



Australian Government

SCREEN  
AUSTRALIA

## Busan film events, Republic of Korea 2010

*Pusan International Film Festival (7–15 October 2010)*

*BIFCOM (9–11 October 2010)*

*Asian Film Market (10–13 October 2010)*

*Asian Film Policy Forum (10–11 October 2010)*

*Pusan Promotion Plan (PPP)*

**Marketing Executive – Screen Culture, Elena Guest  
Head of Production Investment, Ross Matthews**

November 2010



## Pusan International Film Festival (PIFF)

PIFF celebrated its 15th edition this year. The festival, screening in the city of Busan, continues to be the major and most prestigious film festival in Asia and is acknowledged as the gateway into Asia. Key international festival selectors and programmers from first tier festivals such as Cannes, Sundance and Venice attend the festival.

The festival screened 308 features, documentaries, animations and shorts from 67 countries and included a record 108 premieres.

Local audiences welcome the opportunity to attend PIFF and react positively to film screenings. Notable that the audiences are, in the majority, young people.

### Australian films in program

Six features and one short screened at PIFF this year. All films were well attended and filmmakers were well received during Q&As.

Filmmakers and films at PIFF were:

#### World Cinema program

<i>Oranges and Sunshine</i>	Dir: Jim Loach and Writ: Rona Munro
<i>Wasted on the Young</i>	Writ/Dir: Ben C Lucas and Prod: Janelle Landers
<i>Dreamland</i>	Writ/Dir: Ivan Sen; Key cast: Daniel Roberts; and Prod: David Jowsey

#### Flash Forward

Competition strand for films outside of Asia, 11 films selected (winner – *Pure*, Sweden)

<i>Lou</i>	Writ/Dir: Belinda Chayko
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#### Midnight Passion

*The Reef*

*Red Hill*

#### Wide Angle (Short Film Showcase)

<i>The Kiss</i>	Writ/Dir: Ashlee Page, Prod Sonya Humphrey
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### Publicity and promotional highlights:

- A giant poster for *Oranges and Sunshine* world premiere along the Haeundae beach esplanade.
- Press conference for Flash Forward.
- Australian films featured in the trade dailies – *Lou* had particularly good coverage due to selection for Flash Forward.
- *The Kiss* attracted festival attention.
- Screen Australia marketing collateral including a booklet on participating films and upcoming titles.

## **Festival on the move**

There were five screening venues around the city but the festival hub has shifted from the Haeundae Beach area to the Centum City district with many screenings now based at Lotte Cinemas and CGV Complex in Shinsegae Department Store (the largest Department store in the world). These venues offer medium range cinemas, seating around 200 – 250 per screen. Shinsegae also houses the premium cinema experience Ciné Chef, launched at last year's PIFF, where audiences can experience fine dining and screen content such as The Met Operas. This was an additional venue for some screenings and functions this year. The multiplex venues at Centum City are around a 15 minutes taxi ride (or catch a free PIFF shuttle bus which comes every 20 minutes) to the Haeundae venues of Megabox and the Yachting Club's open air cinema. The Daeyong Cinema venue is further out. The majority of filmmakers were housed at the Centum City Hotel, a short walk from the CGV and Lotte cinemas.

The new Busan Cinema Centre, Duraum, situated beside Shinsegae, is expected to open in time for the 2011 PIFF, which will then see PIFF hub firmly located in this area. The centre will house a multi-function (833 seat) theatre and three movie theatres (213 – 413 seats). The Busan Cinematheque and National Archive will also move to the building. A 4,000 seat outdoor cinema may replace the Yachting Centre as the gala screening venue. Work has only just begun on the centre. It will also place the screenings alongside BEXCO, the ideal exhibition centre for the marketplace.

This year saw the retirement announcement of their revered festival director of 15 years Mr Kim Dong-ho.

## **Asian Film Market**

It is only during the last 20 years that the Korean film industry has come out from under the stifling censorship of the military and is now supported by a screen quota system, which requires Korean Cinemas to screen Korean films for a fixed number of days per year. The industry is now flourishing, commanding close to 50% of the domestic market. A Korean film made in the medium budget range can hope to recoup its production costs in the home territory - a population 40 million people.

At Busan the Asian Film Market (10-13 Oct 2010) took over six floors of the SeaCloud Hotel, and in excess of 60 sales offices were open for business looking to attract the interest of more than 650 participants. The only Australian company on the pre-market buyer list was SBS. Many Korean companies were in attendance, however the big three - CJ Entertainment, Showbox and Lotte - command a large percentage of the business. These companies are vertically integrated with development slates, production and distribution arms, and a substantial chain of cinemas under their control. It was clear that the bulk of business being done in the market is Asian sales and acquisition. The big three territories, Japan, China and the Republic of Korea were the main players. Some European entities were present but mostly in acquisition mode rather than sales.

This is very much an Asian market and it would probably not be worthwhile in the short term for an Australian sales company to open a sales office at this market. However this is an extremely important festival and market in Asia

and as we set our sights on stronger ties with the Asian territories, we should definitely have a presence at the festival and the market.

As a matter of interest see *Sales of Screen Australia funded features into Republic of Korea 2005-10* on page 8.

## Functions and events

A huge range of functions and events surround the central film program. These events offer attending filmmakers networking opportunities both with the Korean industry and with international delegates. Many events are organised by PIFF. In addition, countries represented in the program also hosted events to allow filmmakers to meet with Asian industry and international sales reps and premier festivals. It is a crowded calendar and difficult to stand out as 'the' event to attend.

On Screen Australia's behalf, Ross Matthews hosted several dinners for the Australian filmmakers attending as well as co-hosting the Screen Australia and Australian Embassy Function on 9 October.

The Screen Australia luncheon for around 40 people was held at Seacloud Hotel, Australian attendees at PIFF and Asian Film market were invited as well as representatives from the Korean film industry. Attendees included:

Mr Sam Gerovich	Australian Ambassador to ROK
Adrienne Park	Australian Embassy, Seoul
Erica (SunJin) Kang	Australian Embassy, Seoul
Martin Walsh	Australian Trade Commissioner to ROK
Mr Sung-o Cho Seoul	Senior Business Development Manager, Austrade,
Mr Choi Yong-suk	Australian Honorary Consul in Busan
Ms Hyo-Jin Lee	Director, Australia-Korea Foundation, Seoul
Joseph Alessi	Senior Trade Advisor, Austrade, Sydney
Ross Matthews	Screen Australia
Elena Guest	Screen Australia
Graeme Solloway	NZ Trade Commissioner
Sue Thompson	Film New Zealand
Michael Werner	Co-Chairman Fortissimo
Winnie Lau	Senior VP Sales and Acquisitions, Fortissimo
Esther Yeung	Director Marketing and Special Projects, Fortissimo
Chris Paton Fortissimo	Senior VP, Acquisitions and Development,
Katie Ybarra	Talent Manager, Stacey Testro International
Roger Gonin	Clermont-Ferrand International Short Film Festival
Vivian (JIE) Culture	Director Chief Executive, Beijing Genius Movie and
Pia Lundberg	Svenska Filminstitutet
Mr Kim Dong-ho	Festival, Director, PIFF
Mr Jeon Jae	Deputy Director, PIFF
Ms Jeon Chanil	Programmer (Flash Forward), PIFF
Clare Stewart	Director, Sydney Film Festival
Ms Mi-Jeong Lee	Director, CinéAsie Group



Belinda Chayko	Writer/Director, Lou
Ashlee Page	Director, The Kiss
Janelle Landers	Producer, Wasted on the Young
Ben C. Lucas	Director, Wasted on the Young
Ivan Sen	Writer/Director, Dreamland
David Jowsey	Producer, Dreamland
Daniel Roberts	Cast, Dreamland
Jim Loach	Director, Oranges and Sunshine
Toung-Pil Kim	General Manager, Busan Aquarium
Yong-Woo Nam	General Manager, Seacloud Hotel

Representatives from the Busan Film Commission arrived at end of the function.

The Australian films promotional booklet and new producer offset and co-production guidelines were also distributed at this function.

## **BIFCOM**

Originally a post production and locations exhibition and conference, now described as a professional film industry showcase. BIFCOM 2010 focused on 3D and hosted 49 companies and over 500 meetings. There was no official Australian presence this year.

## **Pusan Promotion Plan (PPP)**

Alongside the market the PPP selects projects by new filmmakers which they can present to financiers and investors. No Australian films were selected in 2010.

## **Asian Film Policy Forum**

The 3rd Asian Film Policy Forum, hosted by the Busan Film Commission and Busan Metropolitan City, focused on international co-production and included presentations by heads of film commissions and policy makers from across Asia. It built upon last year's focus of developing the Asian film industry. In 2008, the Forum was attended by Sally Basser (FAS, Culture, DEWHA) and this year, 2010, by Ross Matthews, Head of Production Investment, Screen Australia.

Ross's session was on Day One and was a part of a co-presentation, with the China Film Co-Production Corporation (CFCC), on the co-production treaty enacted by Australia and China. The session included information on the benefits of doing business with China, incentives of working with Australia and the *Dragon Pearl* as the first official Co-production between China and Australia. The Screen Australia producer offset and co-production booklet containing the newly announced guidelines was distributed to each delegate.

The forum continued for two days and looked at the ways developing Asian countries have entered into the global film industry; how various Asian countries have co-produced content (both official and unofficial); future opportunities for countries to work together; and highlighted Japan and New Zealand as 'Hot Spots' to work with.

There were many announcements made in the lead up to and throughout the forum including the signing of an MOU between Film Auckland and Busan Film Commission, and it is anticipated that negotiation will soon be underway to formalize a co-production treaty between the Republic of Korea and Australia.

Participating in the forum afforded Ross the opportunity to connect with representatives of the co-production competent authorities from some Asian territories:

Mr Sin Chansaya  
Director of the Cinema Department  
Ministry of Culture and Fine-Arts, Cambodia

Mr Miao Xiao Tian  
Vice President, China Film Co-production

Mr Tjetjep Suparman  
Director General for Art, Culture and Film  
Tourism and Culture Government Ministry, Indonesia

Mr Ken Terawaki  
Chairman, Japan Film Commission, Japan

Mr Cho Hee Moon  
Chairperson, Korean Film Council, South Korea

Mr Kamil Othman  
Multimedia Development Corporation, Malaysia

Mr Dhanaraj Gnyawali  
Under-secretary, Ministry of Information & Communications, Nepal

Mr Briccio G Santos  
Chairman, Film Development Council of the Philippines

Mr Suwat Sidthilaw  
Deputy Director General, Office of Tourism Development  
Ministry of Tourism and Sports, Thailand

## Meetings

### Ross Matthews

Mr Dongho KIM, retiring PIFF Director  
Mr Nam DONGCHUL, Asian Film Market General Manager  
Mr LEE Jin-Kyu, Managing Director, Busan Film Commission  
Mr Jiyin Park, Korean Film Council

### Finect - Ms Luna H.Y. Kim, Director of Int'l Sales & Co-production

A small Korean sales company handling eight to ten titles per year, mostly Korean projects. However this company took over our own *Lucky Miles* when Celluloid Dreams passed

### Fortissimo - Michael Werner

Michael attends but does not open an office as there is little room for non-Korean independent movies in this market. The market in Korea is around

40% Korean, 55% American, with a paltry 5% remaining for independent film. This company is experiencing cash flow problems.

**Memento - Deborah Cukierman, Sales & Acquisitions**

French company, acquisition only

**Magnolia - Peter Van Steenburg**

Small presence - acquisition only - acquiring for the Asian division, Magnet Releasing

**MiroVision - Erica Nam VP**

Small Korean sales selling five to six titles per year.

**C-J Entertainment**

The biggest player. A fully vertically integrated outfit with real muscle and owned by Samsung. CJ claims a 29% share of the Korean distribution market, operates half the multiplexes and is the country's biggest film producer and financier. (\$70m last year). At this market CJ had 15 new titles on offer including several co-productions with China, Japan and the US. In Korea CJ releases two films per week.

**Elena Guest**

Paolo Bertolin (Venice Film Festival advisor for Korea/South East Asia)

Martin Walsh, Senior Trade Commissioner, South Korea (and team)

Hyo-Jin (JINNY) Lee – Director, Australia – Korea Foundation

Informal discussions

Ms Viera Langerová, the Karlovy Vary International Film Festival programmer

Roger Gonin – Clermont-Ferrand

Jae Jeon – Deputy Director, PIFF (selector for Australia)

### Sales of Screen Australia funded features to Republic of Korea (South Korea), 1 July 2005 to 16 November 2010

Title	Approx date of sale	Buyer	Seller
Lets Get Skase	14 Dec 05	MBC	Daro Film Distribution
Strictly Ballroom	11 Jan 06	Kim Media	Beyond Films Limited
The Book of Revelation	8 Feb 06	Brandon Young Entertainment	Contentfilm International Limited
Paws	8 May 06	Orion Cinema	Polygram Film International
Candy	15 Sep 06	Coral Pictures	Fortissimo Film Sales
Dirty Deeds	5 Mar 07	Picture Box	Alliance International
Suburban Mayhem	23 May 07	Coral Pictures	Fortissimo Film Sales
Romulus, My Father	18 Dec 07	Line Tree Entertainment	Arclight Films International
Reckless Kelly	13 May 08	Not advised	Warner Bros International
Hey Hey It's Esther Blueburger	16 Dec 08	Megabox	Lightning Entertainment Inc.
The Boys Are Back	1 Jun 09	Hanway	Keowon
Bright Star	10 Nov 09	Culture Makers Entertainment	Pathe Pictures
Death Defying Acts	25 Jan 10	Not advised	Myriad Pictures, Inc
Daybreakers	17 Feb 10	Showtime	Lions Gate Entertainment
Mao's Last Dancer	18 Jun 10	World Cinema	Celluloid Dreams
The Tree	6 Sep 10	Line Tree Entertainment	Memento
Gone	13 Oct 10	Not advised	Wt/Universal Row
Bait	9 Nov 10	Thomas Enterprise	Arclight Films International

TRAVEL REPORT