original text taking it well beyond the scope of pure puppet theatre. During the course of the play, puppets suddenly leave the stage only to reappear in full-size, impersonated by the puppet-players themselves in front of the audience. While shadow puppetry is used to evocatively move the narrative forward, a painting emerges quickly on cloth. The free combination of different artistic elements along with images, percussion and voices, take the audience on a fascinating journey to places they have not, or even, cannot visit. There is both recognition and confusion- an acknowledgement of the strange and foreign and of the known and native; of traditional practice and its contemporary meaning; of particular stories and universal truths.



Into a quiet, white, blank space, walks in a gypsy shaman. They present a gut play for the soul of an old man. As the shaman joyfully performs the gut in a "puppet play" method, the space becomes a stage. Kkodu brings to life an old man, Park Chumji, his wife, Kkokdu Gagsi, his mistress Tolmori and many others. Kkodu, which is also the name of a traditional Korean puppet, is led by one musician and two puppeteers who characterize three clowns. They are vagrant shaman acrobats with one musician and two puppeteers. The three clowns invoke the spirit of the dead and request them to enter the puppets. And so begins an adventurous journey with the clowns accompanying the puppets who eventually fulfill the dreams and aspirations of the spirits, something they were unable to do when alive. The play consists of a series of loosely connected episodes and includes traditional Korean songs and dances and a constant dialogue between the main character Park and the musician. Park talks about his life; meets his wife after a long break; is outraged seeing his daughter dancing with young monks; almost gets killed by the monster Ishimi and is finally taken to his grave.

## About Creative Group Noni

Creative Group Noni was formed in 2006 by students who graduated from the Korea National University of Arts after majoring in Performing Arts and Stage Design. All the artists have a profound understanding of traditional Korean culture, especially traditional dance, music and visual arts. The group aims to broaden their artistic capabilities by fusing traditional performance methods with modern visual languages;

they continuously question how traditional techniques can continue to have relevance for contemporary audiences and explore how their creative processes can be eco-friendly to mirror the strong bonds between Man and Nature. Their repertoire includes *Kkok-Du*; *Ignis Fatuus RIN* and *Paramnori*.

## Korea Foundation



The Korea Foundation, established in 1991 as an affiliate of the Ministry of Foreign Affairs and Trade, aims to promote awareness and understanding of Korea throughout the world. It aims to enhance international goodwill and friendship through the implementation of various international exchange programmes. The major Foundation activities include support for Korean Studies programmes overseas; fellowships and grants to encourage and assist foreign students and scholars interested in Korea; intellectual exchanges and forums to promote bilateral ties with other nations as well as people-to-people interactions to boost mutual understanding between Korea and other countries; cultural exchanges to introduce the unique characteristics of Korean culture to the world.

## KAMS Korea Arts Managements Service



KAMS (Korea Arts Management Service) was established in January 2006 as a non-profit, public foundation for the development of Korean performing arts. With support from the Ministry of Culture, Sports and Tourism, KAMS offers multi-faceted assistance that aims to bolster the sustainability of arts groups and organizations, while strengthening their competitive advantages by developing diverse and effective support systems for more efficient arts management. KAMS enables performing arts companies in Korea to broaden their horizons and presence by evaluating their management strategy, offering consulting services, and expanding their market capability through innovative distribution networks in domestic and overseas markets.

## PAMS Performing Arts Market in Seoul



PAMS (Performing Arts Market in Seoul) is an annual international performing arts market, where members of the industry, including artists, arts groups, managers, theater programmers, festival artistic directors and performance planners, can gather together in one place, share artistic visions and exchange information on performance art trends. PAMS was established in 2005 with the support of the Korean Ministry of Culture, Sports and Tourism to promote the development of international distribution channels for Korean performing arts.

## About The Hindu Metroplus Theatre Festival



Since its inception in Chennai in 2005, The Hindu MetroPlus Theatre Fest has become a much awaited annual event. The seventh edition of the Fest , in August 2011 will feature 20 performances in five cities – in Chennai, Bangalore, Hyderabad, Coimbatore and, for the very first time, Kochi. The line up this year includes play from Korea, the U.S.A and Sri Lanka and from Chennai and Mumbai, India. Over the years, The Hindu's engagement with theatre has grown considerably. This is reflected in the Fest travelling to more and more cities. And as before, this year's Fest has allied activites such as workshops and symposiums on theatre to enrich the experience.

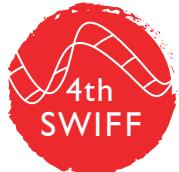
**7 August 2011, Chowdiah Memorial Hall, Bengaluru**

**12 August 2011, Sir Mutha Venkatasubba Rao Concert Hall, Chennai**

For further information contact InKo Centre T: 044 2436 1224; E: [enquiries@inkocentre.org](mailto:enquiries@inkocentre.org)



# cinema



**SAMSUNG  
WOMEN'S  
INTERNATIONAL  
FILM FESTIVAL**  
PRESENTED BY INKO CENTRE



Directors from Korea, India, Germany, Iran, Venezuela, Indonesia, Trinidad and Tobago and Uganda will visit during the Festival period to introduce their films and to interact with the audience.



## 21 July SpecialScreen 2

Screening of Monika Treut's film  
*Ghosted* and panel discussion  
at The Goethe Institut



## 01-02 July Writing Gender/ Talking Ideas

Scriptwriting Workshop at  
InKo Centre



## 17-23 July ParallelScreen

Films on other art forms & on  
remarkable personalities,  
at Kalakshetra



## **15-23 July MainScreen:** Screening of 135 films from 51 countries across 3 screens at the Russian Centre of Science and Culture

The 4th SWIFF has in store over 135 powerfully engaging, diverse feature, documentary and short films from India, Korea and a number of countries around the world; themed retrospectives; contextual inputs from our international curators from Korea, the UK; the Netherlands; Italy, Iran and Mexico; direct interactions with national and international directors who will introduce their films; information about the Network of Asian Film Festivals (NAWFF); discussions at city colleges and a host of other exciting wrap around events across the city. For the comprehensive screening schedule; synopses and a guide with information about all the related satellite events around the city, please log on to [www.inkocentre.org](http://www.inkocentre.org) and click on the 4th SWIFF logo on the homepage.

### **19-21 July**

#### **Bird: Video Installation**

by Soudhamini at The Goethe Institut



### **22 July**

#### **Woman Matters: For Better or for Verse**

Performance Poetry at Amethyst

### **20 July SpecialScreen I**

Screening of Kim Longinotto's *Sisters-in-Law* and discussion, at The British Council

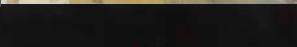


**art**

# Korean Contemporary Spectrum

An exhibition of traditional, contemporary and calligraphic art from Korea presented by K-Art Pusan, in association with Lalit Kala Akademi and InKo Centre.





# literature

## Indian writer at Toji writing residency in Korea



InKo Centre and Arts Council Korea (ARKO) are delighted to support Korean novelist, Manav Kaul at the Toji Cultural Centre in Korea from **1-30 September 2011**. The residency is an annual programme and every year, an Indian writer is selected from amongst Sangam House alumnus. Each year, for a period of 4-weeks, a Korean writer is in residence at Sangam House.

Manav Kaul writes in Hindi and founded the theatre group Aranya in 2004. He has written and directed several plays, including Shakkar ke Paanch Daane (translated into English as Five Grains of Sugar), Peele Scooterwala Aadmi, Bali Aur Shambhu, Ilhaam, Aisa Kehte Hain, Shabd Sangeet and Park (also translated into English under the same name). He has also adapted and directed Sartre's No Exit into Hindi as Antaheen as well as Vijay Tendulkar's Ashi Pakhare Yeti into Kannada. He is currently directing a play called Red Sparrow.

The Toji Cultural Centre, founded by one of the most famous Korean writers, Pak Kyong Ni, is situated in the small farming village of Hoechon. This village lies in a valley nestled in hills and mountains filled with old pine trees. It is near the city of Wonju in Gangwon province. The Center provides a quiet place to work, as well as numerous walking trails to explore. Around 15 writers, artists, and scholars stay and work here at any given

time, and there are countless opportunities for daily interaction. The primary language used is Korean, but communication in English is also prevalent, as the Centre hosts individuals from various countries.

The most famous mountain in Wonju is Mt. Chiaksan in the Chiaksan National Park, and it has some important temples, such as the Guryongsa Temple, built in AD 666. The Hanji Museum (Korean Paper Museum) and the Lacquer Ware Craft Center, which is located on the way to Guryongsa Temple.

In Wonju City, there are shops and markets that sell traditional Korean food, art and crafts, as well as an interesting municipal museum. The former residence of Pak Kyong Ni is also open to the public. This house, situated inside Toji Literary Park, is where Pak wrote the last two parts of her epic novel Toji (Land). Wonju City has also embarked on a project to preserve the literary heritage of Pak, its most famous writer.

### About Sangam House

Sangam House is an international writer's residency program that brings together writers from across the world to live and work among their peers in a safe, supportive and nurturing space. Every winter the Sangam House invites approximately twenty writers to live and work at an arts institution in southern India. Each year, half the invited writers come from the South Asian subcontinent (India, Bangladesh, Pakistan, Bhutan,

Nepal, and Sri Lanka) and half from other countries around the world. Sangam House is open to writers in all languages and disciplines - fiction and non-fiction writers, poets, translators, playwrights and screen-writers. The Sangam House season usually runs for about 10 weeks between January and March. Individual residence periods are determined by writers' needs and available resources (though we recommend a residency

period of no less than 2 weeks). A Sangam House invitation means that board and lodge are covered for the duration of the writer's stay with us.

Sangam House is located at Nrityagram, 40kms outside the southern city of Bangalore. Nrityagram (which means 'a dance village') is home to an Odissi gurukul, a teaching school for one of the classical dance forms of the sub-continent. Additionally, it is home to a dance repertory company that performs all over India as well as in other parts of the world. Sangam House writers will have their own space within this community, at ArtsLab, a separate 8-roomed housing unit with a large common area and garden.

## About Arts Council Korea (ARKO)

Arts Council Korea was established to promote creativity and enjoyment of the arts by supporting diverse arts and cultural activities in Korea. The Council consists of eleven dedicated professionals of the cultural and arts sector in Korea. The Arts Council also places emphasis on the establishment of arts infrastructure. It facilitates the rise of practice-oriented policy implementation in line with the increasingly sophisticated cultural environment of Korea.

The following writers have, to date, visited India and Korea for the Writing Residencies at Sangam House and at the Toji Cultural Centre, respectively:

<b>Mr Son Honggyu</b>	4 to 30 January 2009	Sangam House, Adi Shakti, India.
<b>Ms Mridula Koshy</b>	7 to 30 September 2009	Toji Cultural Centre, Korea.
<b>Mr Ham Seong Ho</b>	10 to 31 January 2010	Sangam House, Adi Shakti, India.
<b>Perumal Murugan</b>	1 to 30 September 2010	Toji Cultural Centre, Korea
<b>Mr Park Kyoung su</b>	12 December 2010 to 8 January 2011	Sangam House, Nrityagram

# SHOOT in KOREA

## 25% CASH REBATE on production costs

**Any project spending more than 1 billion KRW (approx \$900,000) is eligible to apply.**  
**Experience KOFIC's NEW incentive program, The Foreign Audio-visual Works Production Grant**

The Korean Film Council (KOFIC) has recently launched a location incentive, which supports part of the expenses of foreign feature film and television drama series shot in Korea. Productions that choose to shoot in Korea can enjoy significant cost savings making their international production budgets more competitive.

### 25% Cash Grant on Costs

KOFIC offers a 25% cash grant on foreign audio-visual works production expenditure incurred for goods and services in Korea, with a cap of 3 billion KRW (approx 2.7 million USD). The grant amount shall be determined taking into account the remaining grant program budget on the date of application.

### Eligible Works

Feature film and television drama series produced by a foreign production company, in which foreign capital's participation in the production cost exceeds 80% will be eligible for this grant. Eligible works must satisfy the following requirements:

- Must spend no less than 1 billion KRW in Korea for production costs as recognized by KOFIC (these production costs are known as 'Qualifying Production Expenditure' or QPE).
- Must receive approval from KOFIC who shall evaluate the following three factors: (1) the degree to which the work creates tourism opportunities ("tourism creation"); (2) the degree to which the work contributes to the Korean film industry's capacities, ("capacities contribution"); and (3) the extent to which foreign capital participates in the work ("foreign producer participation").

### Eligible Applicants

The applicant must be a corporation organized and registered as a business in Korea meeting the following requirements:

- must be a company retained by a foreign production company on a production service agreement.
- shall provide services necessary for in-Korea production of a foreign audio-visual work and operates and manages a relevant production cost account.

### Application Process

Overall process: (1) Provisional application; (2) Enter into an agreement; (3) Final application; and (4) Payment of the grant

**(1) Provisional application:** The applicant submits the provisional application together with supporting documents. KOFIC then evaluates the provisional application and decides on the eligibility and the provisional grant amount.

**(2) Entering into an agreement:** KOFIC and the recipient enters into a grant agreement.

**(3) Final application:** The recipient submits the final application, the audited expenditure statement, and other supporting documents, and then KOFIC makes the final decision on the eligibility and the final grant amount.

**(4) Payment of the grant:** KOFIC makes the payment to the applicant.

For more details visit [www.koreanfilm.or.kr](http://www.koreanfilm.or.kr)

#### contact

**Ms. Jiwon CHOI** | Manager | Asia Exp.China  
choi@kofic.or.kr | +82 2 958 7598

# newspicks

## 'Green' spearheads Korean reflects



Directors An Jae-hoon and Han Hye-jin present a delightful hand-drawn 2D animation, "Green Days: Dinosaur and I." The film opened in theatres in Korea in June 2011

\* Picture courtesy AI Entertainment

### **Green Days: Dinosaur and I**

I stands out because its retro style delightfully the substance of the story. The 2D animation turns a classic coming-of-age story into a lyrical fantasy that is rife with nostalgia and speaks directly to the heart. Korean cinema has established a solid reputation on the international scene, but local animation productions are almost unheard of and even the most successful franchises rarely make it past the small screen. 2011 has witnessed the unprecedented release of homegrown feature cartoons, and "Green" spearheads the movement as the most promising venture. It debuted at last year's Busan (formerly Pusan) International Film Festival (BIFF) to favorable reviews and is currently competing at Annecy in France. It will vie for the top prize in July at the Seoul International Cartoon and Animation Festival (SICAF).

Directors An Jae-hoon and Han Hye-jin, who spearheaded "hallyu-fed" animated spinoffs of TV soaps such as Winter Sonata, take viewers back to a small rural town in the late 1970s, when boys and girls were strictly segregated in schools, Wonder Woman reigned on television and Love Story tugged at the heartstrings. The beautiful watercolor-rendered drawings bring added vibrancy to period details. The film provides a unique audiovisual experience, as train tracks and mom-and-pop stores embellish the pastoral scenery and old pop songs punctuate the soundtrack.

At the centre of the story is Yi-rang, convincingly voiced by spunky actress Park Shin-hye. She is the fastest runner in her school, but is so terrified of failure that she chooses to quit when another girl overtakes her. She chooses to suppress her feelings and looks elsewhere for new inspirations and distractions. She develops an instant admiration for Soo-min, a sophisticated and rather precocious transfer student from the big city, and is impressed by the girl's confidence when it comes to dating preferences and composing morbid poetry a la Sylvia Plath. But it is in her friendship and budding romance with Cheol-soo that she finds the courage to confront her fears. As Cheol-soo shares his hopes of becoming a scientist-cum-astronaut one day, Yi-rang begins to realize that she needs to figure out what she really wants in life.

The film provides a tender, yet far from sentimental, depiction of innocent first loves and adolescent struggles marked by anxiety and awkward mistakes. The dinosaur in the title refers to how failure can be more a thing of the past, a mere fossil - and there are lessons to be learned not only by children but also by disoriented urbanites and disillusioned adults. What results is an inspiring tale that is heartwarming and fun, yet daring and profound, as it encompasses universal themes and emotions.

# newspicks

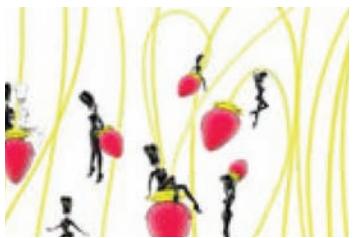
## The rise of Korean contemporary art

As the art market sees gradual recovery after years of recession, Korean artists on the international art scene are presenting their work at major art institutions across the globe. Exhibits dedicated to showcasing contemporary Korean art and artists are opening in cities like Venice and Basel.



### Korean Pavilion at Venice Biennale (June 4 – November 27, 2011)

The Korean Pavilion ([www.korean-pavilion.or.kr](http://www.korean-pavilion.or.kr)) at the Venice Biennale from June to November 2011, promoted by the Arts Council Korea and conceived by



(from left) Lee Yongbaek, Angel Soldier #2, 2011, digital print; Pieta: Self-death, 2008; Broken Mirror, 2011, (All images courtesy the artist)

Yun Cheagab, an independent curator, features 14 works by media artist Lee Yongbaek under the theme "The Love is gone, but the Scar will heal."

Lee, who is known for addressing social issues with religious and political themes, uses a variety of technologies in his work, from video installations to robotic sculptures. Currently on display at the Korean Pavilion is "Pieta," two modern reinterpretations of the Renaissance sculpture by Michelangelo, and "Angel Soldier," a series of video performances of describing the march of a soldier disguised in flowers. "Broken Mirror," is about the complex relationship between reality and illusion, inviting self-reassessment and reflection.

Lee Hyerim is featured at Glasstress 2011 ([www.glasstress.org](http://www.glasstress.org)), a collateral event of the Venice Biennale, which focuses on the glass arts, while Lee Ufan is taking part in the group exhibition "The World Belongs to You" at Palazzo Grassi, organized by François Pinault Foundation.

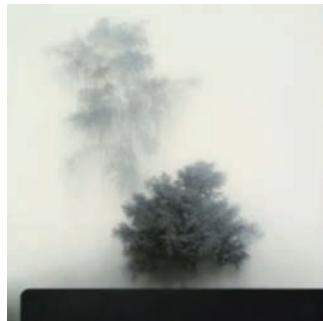


### Haegue Yang solo exhibition at Modern Art Oxford (June 11 – September 4, 2011)

Haegue Yang, who represented Korea at the Venice Biennale two years ago, has continued to participate in group and solo exhibitions at some of the world's most

recognized art museums. Following her participation in "Your Bright Future: 12 Artists From Korea (2009)" at the Los Angeles County Museum of Art (LACMA), Yang held several solo exhibitions including "Voice and Wind (2010-11)" at New York's New Museum and "Arrivals (2011)" at Kunsthaus Bregenz. Her first solo exhibit in the United Kingdom, "Teacher of Dance," will take place at Modern Art Oxford. The exhibition presents a collection of abstract but harmonious constructions juxtaposed in a synthetic manner. For more information, please visit the official website at: [www.modernartoxford.org.uk](http://www.modernartoxford.org.uk)

(left) Haegue Yang © 2009 Museum Associates/LACMA – Los Angeles County Museum of Art (right) Haegue Yang, Can Cosies – Brechbohnen, 2011, cans with knitted covers, Photo © Nicolas Pelzer



## Art 42 Basel (June 15 – 19, 2011)

Every June, the small Swiss city of Basel welcomes art lovers and buyers from across the globe to Europe's biggest contemporary art fair. Art Basel will, this year feature the works of Rhee Kibong, Lee Ufan, Park Seobo and Haegue Yang.

*Rhee Kibong, Edge of Sensorium, 2011, acrylic, plexiglas and mixed media on canvas ; Façade of None, 2011, acrylic, plexiglas and mixed media on canvas, © Tina Kim Gallery, New York  
(Courtesy of Kukje Gallery)*

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## Radio stations help spread multiculturalism in Korea



As the number of expatriates residing in Korea grows, Korea is evolving into both a multicultural and multilingual society. With more than one million expatriates now residing in Korea, more radio stations are working to provide multilingual services to offer useful living information designed to help them. These stations provide service for not only expatriates, but also for local listeners who want to study foreign languages. Some of the best-known radio stations that provide foreign language services in Korea are TBS eFM, EBS Radio and Arirang Radio.

Launched in December 2008, TBS eFM provides an English-language radio service 22 hours a day, from midnight to 10 p.m. It covers not only current affairs and news, but also sports, entertainment, music, culture and useful information for expatriates living in Korea. Most of radio staff and DJs are either native English speakers, and hail from all over the globe, including the United States, the United Kingdom, Australia and Germany. The station's DJs include some of Korea's best-known foreign-born talent, such as Sam Hammington, an Australian comedian who has appeared on the popular KBS comedy show, "Gag Concert," and Annabelle Ambrose, a former guest on the TV show "Beauties Chatterbox," who together host "Drivetime".

# newspicks



Arirang Radio, Korea's first English-language radio station, was launched in 2003 on Jeju Island. Although the main broadcast station is still located on Jeju, in September 2006, service was expanded to allow listening anywhere in the country via DMB and on the internet, and even more recently the station created a smartphone application. Through programs like "Cuppa Korean," "Korea Living," "K-Pop Zone" and "All That Jeju," Arirang provides news and information on a variety of topics, as well as Korean language education.

EBS Radio, focuses more on teaching foreign languages to local listeners in Korea, fulfilling its role as an educational broadcast service. With

a variety of programmes in English, Chinese, Japanese, German, Vietnamese, Russian, Spanish, Arabic and French delivered by a combination of native speakers of those languages and native Koreans, EBS provides a broad range of information for listeners both Korean and expats.

Established in 2009 by the Gwangju Foreign Language Network (GFN), Gwangju English Radio (98.7) provides English radio service for listeners in the Gwangju area. From midnight to 10 p.m., radio shows including "Hello Korea," "K-Popular," "City of Light," "Saturday Brunch," "Sunday Bubble" and "M-Town" provide information on Korea, including current affairs, history, culture, movies, Hallyu, and Gwangju local news. Most of DJs are either from English-speaking countries or Koreans with high levels of fluency in English.

Busan also has its own local English station, Busan E-FM, which was launched by the Busan English Broadcasting Foundation two years ago. From 7 a.m. to midnight, shows like "Cine Concerto," "Music Land 905," "Morning Wave in Busan," "Inside Out Busan," "Let's talk Busan," "See the World" and "Medical Tip" provide local news and Korea-related information to expatriates living in the Busan area.

Multicultural Music Broadcasting was established by the Woongjin Foundation in 2008 to help serve the needs of migrant workers and marriage immigrants in Korea. DJs from China, Vietnam, the Philippines, Thailand, Japan, Mongolia, Russia and Egypt provide Korea-related information and useful living tips, while also introducing popular music from around the globe. From November 2010, the Woongjin Foundation aired 60 animated children's tales from China, Japan, Vietnam, the Philippines, Mongolia and Thailand through their satellite TV station on Skylife, digital audio channel No. 811 and via the Woongjin Foundation homepage.

## LANGUAGE

BASIC KOREAN													
Jul		04	06	11	13	18	20	25	27				
		Mon	Wed	Mon	Wed	Mon	Wed	Mon	Wed				
Aug		01	03	08	10	15	17	22	24	29	31		
		Mon	Wed										
Sep		05	07	12	14	19	21	26	28				
		Mon	Wed	Mon	Wed	Mon	Wed	Mon	Wed				

BUSINESS KOREAN													
Jul		05	07	12	14	19	21	26	28				
		Tue	Thu	Tue	Thu	Tue	Thu	Tue	Thu				
Aug		02	04	09	11	16	18	23	25	30			
		Tue	Thu										
Sep		01	06	08	13	15	20	22	27	29			
		Thu	Tue										

SOCIAL PURPOSES ENGLISH - LEVEL i, ii & iii													
Jul		04	06	11	13	18	20	25	27				
		Mon	Wed	Mon	Wed	Mon	Wed	Mon	Wed				
Aug		01	03	08	10	15	17	22	24	29	31		
		Mon	Wed										
Sep		05	07	12	14	19	21	26	28				
		Mon	Wed	Mon	Wed	Mon	Wed	Mon	Wed				

## YOGA

Jul		04	06	08	11	13	15	18	20	22	25	27	29
		Mon	Wed	Fri									
Aug		01	03	05	08	10	12	15	17	19	22	24	26
		Mon	Wed	Fri									
Sep		02	05	07	09	12	14	16	19	21	23	26	28
		Fri	Mon	Wed									

## CALLIGRAPHY

Jul		07	12	14	19	21	26	28
		Thu	Tue	Thu	Tue	Thu	Tue	Thu
Aug		02	04	09	11	16	18	23
		Tue	Thu	Tue	Thu	Tue	Thu	Tue
Sep		01	06	08	13	15	20	22
		Thu	Tue	Thu	Tue	Thu	Tue	Thu

## TAE KWON DO

TEEN & ADULTS CLASS i & ii		07	12	14	19	21	26	28
		Thu	Tue	Thu	Tue	Thu	Tue	Thu
Aug		02	04	09	11	16	18	23
		Tue	Thu	Tue	Thu	Tue	Thu	Tue
Sep		01	06	08	13	15	20	22
		Thu	Tue	Thu	Tue	Thu	Tue	Thu

CHILDREN LOWER & HIGHER BELT		07	12	14	19	21	26	28
		Thu	Tue	Thu	Tue	Thu	Tue	Thu
Aug		02	04	09	11	16	18	23
		Tue	Thu	Tue	Thu	Tue	Thu	Tue
Sep		01	06	08	13	15	20	22
		Thu	Tue	Thu	Tue	Thu	Tue	Thu

## VIEW @ INKO

**29 July 2011**  
**Festival, 축제**  
*Directed by Im Kwon-tae*

**26 August 2011**  
**Haeundae, 해운대**  
*Directed by Youn Je-gyun*

**23 September 2011**  
**Daytime Drinking**  
**낮술**  
*Directed by NOH Young-Seok*

## EVENT

### July

**7 and 8 July:**  
 Heungbu-Nolbu at The Little Festival  
 at Museum Theatre, Chennai

**10, 11 July:**  
 Heungbu-Nolbu at The Aha! Festival  
 at Ranga Shankara, Bangalore

**15 - 23 July:**  
 4th Samsung Women's International  
 Film Festival, Chennai

**29 July to 4 August:**  
 Korean Contemporary Spectrum at  
 Lalit Kala Akademi, Chennai

### August

**7:**  
 Kkok-Du by Creative Group Noni at  
 the Chowdiah Memorial Hall,  
 Bangalore

**12 :**  
 Kkok-Du, by Creative Group Noni  
 at Sir Mutha Venkatasubba Rao  
 Concert Hall, Chennai

### September

**I-30:**  
 Manav Kaul at the Toji Writing  
 Residency in Korea

#### **VISA SERVICES :**

*For information regarding visas for travel to the Republic of South Korea please contact InKo Centre- 044-24361224; [enquiries@inkocentre.org](mailto:enquiries@inkocentre.org) InKo Centre.*

#### **THE KOREAN ASSOCIATION IN CHENNAI :**

51, 6th Main Road, Raja Annamalaipuram,  
Chennai - 600 028,  
T : 044 2432 3747, F : 044 2436 1226

#### **TRADE ENQUIRIES :**

Contact KOTRA (Korea Trade Agency)  
463, LR Swamy Parvatham Block, 2nd Floor,  
Teynampet, Chennai - 600 018  
T : 044 2433 7280, F : 044 2433 7281

*For a comprehensive overview of the Republic of Korea, visit [www.korea.net](http://www.korea.net)*

*The Indo - Korean Cultural and Information Centre is a registered society.*

#### **REGISTERED OFFICE :**

51, 6th Main Road, Raja Annamalaipuram,  
Chennai - 600 028  
T : 044 2436 1224, F : 044 2436 1226  
[www.inkocentre.org](http://www.inkocentre.org)

*For further details contact :*

51, 6th Main Road, Raja Annamalaipuram,  
Chennai - 600 028,  
T : 044 2436 1224, F : 044 2436 1226



InKo Centre is a registered, non-profit society supported primarily by TVS Motor Company and Hyundai Motor India Limited; the Korean Association in Chennai and a host of Indian and Korean companies based in Chennai.

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