

SCREEN

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KOREA SPECIAL FOCUS 2012

MARCHÉ DU FILM 2012 RIVIERA B17-C18

CJ ENTERTAINMENT PROMO REELS

SCREENING
TODAY

MAY 19 SAT 19:30 STAR 4 / MAY 22 TUE 14:00 LERINS 2



THE TOWER

MASSIVE DISASTER BLOCKBUSTER FILM
WITH FULL EXPLOSION AND DRAMA



SOAR INTO THE SUN

AVIATION BLOCKBUSTER
STARRING RAIN FROM NINJA ASSASSIN



PERFECT NUMBER

BASED ON THE NAKI PRIZE AWARDED NOVEL
THE DEVOTION OF SUSPECT X BY KEIGO HIGASHINO



DERANGED

NATIONWIDE EPIDEMIC OUTBREAKS
BY A MUTANT PARASITE

CJ ENTERTAINMENT



Mid-sized productions such as Showbox's *Detective K: Secret Of Virtuous Widow* (above) and CJ E&M's *Punch* (below) have proved big hitters at the Korean box office

Korea packs a punch

Strong stories and word of mouth rather than big stars and special effects are the driving forces at the Korean box office. **Liz Shackleton** looks at the state of the local industry as new players enter the fray and eyes are turning towards China

The old film business adage that 'nobody knows anything' when it comes to predicting hits has been especially true for the Korean film industry over the past year, during which big-budget films with high expectations have flopped and smaller films without stars have cleaned up at the box office.

Mid-sized productions such as CJ E&M's *Punch* and *Silenced*, Lotte Entertainment's *War Of The Arrows* and Showbox's *Detective K: Secret Of Virtuous Widow* thrived on strong stories and word of mouth, rather than big stars and special effects. *Punch* in particular performed way beyond expectations — the story of a high-school boy and his teacher who lives next door grossed \$34m for fourth place in the year-end chart.

None of these films are classed as mega-hits, but the steady flow of mid-range successes pushed the market share of Korean films to 52% in 2011, its highest level in four years. The trend has continued in the first quarter of this year with solid performers such as comedy *Dancing Queen*, courtroom drama *Unbowed*, gangster film *Nameless Gangster: Rules Of Time* and romantic drama *Architecture 101*. Their success helped push Korean films' market share to 61%.

Meanwhile, big-budget productions such as CJ's *My Way*, directed by Kang Je-gyu (*Shiri*, *Taegukgi*) and featuring a glittering cast, have disappointed at the box office. The \$24m war epic, released at the end of last year, grossed around only \$14m at the Korean box office. Last year, other big films, such as CJ's 3D creature feature *Sector 7* and Show-

The steady flow of mid-range successes pushed the market share of Korean films to 52% in 2011

box's war drama *The Front Line*, also performed below expectations, though *Sector 7* had a healthy run in China and *The Front Line* — like *My Way* — sold well overseas.

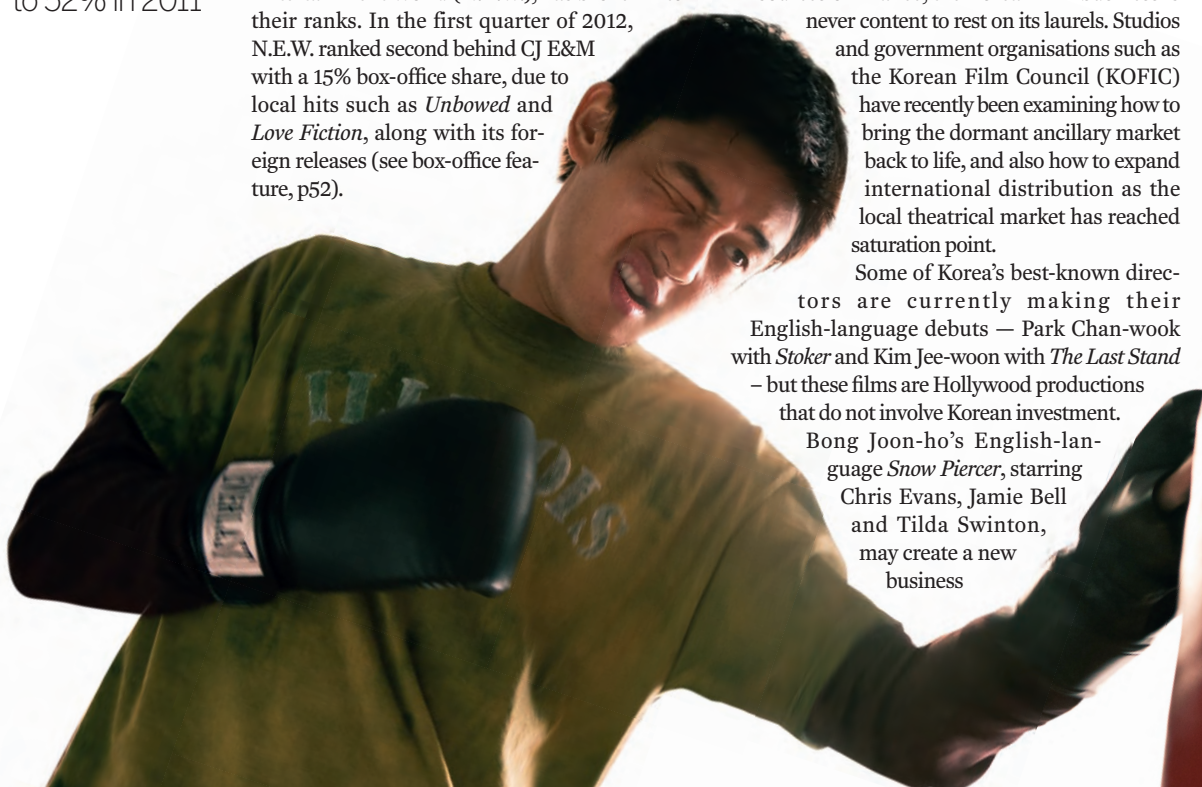
The emergence of new players is also shaking up the market. Korea's film industry has traditionally been dominated by three big studios — CJ E&M, Showbox Mediaplex and Lotte Entertainment — but a relative newcomer, financier-distributor Next Entertainment World (N.E.W.), has broken into their ranks. In the first quarter of 2012, N.E.W. ranked second behind CJ E&M with a 15% box-office share, due to local hits such as *Unbowed* and *Love Fiction*, along with its foreign releases (see box-office feature, p52).

In addition, Daisy Entertainment, best known as a buyer that releases through its distribution arm Cinergy, is also stepping up production activity, co-financing domestic titles such as omnibus film *Horror Stories* and revenge thriller *Don't Cry Mommy*. Daisy & Cinergy also co-financed Cannes Competition title *The Taste Of Money* with Lotte Entertainment.

But even with strong market share and new sources of finance, the Korean film business is never content to rest on its laurels. Studios and government organisations such as the Korean Film Council (KOFIC) have recently been examining how to bring the dormant ancillary market back to life, and also how to expand international distribution as the local theatrical market has reached saturation point.

Some of Korea's best-known directors are currently making their English-language debuts — Park Chan-wook with *Stoker* and Kim Jee-woon with *The Last Stand* — but these films are Hollywood productions that do not involve Korean investment.

Bong Joon-ho's English-language *Snow Piercer*, starring Chris Evans, Jamie Bell and Tilda Swinton, may create a new business





Sector 7

model — the \$30m production is independently financed and produced by Park Chan-wook's Moho Films and Opus Pictures.

Outside of English-language markets, the Korean film biz has also been focusing on neighbouring China, which shares a similar culture but presents its own special set of challenges. Korean films have recently been performing well in China — *Sector 7* grossed \$4.7m last December, while Kim Tae-yong's *Late Autumn*, starring Hyun Bin and Chinese actress Tang Wei, took \$9.5m within two weeks of its March 2012 release.

However, as it is difficult to secure one of China's 34 annual revenue-sharing slots, Korean films can usually only enter the country on flat-fee deals or as official co-productions. As flat-fee deals do not yield a share of box office, more Korean companies are exploring co-productions — Showbox recently announced it will co-produce 3D sports action

As well as English-language markets, the Korean film business has been focusing on China



Architecture 101

drama *Mr. Go 3D* with Beijing-based Huayi Brothers. Huayi is investing \$5m in the film and the deal ensures it will receive a 5,000-screen release across China in summer 2013. More than half of China's 10,000 screens are 3D-equipped.

And just as they are beginning to make a mark in Hollywood, Korean film-makers are also working on Chinese productions that do not always

involve Korean investment. *Dangerous Liaisons*, a Chinese remake of the 18th century novel *Les Liaisons Dangereuses*, which premieres here in Directors' Fortnight, is directed by Korea's Hur Jin-ho (*Happiness*, *April Snow*). The film, which stars both Korean and Chinese actors, is co-produced by China's Zonbo Media with Daniel Yun's Singapore-based outfit Homerun Asia. [E](#)





Perfect Number



Ghost Sweepers



Eungyo

Selling Seoul

While North America continues to be a difficult market for Korean films to crack and Asia presents challenges because of the strength of Hollywood and local films, Europe continues to offer lively prospects. **Liz Shackleton** reports

Like other sales companies around the world handling foreign-language fare, Korean sellers face challenges in today's tough market. But with high production values and global recognition for certain genres, directors and stars, Korean films continue to sell steadily on the global market.

North America continues to be one of the toughest markets to crack, while Europe generates steady business and Asia is becoming more difficult due to the strength of Hollywood and local films.

"The US market is getting tougher for commercial films, though if you have a strong genre, you can usually sell to video and VoD," says Finecut CEO Youngjoo Suh. "Arthouse films with a well-known director are slightly easier, but I believe we need to develop co-productions with the US to penetrate that market."

Suh adds that the European market is surprisingly lively, with more than half the titles she sells receiving a theatrical release. Asia is a different story — while Korean pop music and TV dramas remain popular across the region, Korean movies have to compete with the growing strengths of local product. Korean films have recently seen encouraging box-office numbers in the booming Chinese market, though it remains difficult for foreign sales companies to share in that success.

Meanwhile, the Japanese market has still not fully recovered. "Japan used to pay big MGs for Korean movies, but their market has been affected by last year's earthquake and economic problems," says Showbox head of international business Judy Ahn. "They still have the DVD market but these days they tend to concentrate on Western product."

However, statistics compiled by the Korean Film Council (KOFIC) are more encouraging than anecdotal evidence. According to KOFIC, export figures for Korean films went up for the first time in five years in 2011, with completed films bringing in revenue of \$15.8m, up 16.5% compared with 2010. Asia accounted for 56.9% of sales business, fol-

lowed by Europe with 22.2% and North America with 10.5%.

Hot sellers over the past year have included high-concept films such as Finecut's *Hello Ghost* and Showbox's war movie *The Front Line*, which sold to the US and Europe. Concert films featuring Korean pop stars, such as M-Line Distribution's *2AM Show*, sold strongly to Asian territories.

Korea's name directors rather than stars tend to drive sales overseas — last year Finecut scored a raft of sales on Park Chan-wook's *Night Fishing* and Kim Ki-duk's Cannes title *Arirang*, which sold to Rapid Eye in Germany and Punto Zero in Italy among other territories.

One of Korea's biggest exports last year, also handled by Finecut, was animated feature *Leafie, A Hen Into The Wild*, which was dubbed and given a wide release in Italy, Russia, France and other territories. The film also performed well in its home market, where it was released by Lotte and grossed a respectable \$12.9m.

At Cannes this year, CJ E&M will be focusing on Korean pop feature *I Am: SM Town Live*, disaster movie *Deranged* and romantic thriller *Perfect Number* from female director Bang Eun-jin. Showbox is screening a promo of pan-Asian heist drama *The Thieves*, while Lotte has hit romantic drama *Architecture 101* heading its slate.

Finecut and Daisy & Cinergy both have titles in Cannes selection, as well as mainstream productions, while M-Line has sci-fi drama *Doomsday Book*. 9ers Entertainment is focusing on *Miss Conspirator*, scheduled for Korean release in June, and Mirovision will be introducing works from several young up-and-coming directors. **E**



'The US market is getting tougher for commercial films'

Youngjoo Suh, Finecut

Hot projects

CANNES COMPETITION

In Another Country

Dir Hong Sang-soo

Cannes regular Hong Sang-soo returns to the Croisette with *In Another Country*. It tells the story of three women, all named Anne, and all played by French actress Isabelle Huppert. Hong has previously had four films in Un Certain Regard, one in Directors' Fortnight and two in Competition, making him the Korean director with the most films shown in Cannes. His last title to appear in Cannes Competition was *Tale Of Cinema* in 2005.

Contact Finecut, Youngjoo Suh

✉ cineinfo@finecut.co.kr

The Taste Of Money

Dir Im Sang-soo

A tale of sex, greed and ambition in an upper-class Korean family, Im's Competition title is based on the same themes — and some of the same characters — as his last film *The Housemaid*, which screened in Cannes Competition in 2010. The cast includes veteran actress Youn Yuh-jung (*The Housemaid*), young heartthrob Kim Kang-woo, Baek Yoon-sik (*The President's Last Bang*) and Kim Hyo-jin (*Five Senses Of Eros*).

Contact Daisy & Cinergy, Erica Nam ✉ ericanam628@gmail.com



In Another Country



**ALL FOR THE MONEY
ONE FOR THE REVENGE
EVERY MAN FOR HIMSELF**

**FROM THE DIRECTOR OF
WOOCHI TAZZA THE BIG SWINDLE**

THE THIEVES

PROMO AVAILABLE

A CHOI DONG-HOON FILM A CAPER FILM PRODUCTION SHOWBOX/MEDIAPLEX PRESENTS

KIM YUN-SEOK KIM HYE-SOO LEE JUNG-JAE GIANNA JUN SIMON YAM KIM HAE-SOOK OH DAL-SOO KIM SOO-HYUN DEREK TSANG AND LEE SINJE SHIN HA-KYUN

DIRECTORS' FORTNIGHT

The King Of Pigs

Dir Yeun Sang-ho

This independent animation is a brutal thriller exploring themes of power, class and violence in a story about school bullying. The first Korean animation to be selected for Cannes, it caused a major stir at last year's Busan International Film Festival where it picked up three awards, including best director from the Directors' Guild of Korea.

Contact Indiestory, Kate Injeong Won
✉ kate@indiestory.com

CANNES MARKET

Architecture 101

Dir Lee Young-zoo

This romantic drama recently became the highest-grossing melodrama ever at the Korean box office, beating the records set by *You Are My Sunshine* and *Maundy Thursday*. The story revolves around an architect and his first love who are reunited while rebuilding an old house. The cast is headed by Uhm Tae-woong and Han Ga-in.

Contact Lotte Entertainment, Juyoung Park
✉ juyoung@lotte.net

Deranged

Dir Park Jong-woo

Following *Tidal Wave (Haeundae)* and *Sector 7, CJ* is returning to the disaster-movie genre with this drama about a nationwide epidemic of mutant parasites that drive their unfortunate victims to drown themselves. The film stars Kim Myung-min, Kim Dong-wan and Mun Jung-hee, and is scheduled for Korean release this summer.

Contact CJ E&M, Justin Kim ✉ justinkim@cj.net

Doomsday Book

Dirs Kim Jee-woon, Yim Pil-sung

This sci-fi drama tells three separate stories of human self-destruction in the high-tech era. One follows a robot achieving enlightenment, another revolves around a zombie invasion and the third is about a meteor wiping out mankind. The high-profile cast includes Kim Kang-woo, Ryoo Seung-bum and Song Sae-byeok.

Contact M-Line Distribution, Michelle Son
✉ sales@m-line-distribution.com

El Condor Pasa

Dir Jeon Soo-il

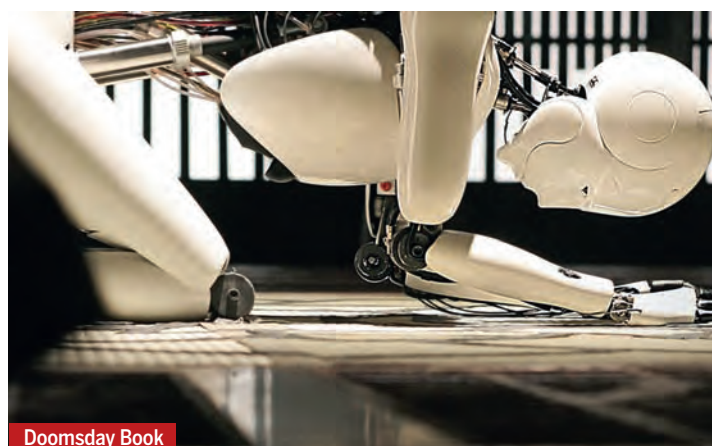
This drama tells the story of a Catholic priest who travels to Peru to find forgiveness after having an affair with the sister of a murder victim. Director Jeon Soo-il won a string of awards for his 2007 feature *With A Girl Of Black Soil. El Condor Pasa*, scheduled for Korean release this autumn, stars Kim Ki-duk regular Cho Jae-hyun.

Contact M-Line Distribution, Michelle Son
✉ sales@m-line-distribution.com

Eungyo

Dir Jung Ji-woo

The latest film from *Happy End* director Jung Ji-woo is based on Park Bum-sin's titular bestselling novel. The story follows a 70-year-old poet who has an affair with a high-school student and is



Doomsday Book



Mr. Go 3D



Pieta



Deranged

inspired to write a book about her. But his star student, who is jealous of the relationship, steals his literary work. Park Hae-il, whose credits include *War Of The Arrows* and *The Host*, plays the poet; Kim Moo-yeol and Kim Ko-eun also star.

Contact Lotte Entertainment, Juyoung Park
✉ juyoung@lotte.net

Ghost Sweepers

Dir Shin Jung-won

This comic horror is directed by Shin Jung-won whose credits include creature feature *Chaw* and *To Catch A Virgin Ghost*. The story revolves around a group of exorcists who join forces against an evil spirit. Next Entertainment World (N.E.W.) is planning a wide release for the film, which stars Kim Soo-ro, Kang Ye-won and Lee Jae-hoon.

Contact Finecut, Younjoo Suh
✉ cineinfo@finecut.co.kr

Masquerade

Dir Choo Chang-min

Lee Byung-hun (*G.I. Joe, I Saw The Devil*) is starring in this historical drama about a commoner who takes the place of the ruling monarch and comes to realise all that the position entails. Lee will play both the king and the commoner. The \$8m drama is directed by Choo Chang-min from a script by Hwang Jo-yun (*Old Boy*). Choo previously directed hit comedy *Mapado: Island Of Fortunes* and the sleeper hit drama *Late Blossom*.

Contact CJ E&M, Justin Kim
✉ justinkim@cj.net

Miss Conspirator

Dir Park Kwan

Korean actress Ko Hyun-jung, known for her roles in films directed by Hong Sang-soo, stars in this action comedy about an innocent who is sucked into the world of gangsters and drug trafficking. The strong supporting cast includes

Yoo Hae-jin, Sung Dong-il and Lee Moon-sik. N.E.W. will release the film in Korea this June.

Contact 9ers Entertainment, Choi Eun-young
✉ teferet@niners.co.kr

Mr. Go 3D

Dir Kim Yong-hwa

Showbox is joining forces with Beijing-based Huayi Brothers to co-produce this drama about a circus ringmaster and her baseball-playing gorilla who is scouted into the Korean baseball league. Director Kim Yong-hwa scored a hit in Korea and China with his comedy *200 Pounds Beauty*. The gorilla will be rendered using state-of-the-art techniques. The cast features Xu Jiao, Sung Dong-il and Kim Kang-woo.

Contact Showbox, Soojin Jung
✉ soojin@showbox.co.kr

Pieta

Dir Kim Ki-duk

Kim Ki-duk's eighteenth film tells the story of a cruel loan shark, who believes he does not have any family or loved ones so has no need to fear when committing brutal acts. But one day a woman appears in his life claiming to be his mother. The film will be widely distributed in Korea by N.E.W.

Contact Finecut, Younjoo Suh
✉ cineinfo@finecut.co.kr

The Thieves

Dir Choi Dong-hoon

Currently in post-production, this action thriller revolves around the attempted heist of a \$20m blue diamond. Directed by Choi Dong-hoon, whose credits include *Woochi* and *Tazza: The High Rollers*, the film features top Korean stars such as Kim Yun-seok, Kim Hye-soo and Gianna Jun along with Hong Kong actors Simon Yam and Derek Tsang and actress Lee Sinje.

Contact Showbox, Soojin Jung
✉ soojin@showbox.co.kr



El Condor Pasa



SHOWBOX AT CANNES 2012



A COMPANY MAN

*BEFORE BEING LAID OFF,
HE HAS TO FIGHT TO THE DEATH.*

GENRE ACTION, DRAMA

STARRING SO JI-SUB, LEE MI-YOUN, KIM DONG-JUN

PROMO SCREENING TODAY
19 MAY (SAT) 14:00 - RIVIERA 1

*ONLY ONE SCREENING

CONFESSION OF MURDER

*WHO WILL END UP REVEALING
THE TRUTH OF A PERFECT MURDER?*

GENRE ACTION, THRILLER

STARRING JUNG JAE-YOUNG, PARK SI-HOO

PROMO SCREENING TODAY
19 MAY (SAT) 14:00 - RIVIERA 1

*ONLY ONE SCREENING



DON'T CLICK

*FROM THE DIRECTOR OF MOUI, THE GHOST
ONCE YOU OPEN THE FILE, IT PLAYS YOUR DEATH.*

GENRE HORROR

STARRING PARK BO-YOUNG, JOO WON, KANG BYUL

MARKET PREMIERE TODAY
19 MAY (SAT) 14:15 - RIVIERA 1

*FOLLOWED AFTER PROMO SCREENINGS



Scaling new heights

A record-breaking year at the Korean box office in 2011 was led by the latest Transformers and Mission: Impossible movies. But while local films staged a comeback, non-Hollywood foreign product struggled to make an impact, writes **Liz Shackleton**

Korea had a record-breaking year at the box office in 2011, with total receipts reaching \$1.1bn (won1.26tn), an increase of 7.4% compared with 2010. And it appears the strong results were not just due to increased ticket prices, as admissions also rose to 159 million — an increase of 8.7% compared with the previous year.

US blockbuster *Transformers: Dark Of The Moon* was the top-grossing film in 2011, raking in \$66m, while *Mission: Impossible — Ghost Protocol* dominated in the normally lucrative year-end period, grossing \$50m and trouncing big-budget local release *My Way*.

All three films were released by CJ E&M, along with local productions *Sunny* and *Punch* and US animation *Kung Fu Panda 2*, which clocked in at third, fourth and fifth places respectively in the year-end chart. *MI4* ended up at number six in the 2011 chart and is also Hollywood's fifth biggest-ever release in Korea behind *Avatar* and the *Transformers* movies.

But with Korean films staging a comeback at the

local box office, foreign product, outside of the Hollywood tentpoles, is finding it more difficult to gain traction in this highly concentrated market, where the top five distributors have a market share of 75%.

Foreign films struggled in the first quarter of 2012, traditionally a time when US blockbusters give up screen space to Oscar-nominated films. *The Artist*, which took home five Academy Awards, and Steven Spielberg's *War Horse* brought in only 110,000 and 100,000 admissions respectively. *The Iron Lady* did slightly better with 140,000 admissions, but Martin Scorsese's *Hugo* managed only 50,000 admissions.

Though Korean audiences do not usually flock to Oscar-nominated releases, last year both *Black Swan* and *The King's Speech* were sizeable hits. A strong line-up of local mid-sized releases could explain why audiences turned their back on awards-season fare this year: Korean films enjoyed a 61% market share in the first quarter of 2012.

CJ E&M ranked as the top distributor during this period with a 30% market share, followed by ambitious upstart Next Entertainment World (N.E.W.) with 15% (see sidebar, below), Showbox with 14% and Lotte Entertainment with 10.6%. Warner Bros Korea was the leading foreign distributor with a 6.6% market share.

One recent bright spot for foreign product



EYES ON THE PRIZE: NEXT ENTERTAINMENT WORLD



'We're able to make decisions faster than the conglomerates'

Woody Kim,
Next Entertainment
World

Founded in 2008, Next Entertainment World (N.E.W.) is shaking up the Korean market by picking winners among both the local productions it finances and the foreign films it acquires. It is also gaining a reputation for backing films the established studios consider risky and turning them into successes.

The company had a strong start with the first film in the *Twilight* series, which drew 1.3 million admissions in December 2008. It then launched four content funds to finance its investments and acquisitions. In addition to the *Twilight* franchise, N.E.W.'s most successful releases include French hit *Intouchables* with 1.7 million admissions *Immortals* (1.3 million) and local releases *Unbowed* (3.5 million), *Hello Ghost* (3 million), *Unstoppable Family* (2.4 million) and *Haunters* (2 million).

Within five years, the company has become a leading distributor in Korea — in 2011 it ranked third behind CJ E&M and Lotte with a 14% market share, and in the first quarter of 2012 it ranked second behind CJ with 15%.

"We manage four funds totalling \$70m, we have experienced people in every position and we're able to make decisions faster than the conglomerates."

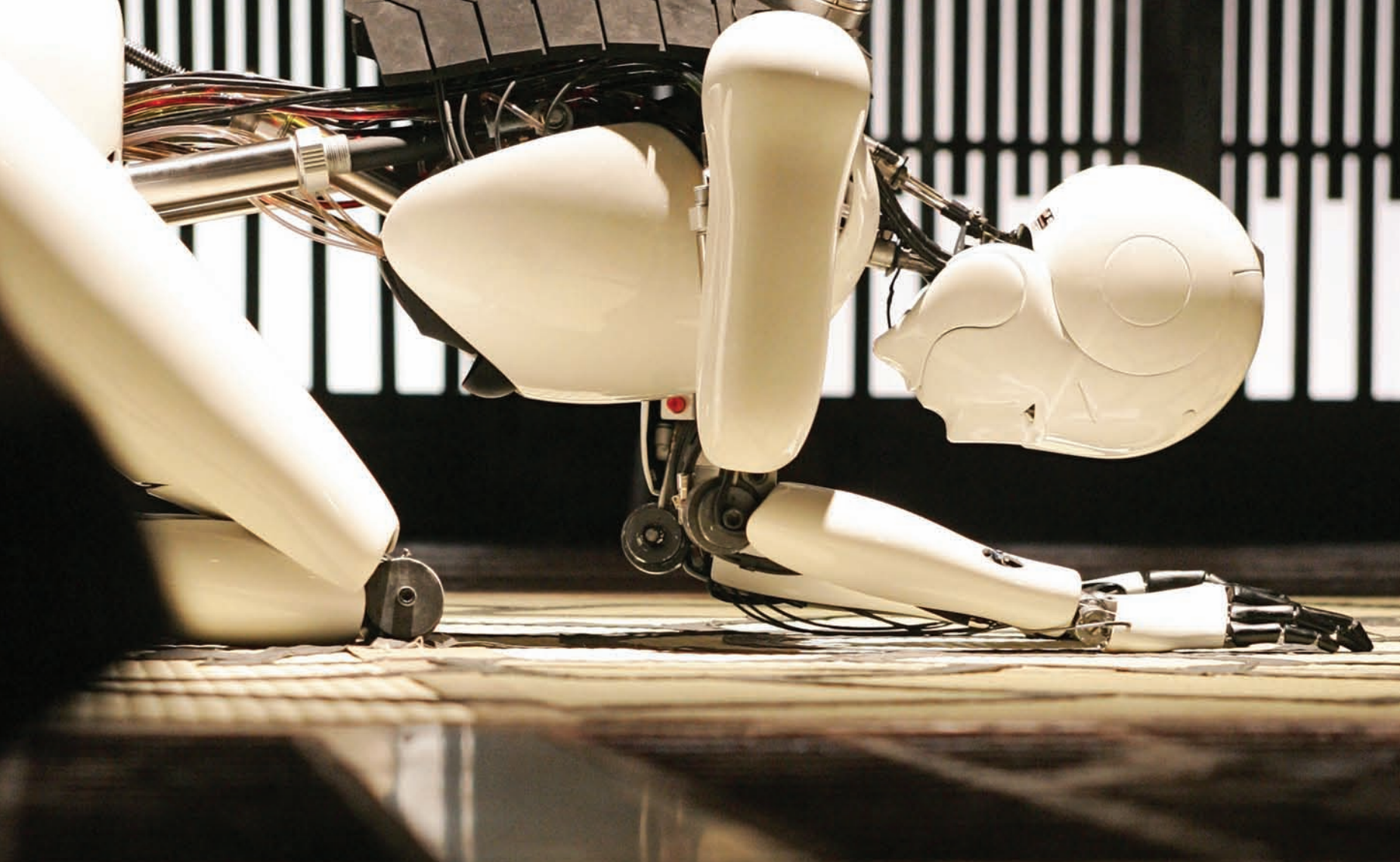
says president Woody Kim, a former Showbox executive, explaining the company's success.

Kim adds that the company has a democratic management style, where everyone from the president to the youngest employee is involved in key meetings, which helps the company stay in touch with all its target demographics. "We discuss everything and take a vote on some issues," says Kim. "It makes our employees much more motivated and passionate about what they do."

The company's line-up for 2012 includes *Cloud Atlas* and *The Twilight Saga: Breaking Dawn — Part 2*, both scheduled for release in November, along with Korean rom-com *All About My Wife*, action thriller *The Grand Heist*, superhero action film *The Fortune Tellers* and romantic drama *The Banded*, which will be rolled out between June and September.

Korean sales company Finecut works with N.E.W. on international sales of its bigger titles and the company is also planning to become involved in the production of pan-Asian projects. Upcoming local productions include comedy horror *Ghost Sweepers* and \$10m creature action adventure *Mega Fins*, to be directed by Lim Chan-sang.





On the last day of the Earth
Shall I be saved?

DOOMSDAY BOOK

MARKET PREMIERE

TODAY 09:30 MAY 19 PALAIS J

Directed by KIM Jee-woon and YIM Pil-sung

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War Of The Arrows saw nearly 7.5 million admissions

has been the success of French comedy *Intouchables*, which was released on 450 screens in March and grossed an impressive \$5.4m. The film was jointly acquired and released by N.E.W. and Bloomage Co, headed by former Unikorea executive Michelle Park, which are also teaming on the release of the Wachowskis' *Cloud Atlas*. Lotte also scored a decent hit with European 3D family animation *Legends Of Valhalla: Thor*, which grossed \$4.8m in February.

The success of these two titles may help reverse the trend of declining market share for European films in Korea — according to KOFIC, European films accounted for only 1.9% of the market in 2011, down from 3.4% in 2008. **E**

Intouchables was released on 450 screens in March and grossed \$5.4m



KOREA: TOP 10 BY ADMISSIONS 2011

Rank	Title	Distributor	Admissions	Gross
1	<i>Transformers: Dark Of The Moon</i>	CJ E&M	7.8 million	\$66.3m (won74.8bn)
2	<i>War Of The Arrows (aka Arrow, The Ultimate Weapon)</i>	Lotte Entertainment	7.5 million	\$49.4m (won55.8 bn)
3	<i>Sunny</i>	CJ E&M	7.4 million	\$47.8m (won54bn)
4	<i>Punch</i>	CJ E&M	5.3 million	\$34m (won38.5bn)
5	<i>Kung Fu Panda 2</i>	CJ E&M	5.1 million	\$39m (won44.3bn)
6	<i>Mission: Impossible — Ghost Protocol</i>	CJ E&M	5 million	\$33.9m (won38.2bn)
7	<i>Detective K: Secret Of Virtuous Widow</i>	Showbox / Mediaplex	4.8 million	\$31.7m (won35.8bn)
8	<i>Silenced</i>	CJ E&M	4.7 million	\$31.5m (won35.5bn)
9	<i>Harry Potter And The Deathly Hallows: Part 2</i>	Warner Brothers Korea	4.4 million	\$30.5m (won34.5bn)
10	<i>Real Steel</i>	Sony Pictures Releasing Buena Vista International Korea	3.6 million	\$23.5m (won26.5bn)

Source: Korean Film Council

KOREA: TOP 10 JAN-MARCH 2012

Rank	Title	Release date	Q1 box office	Total box office	Q1 admissions	Total admissions	No. of screens	Distribution company
1	<i>Nameless Gangster: Rules Of Time</i>	Feb 2, 2012	\$31.4m	\$31.4m	4.7 million	4.7 million	710	Showbox
2	<i>Dancing Queen</i>	Jan 18, 2012	\$25.8m	\$25.8m	4 million	4 million	543	CJ E&M
3	<i>Unbowed</i>	Jan 18, 2012	\$22.2m	\$22.2m	3.4 million	3.4 million	529	N.E.W.
4	<i>Mission: Impossible — Ghost Protocol</i>	Dec 15, 2011	\$16.8m	\$49.9m	2.5 million	7.6 million	697	CJ E&M
5	<i>Helpless</i>	March 8, 2012	\$15.12m	\$15.11m	2.3 million	2.3 million	547	Filament Pictures
6	<i>Puss In Boots</i>	Jan 12, 2012	\$15.1m	\$15.1m	2.1 million	2.1 million	593	CJ E&M
7	<i>Love Fiction</i>	Feb 29, 2012	\$11.3m	\$11.3m	1.7 million	1.7 million	615	N.E.W.
8	<i>Howling</i>	Feb 16, 2012	\$10.1m	\$10.1m	1.6 million	1.6 million	549	CJ E&M
9	<i>Architecture 101</i>	March 22, 2012	\$9.1m	\$9.1m	1.4 million	1.4 million	593	Lotte Entertainment
10	<i>Journey 2: The Mysterious Island</i>	Jan 19, 2012	\$8.4m	\$8.4m	1.1 million	1.1 million	397	Warner Brothers Korea

Source: Korean Film Council



ASIAN FILM MARKET 2012

**The Place To Be
for All Your
Asian Film Business!**

- **Period : Oct. 8 (Mon) ~ 11 (Thu)**
- **Venue : Bexco**
- **Registration starts JUNE 15**
- **Registration at www.asianfilmmarket.org**
- **Early Bird Period : June 15 ~ July 31**
- **APM (Asian Project Market)
Call for Submission Deadline : JUNE 30
at <http://apm.asianfilmmarket.org>**

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- 30% Discount of the Official Rate for the Early Bird Registration
- One Complimentary Hotel Accommodation for 5 nights
- Free Market Badges (2 for 9sqm, 5 for 18sqm or over)

Type	Price (Early Bird)	Price (General)
9 SQM	\$ 1,000	\$ 1,400
18 SQM	\$ 2,000	\$ 2,800
36 SQM	\$ 3,000	\$ 4,300
Raw Space per SQM	\$ 56	\$ 80

* For Raw Space : Minimum order size is 36 SQM or over

* All types have an additional package option included the electronic equipments.

For more details, please visit www.asianfilmmarket.org and contact market@asianfilmmarket.org



**17th BUSAN
International Film Festival**
4-13 October, 2012

**ASIAN Film
Market**
8-11 October, 2012



AIPIM
Asian Project Market
(Former Pusan Promotion Plan)