

Article

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Panoramic Reflection on Korean Cinema in 2019

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The craze that Corona 19 brought to the global village has had a profound impact on the Korean film industry. Films waiting for release by producers and distributors have been postponed indefinitely. The Cannes Film Festival, where director Bong Joon-ho won the 72nd Palme d'Or on May 14, 2019, was cancelled in the spring of 2020. In Korea, the 21st Jeonju International Film Festival (JIFF), the second-largest after the Busan International Film Festival (BIFF), was being held online. There are only a few films released at the beginning of 2020, independent films that don't care much about the audience, quasi-porno with only the release itself in mind, and a handful of films being released in the main street movie theater.

Audiences are reluctant to go to the movie houses, while distributors are re-showing and delaying the release of their new film. Few films have been in the spotlight this year. Since the discovery of the Chinese tourist who

had had corona 19 on January 19 this year in Korea, it has been a sad reality and gloomy scene in the Korean film industry until May 30. The prevention of the disease is 'not going to the collective space', the basic attributes and 'advantages of the movie media are mass cloning and with the public.' The situation in which a movie has to give up its audience has become a reality. Amid depression, Hong Sang-soo's won the Silver Bear at the 70th Berlin International Film Festival this year.

2019 was the year when directed by Bong Joon-ho, which marks the 100th anniversary of Korean film history, was recognized both for its artistry and box office success at home and abroad. Director Bong was selected as the best artist by the Committee of Korean Arts Critics, and his won four awards (Best Film•Best Director•Best Screenplay•Best International Film) at the 92nd American Academy Awards, Best Foreign Language Film at the 77th Golden Globe Awards, and Best

Screenplay and Best Actor at the 73rd British Academy Awards. winning the Ensemble Award at the American Actor Guild Awards, Best Film•Best Director•Best Cinematography Award at the 39th Youngpyung Awards hosted by The Association of Korean Film Critics. Over 2019 and 2020, he has won over a hundred domestic and foreign awards.



KIM JI-YOUNG, BORN
1982, KIM Do-young

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Korea's per capita GDP in 2019 is \$32,000 and the movie market is approximately □6trillion 177.2 billion (\$1=□1,200), with a total audience of 226,679,573. The figure has been growing since 2013, breaking the 210 million-steady audience. Five 10 million-viewer films were created at the theater, and total theater sales were ₩1,913,996,351,168, up 100 billion won from the previous year. Along with the increase in the number of audiences, sales of special screenings with high unit prices and the expansion of N-time viewing have become the driving forces.

The mobilization of 10 million viewers in Korea symbolizes 'Big Hit.' The 'Middle Size Hit' films are roughly among the top 10 films. The ranking of Korean films and award-winning films at home and abroad are important indicators of the break-even point, genre, and scenario level. By the end of 2019, Korea had 513 theaters nationwide, 30 more

than the previous year, 3,079 screens, and 463,162 seats. Due to the existence of various movie prices, the average ticket price per episode is 8,444 won, and the average per capita viewing rate of Korea's total population of 51,849,861(as of February 2020) is 4.37 times, ahead of Iceland's 4.32, Australia's 3.56 and the United States' 3.51 times.

Three major Korean films in 2019 are, directed by Kim Bo-ra, and directed by Hong Sang-soo. , which represents commercial films, captures aspects of Korean society and compresses class consciousness and emotions into a cinematic space and exercise in various ways, which represented independent films and showed commerciality and the refined presence of Korean female films. With a modern sense, growth films from the past to the present won 44 domestic and foreign film festivals (as of December 2019), including the Berlin International Film Festival and the Seattle International Film Festival, creating a cinematic consensus, the typical product of cineast, is a work that shows reflection on life, death, and the boundaries between reality and dreams.

The total overseas sales of Korean films fell 8.2 percent to 86 billion won (73.78 million dollars), with exports of both finished and service falling. The main reason for this is the ban on imports of Korean films under China's law on Korean culture and the 'Hong Kong protests'. In the case of finished products, Taiwan topped the list of overseas exporting countries following 2018, and other Asian countries such as Japan, Singapore, Hong Kong, China, and Indonesia accounted for 72.3%. The export performance of technology services fell 46 percent to \$38.76 million due to sluggish technology exports to China. In the case of domestic locations for foreign works, such as Netflix's series the amount of execution in Korea reached \$16.81 million, which served as an opportunity to recognize the need to di-

versify the export market for film services.



House of Hummingbird, Kim Bora

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Film workers saw record low returns of -43.5 percent in 2008. Recognizing the existence of 4K 'Red One', which implements film-like quality through (2009), directors had to be tamed into studio systems of large distributors such as CJ ENM, Lotte, Showbox and NEW. The problem of screen monopoly, which accounts for more than half of the total screen, is emerging, and as it is not easy to find a breakthrough such as a joint film, it has also sought to enter Hollywood like Park Chan-wook, Kim Ji-un, Lee Byung-Hyun. A 40-hour workweek was introduced at the filming site. Online video streaming services(OTT), including Netflix and Amazon Prime Videos, have completely changed the way they watch.

The audience mobilization for 2019 was in the order of □ (16.27 million) □ (13.93 million) □ (13.37 million) □ (1.255 million) □ (10.9 million). In Korea, ranking 1 Disney distributed, and ranking 2 CJ ENM distributed in distributor audience share. The distributor ranking was 3 Walt Disney Company

Korea (27.3%). By the day of the week, Saturday (23.8%), Sunday (21.5%), and Wednesday (13.3%) was loved by the audiences.

In 2019, 1,944 Korean and foreign films were released in Korea. There are 45 theaters in which audiences can watch celluloid films, 3,056 digital 2D theaters, 1,047 digital 3D theaters, 44 digital 4D theaters, and 17 digital MAX theaters in Korea. In the overall movie genre rankings, the action genre attracted 53.88 million viewers, while the action genre's top box office hit (1.39 million), (8.02 million), (5.8 million). The second most popular drama genre was (1.09 million), (3.69 million), and (2.81 million). The comedy ranked third with (16.27 million) and (9.43 million). Animation genre came in fourth with (13.37 million). Adventures genre of (1.25 million) and (6.29 million) ranked fifth in the box office.

In Korea, the audience share ranking by the preferred genre is as follows. □ Action: 23.8% (Avengers: Endgame/Spider-Man: Far From Home/Captain Marvel) □ Drama: 14.3% (Parasite/KIM JI-YOUNG, BORN 1982/MAL·MO·E: The Secret Mission) □ Comedy: 13.8% (Extreme Job/EXIT/Miss & Mrs. Cops) □ Animation: 13.3% (Frozen 2/Toy Story 4/Ralph Breaks the Internet) □ Adventure: 11.1% (Adventures of Aladdin/Ashfall/Lion King) □ Criminals: 9.4%(THE BAD GUYS: REIGN OF CHAOS/Money/The Gangster, The Cop, The Devil) □ History: 3.2% (The Battle: Roar to Victory/Forbidden Dream/THE KING'S LETTERS) □ Horror: 2.6% (Metamorphosis/Us/47 Meters Down: Uncaged) □ Melo, Romance: 2.4% (Crazy Romance/Tune in for Love/Fall in Love at First Kiss) □ Mystery: 2.2% (Svaha:The Sixth Finger/The Divine Fury/Knives Out) □ Phantasy:1.0% (Inside me/Mary Poppins Returns /Salma's Big Wish) □ Thriller : 0.9% (Bring Me Home/It Chapter Two/Idol) □ War: 0.5% (Battle of Jangsari /The Captain/

Alexander The Great) □ Documentary: 0.4% (A Job Who Is near Us/My Name Is KIM Bok-Dong/1919 Yu-kwan-sun) □ Musical: 0.3% (Cats/MONTE CRISTO/Made in Hungaria) □ SF: 0.3% (Ad Astra/The Wandering Earth/The Unseen) □ Family: 0.2% (The elephant king/A Dog's Journey/Sunkist Family) □ Performance: 0.2% (LOVE YOURSELF IN SEOUL/CarrieTV LOVE CONCERT:THE MOVIE/The Man Who Laughs).



Extreme Job, Director Lee Byung-heon

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In 2019, the number of independent and diverse films released decreased 17.5 percent to 409, with the number of audiences falling 5.6% and 8,096,679. The number of feature independent films produced in 2019 was 120, with 106 films released(88.3%). (1,157,949 audience), which ranks first in the audience, accounts for 40% of the total number of independent films, and the number of screenings and the proportion of audiences for certain box-office films is on the rise. Women director-oriented epic films such as (144,000 audience), (56,000 audience), and Maggie (38,000 audience) are doing well.

Total sales in the digital online market in 2019 are 509.3 billion won. This is equivalent to 20.3 percent of the total sales of 2.5093 trillion won by major sectors of the Korean film industry (the theater, digital online, and overseas). Sales in the TV VOD market amounted to 405.9 billion won, 79.7 percent of the total. Sales in the Internet VOD market stood at 93 billion won, 18.3 percent. Among them, sales of OTT services (film division) rose 32.7 percent to 71.8 billion won, while sales in the Web hard market rose 13.4 percent to 21.2 billion won. Based on Internet VOD statistics, the ratio of TVOD (single purchase) sales to SVOD (monthly installment plan) sales among OTT service (movie division) sales is 58:42. In terms of sales volume, TVODs grew 15.3% and SVOD 67.4%.

Netflix, which is known to have more than 2 million subscribers, signed long-term partnership contracts with CJ ENM, Studio Dragon, and JTBC in 2019 to secure stable content. OTT such as Disney+ and Apple TV, which were newly launched in the U.S., will also enter the Korean market soon. Wave, which was merged by SK Telecom's corn, the nation's No. 1 OTT company, and Pooq, a terrestrial OTT, was launched in September 2019. The spread of the culture of content use, such as the emergence of a combined subscription service plan that covers games, news, and music as well as videos, was affected. Sales in the DVD and Blu-ray markets amounted to 10.4 billion won or 2.0% of sales in the digital online market.

Let's take a look at some meaningful Korean film invitations from major overseas film festivals in 2019. 1) Berlin International Film Festival: (Section Panorama, LEE Su-jin) 2) Venice International Film Festival: (Section Orizzonti Shorts, Competition, KIM Kyung-rae) 3) Cannes International Film Festival: (Competition, Bong Joon-ho, PALME D'OR Prize), (Section Shorts & Mediums Films, Animation, Comedy, JEONG Da-hee), 4) International Film Festival Rotterdam: (Section Bright Future, YI Ok-seop) 5) International Documentary Film Festival

Amsterdam(IDFA): (Competition for Feature-Length Documentary, Yi Seung-jun) 6) Locarno International Film Festival: (Histoire(s) du cinéma: Excellence Award (Song Kang-ho) 7) San Sebastian International Film Festival: (Perlak) 8) Karlovy Vary International Film Festival : (Horizons) 9) Annecy International Animated Film Festival: (Short Films in Competition, JEONG Da-hee) 10) Sundance Film Festival: (Section Shorts, New Frontier Exhibitions, Yoo Tae-kyung) 11) Hot Docs Canadian International Documentary Festival: (Section Animal Magnetism, Wang Min-cheol) 12) Mar del Plata International Film Festival: (International Competition, KIM Sol & LEE Ji-hyoung) 13) Yamagata International Documentary Film Festival : (New Asian Currents, CHAE Hyeong-sik)

The Korean Box Office Information System (KOBIS) standard for May 30 is as follows, except for films released in 2019 if the number of viewers in 2020 is ranked □(4,750,104) □ (2,406,232) □ (1,536,141) □ (1,270,835) □ (1,224,726) □ (626,747) □ (604,143) □ (102,340) □ (79,772) □ (69,992). Recently, two films, Nine Monks (7,204) and Ditto (5,515) were released on May 27.

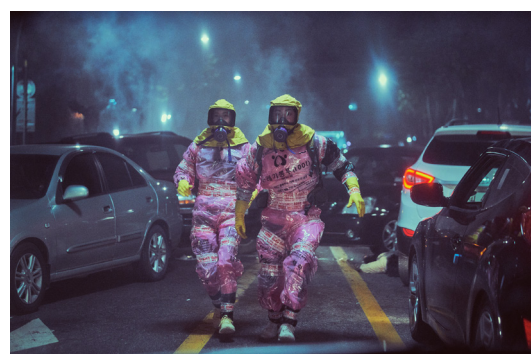
If we look at diversity films released in 2020, (34,115 viewers), which was released on April 15, topped the list, with □ □ □ □ □ □ □ □ are followed. Among the diversity films, interesting films were (991 viewers) directed by Jee Hye-won was released on May 27 this year, a Cuban diaspora documentary directed by Jeon Hu-Seok, released on November 21 last year, has 15,982 viewers, and, directed by female monk Daehae, released on December 7, 2017, has total 55,173 viewers.

In Korea, there are 42 areas (50 areas, 2018) that do not have a single theater by local government. Of the total theaters, multiplexes accounted for 79.3% by the number of theaters

and 93.7% by the number of screens, 96.5% by audience, and 97.4% by sales. The special theaters are 141 CGVs, 55 Lotte Cinema, 109 Megaboxes, and 3 CineQs, with a total of 308 operating nationwide. There are 44 small movie theaters and 12 of them are located in Gangwon-do. Nearly half (34) of the 76 independent and artistic movie theaters are located in Seoul, while Ulsan, Sejong, South Jeolla Province, and Jeju Island do not have a single independent and artistic movie theater.

The total production cost of 190 Korean commercial films among the real released films in 2019 was recorded 550.2 billion won, the average total production cost per film was 2.9 billion won, and the average net production cost per film was 2.15 billion won. The total production cost of 45 commercial films, which cost more than 3 billion won, is 455.94 billion won, the average total production cost is 10.13 billion won, and the average net production cost per film is 7.63 billion won.

Of the independent and diverse films, the total production cost of 120 films was 44.45 billion won, the average total production cost was 370 million won, and the average net production cost per film was 260 million won. In 2019, the number of people watching independent and diverse films totalled 8.09 million, down 5.6 percent from the previous year, accounting for 3.6 percent of the total theater audience. Except for the top-selling films, the average return on 44 films will drop to -8.1 percent for Korea's commercial films in 2019.



EXIT, Lee Sang-geon

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In 2019, 697 Korean films were released, bringing in a total of 970,793,415,451 won. The number of viewers was 115,621,863, with 51.0% of the domestic films consumed. 1,247 foreign films were released, with sales of 943,195,671,617 won, share of 49.0%, and audience of 111,056,915. As of May 30, 2020, 287 Korean films (60.4%), and 491 foreign films (39.6%), a total of 778 films were released. The number of Korean films released in the 2010s was 2011(152 films), 2012(176 films), 2013(183 films), 2014(217 films), 2015(257 films), 2016(337 films), 2017(495 films) and 2018(661 films).

The seat occupancy rate of films released in Korea in 2019 by nationality was 35.9 % for Korea (1,093 films), 19.4% for the United States (592 films), 25.59% for Japan (775 films), 3.6% for France (109 films), 0.4% for Taiwan (13 films), and 1.6% for China (49 films). In terms of sales, the figure is 50.7% for Korea, 46.9% for the U.S., and 0.9 % for Japan. Last year, 5 Indian films (of 1,944 films) were released. 12 films (out of 3,045 films, 0.4%) were screened, and sales were 471,010,680 won (total sales of 1,913,989,087,068 won).

The regional share of Korea's 17 representative cities is 25.6% in Seoul, 24.3% in Gyeonggi Province, 5.2% in Incheon, 7.0% in Busan and 5.1% South Gyeongsang Province, 5.1% in Daegu. Among 2,184 releases, the share of audience by screening type was recorded as 2D(2,066 films, 96.6%), 4D (42 films, 1.6%), IMAX(37 films, 1.1%), Others(17 films, 0.5%), 3D(20 films, 0.2%), and film(2 films, 0.0%).

Among the 1,944 films released, the share of audience members by classification was 1) aged 12 or older (196 films, 36.9%) 2) those aged 15 or older (356 films, 36.2%) 3) all

the audiences(168 films, 23.1%), and forbid-den the youth viewing (1,224 films, 3.8%).

It will look at the sales, genre, share, and the number of audiences of the top three Korean box office hits in 2019. Top 3 were □ (Lee Byung-Heon, comedy, □139,651,845,516, 14.7%, 16,265,618 audiences), □ (Bong Joon-ho, drama, □85,883,963,645, 9.1%, 10,085,275 audiences) □ (Lee Sang-geon, disaster·comedy·action, □79,232,012,162, 8.4%, 9,426,011 audiences). Next, we will look at the genre of the movie, which ranks 20th in the box office. □ (co-director Lee Hae-joon and Kim Byung-seo, adventure and drama) □ (Won Shin-yun, history·action·drama) □ (SON Yong-ho, crime·action) □ (KIM Do-young, drama) □ (PARK Nu-ri, crime·action) □ (LEE Won-tae, crime·action) □ (KIM Hangeol, romance·comedy) □ (EOM Yuna, drama) □ Innocent Witness (LEE Han, drama) □ (CHOI Jeong-yeol, drama) □ (CHUNG Ji-young, crime·drama) □ (JANG Jae-hyun, mystery·thriller) □ (KWON Oh-kwang, crime·drama) □ (LEE Khan, crime, action) □ (KANG Hyo-jin, fantasy·comedy) □ (HAN Jun-hui, crime·action) □ (KIM Hong-sun, horror, thriller) were ranked in the rankings.

In the case of Korean independent diversity films, the share of use in Korea accounted for 11.7 percent in 2019. topped the list with sales of 9,291,455,101 won, share of 41.0% and audiences of 1,157,949. was second place with sales of 1,591,019,230 won, share of 7.0%, and audiences of 203,667, was third with sales of 1,172,373,574 won, share of 5.2% and audiences of 144,255. , , , , and <1919 Yu-kwah-sun> were then fourth to tenth.

The market share of online movie theaters in 2019 by genre is in the order of action (23.0%), drama (17.9%), animation (12.2%), crime (11.0%), comedy (9.4%), romance/romance (6.0%), horror (3.4%), thriller

(2.7%), fantasy (2.7%), adventure (2.4%), mystery (2.1%), SF (1.5%), and war(0.9%).

While many commercial directors who failed to keep up with the changing sentiment of the audience failed to find a breakthrough, even cineasts were driven to the box office and the space for creativity was reduced. The films that can be mentioned except for the top three box office hits are Kang Sang-woo's , a documentary about the May 18 Gwangju Democratization Movement, and , a directorial debut film by actor KIM Yun-Seok, which deals with the advantages and responsibilities of youth and adult and makes an understanding of each other, a classic way of indulging the body of a female director, but also creating an intentional confusion and queer provocation, depicting complex women's desires. , which delves into the reality of gender-based violence and turns the imagination into reality, by LIM Da-Hhyeong, which deals with the queer narrative of a middle-aged Korean woman, Lee Sang-Ggeun's comic escape , LEE Kang-Hhyun's trip tracing memories .



A Resistance, Jo Min-ho

The prominent figures in the film industry in 2019 were screenwriter Han Jin-won, actor Song Gang-ho & actress Jo Yeo-Jung, female actress Lee Jung-Eun, cinematographer Hong Gyeong-Pyo of , new actor Jung Hae-in , and actress Park Ji-hoo of . Among commercial

films and independent films, the films of female directors who crossed the break-even point began to appear gradually. The three new female commercial film directors who received attention in 2019 are PARK Nu-ri of the first feature film , LEE Jong-un of with excellent detailed psychological description, and KIM Do-young of sad and beautiful story.

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Watching contemporary Korean films amid chaos should be remembered for attempts such as proving that you can create a solid story with any material that is not irritating, having a clear sense of distance from how to communicate Ferry Sewol's trauma to the public, knowing how to keep act alive as good as a model case, as a study on how to create a new fear are unforgettable movies in 2019.

There are many cases of Korean films dealing with modern and contemporary history in the Asian film industry, and there is also a free approach to modern and contemporary history and social issues. CGV, Lotte Cinema, and Megabox's three major multiplex companies account for 96.9 percent of the Korean movie theater market in South Korea. CineQ and other independent movie theaters combined are only about 3 percent. With the three multiplex theaters accounting for 97 percent of the total, films rejected by the three multiplex theaters are not allowed to be screened in the Korean movie market at all.

Since directed by Bong Joon-ho in 2017, all three major movie theater companies have refused to release Netflix movies. Because of this, Netflix movies cannot be seen in the top three theaters. The reason why the three major movie theater chains monopolize the market is that small and medium-sized movie distributors do not grow properly. The sluggish sec-

ondary market and efforts should be made to improve the performance of animated films.



Birthday, LEE Jong-un

Animated films account for around 10 percent of the Korean film market. While the Korean movie market ranks sixth in the world, Korean animation films are completely non-mainstream in Korea. There are only two works that exceeded 1 million people: (2011, Lotte Entertainment 2,204,374 viewers), and (2012, CJ Entertainment 1,051,710 viewers). In 2019, Walt Disney Company Korea's topped the animation category with 13,747,792 viewers, and came in second with 3,400,703 viewers.

In terms of genre, Korean movies have as many genres as possible that will happen in reality, such as thriller, drama, and action. SF, fantasy rarely exists and comedy and romance are not so much. Nowadays, films related to social complaints and movies related to modern and contemporary history are gaining ground, and historical dramas substitute modern themes.

In 2020, the exact title and details of the movie have not been decided, directors will show us many movies of various subjects. Such movies are Ryu Seung-wan's escape and true story , Yoon Je-Kyun's musical , Lee Joon-Ik's historical drama , Yeon Sang-ho's zombie and post-apocalypse , Yang Woo-Seok's Southnorth Story , Hong Won-chan's social (temporary title), Byun Sung-Hyun's Drama , Jo Eun-gi's comedy (temporary ti-

tle), Jung Ji-Yeon's drama . Movies based on original webtoons include , , , , and .



Ashfall, co-director Lee Hae-joon and Kim Byung-seo

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Korean films have their birthdays on October 27, 1919, when Director Kim Do-san's was released at the Danseongsa Theater in Seoul. It was a documentary film about the scenery of Seoul inserted into the play. Since then, the film industry has been dominated by Japan in colonial Korea, and Korean filmmakers have learned to film from Japanese directors and photographers. Until August 15, 1945, the movie called Chosun movie is called a South Korean movie.

Until the outbreak of the war on June 25, 1950, and the armistice on July 27, 1953, Korean films showed little activity and enjoyed their heyday in the 1960s. After being invaded by communists, South Korea strengthened its anti-Communist laws, and other arts were also affected. After the 1970s film recession, communist films, which were banned in the 1980s after the Seoul Olympics, were opened to the public, and interest in Korean films gradually grew internationally in the 1990s.

Since the first Busan International Film Festival in 1996, it has been an opportunity to promote Korean films internationally. Now, Korean films are directed by Im Kwon-Taek, Park Chan-wook, Kim Ki-Duk, Bong Joon-

ho, and Lee Chang-dong, showing the talent of winning international film festivals and Academy Awards in Berlin, Cannes, Venice, and Moscow. There are about 200 large and small film festivals in Korea, and an estimated 100,000 domestic and foreign films are consumed a year. Korean films are evolving day by day along with social phenomena in all fields. Stuck water is bound to rot, and those who fall behind in the flow are left behind.

It is difficult to see the social phenomenon of Korea as one, and Koreans and their thoughts often resemble those of Americans and Europeans. The way to define Korean movies is to combine them with statistics. There may be many areas of interest, such as how to analyze Korean film history, how to deal with the aesthetic achievements of Korean films, genre characteristics and audience preferences, the sociality of Korean films, the

Korean film industry, the theory of Korean film directors, the analysis of Korean films, and the theory of acting with Korean actors. This time described the movie's curiosity, which was limited to 2019, by citing statistical figures. If time permits, I would like to have a chance to meet the reader next time.

Note:

- 1) All growth and decline are figures compared to last year.
- 2) All figures are based on South Korea's.
- 3) US\$ 1= ₩1,200 (Korean Won)
- 4) There is difference between a released film by law and screened the film for film festivals & public showing
- 5) All data are from KoBiz (Korean Film Biz Zone) of KOFIC (Korean Film Council)

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