**South Korean Cinema Seminar: Linking Preservation, Distribution and Education.**

1st September 2022.

University of Glasgow, Andrew Stewart Cinema, Gilmorehill Halls.

This one-day seminar was designed to help UK educators to teach students about Korean Cinema. The global success of South Korea’s creative industries (*Hallyu*) provides an opportunity for the UK’s University sector to teach students about a culture which they now regularly encounter through music (from PSY’s “Gangnam Style” to BTS), television (*Squid Game, Crash Landing on You, Kingdom*, et. al.), and cinema (from Park Chan-wook to Bong Joon-ho, from *My Sassy Girl* to *Miss Granny*).

As such, the event had three linked aims.

* To showcase the availability of Korean Cinema for UK educational purposes, including the films which the Korean Film Archive (KOFA) makes available online and the London Korean Film Festival’s (LKFF) screenings.
* To consider how to best engage students with such source material.
* To expand awareness of such resource availability beyond London where much knowledge is concentrated (e.g. LKFF).

To achieve these aims, the seminar included: presentations from KOFA (preservation) and LKFF (distribution); different perspectives on the experience of teaching Korean Cinema from scholars in UK and Korean Universities; a Korean film screening and roundtable.

The event was planned during the re-emergence from the Covid-19 pandemic, and was, as a result, conceived of as a blended event (with speakers and delegates both in the room and on Zoom). This was decided to reduce costs and carbon footprint, to maximise safety, and to ensure as wide a (globally inclusivity) participation as possible. With respect to this latter, the seminar, including the screening, was free of charge, and open to the general public as well as scholars and students.

The event commenced with a welcome from the Dean of Internationalization for the College of Arts, and an opening address by the event convenor Professor David Martin-Jones. The latter outlined the genesis of the event, and contextualized its importance in terms of the global popularity of the Korean Wave (*Hallyu*); the decolonization of the curriculum; and the move to recentre globalization by taking, for example, “Asia as Method” (after Chen Kuan-hsing). The first panel – “Preservation and Distribution” – then followed, consisting of papers by Sungji Oh (Senior Programmer at the Korean Film Archive, KOFA, for twenty years) and Eunji (Lee Film and Literature Curator at the Korean Cultural Centre UK and the London Korean Film Festival, LKFF, for the past three years). This panel was designed to set the scene for the event, showcasing the online and in-person facilities and opportunities which educators could consider utilizing in their teaching.

The second panel – “Teaching Korean Cinema: UK and Korea” –involved four speakers, two in the room from the UK, and two on Zoom from South Korea, so as to create an inclusive “hermeneutic circle” (after Hamid Dabashi), involving international dialogue between scholars and audience. The speakers included two of the pioneers of the study of South Korean cinema in the UK, Dr Jinhee Choi (Reader in Film Studies, Kings College, London, UK) and Dr Chi Yun Shin (Associate Professor, Sheffield Hallam University, UK). From South Korea came two contrasting voices from scholars with distinct expertise and experiences in both South Korean Cinema and *Hallyu* more broadly: Dr Jiyoung Lee (Research Professor, Hankuk University of Foreign Studies) and Dr Seung-woo Ha (Associate Professor in Cinema Studies, Korea National University of Arts). This panel provided a more nuanced understanding of what is possible when teaching South Korean Cinema in different contexts (how different emphases in terms of what is taught, and how it is taught, engage students who have quite different levels of expectation and engagement with South Korean Cinema).

After the lunch break there was a free screening of *Maggie* (2018), by the woman director Ok-seop Yi, followed by a dedicated roundtable featuring Eunji Lee, Jinhee Choi and Chi-Yun Shin, chaired by Dr Jonathan Evans (Senior Lecturer in Translation Studies, University of Glasgow).

A full breakdown of the timetable of the day is found towards the close of this report.

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The seminar was well-attended. The two panels had c. 50+ participants (c. 45 on Zoom, c. 10 in the room). The closing roundtable had c. 20+ (c. 10-15 on Zoom, c. 10 in the cinema). The screening had c. 10-15 in the cinema (it was not possible to also stream the film).

The audience consisted primarily of university lecturers, followed by graduate and undergraduate students. The event also attracted several professionals who work in related sectors – film festival programmers, curators – and indeed, beyond that, people from various different walks of life.

The event provided many opportunities to share expertise and teaching strategies. For example:

* Resources. Awareness was raised of KoFA’s various online YouTube channels, and LKFF’s screenings in London and other UK metropolitan centres (e.g. Manchester, Glasgow).
* Readings. Specific publications were recommended, which were of particular use for contextualizing – as one example – contemporary films by women directors which had yet to receive their due scholarly attention from within Film Studies.
* Assessments. Fruitful conversations were joined concerning how to link LKFF screenings to the online KoFA resources in order to design curational assessments which may enhance student employability.

Feedback on the day and afterwards, formal and informal, indicated a very high level of satisfaction with the seminar. It was noted, in particular, that:

* The majority of speakers were women, showcasing the pioneering work of these scholars in teaching South Korean Cinema, especially in UK Universities.
* The inclusion of speakers from both UK and South Korean Universities was very welcome.

The blended nature of the event ensured that it was more inclusive, attracting wider attention globally due to its online interface. The available Eventbrite statistics – whilst not honed enough to indicate the location of all attendees on the day – do at least show the following in terms of the 160 people who signed up to attend (even if only a proportion of them did, ultimately, attend).

* The most signups were from The UK (59), then the USA (18), then Korea (12).
* The top twenty-five countries were UK, USA, Korea, India, Brazil, Turkey, Thailand, Spain, Netherlands, Mexico, Ireland, Greece, Australia, Singapore, Romania, Poland, Philippines, Malaysia, Japan, Indonesia, Hungary, Germany, China, Belgium
* Overall there were signups from 39 countries (120+ city-locations), across 5 continents.
* The Eventbrite world map infographic indicates that the clusters of most interest were in the USA, UK/Europe, and different parts of Asia.

The blended nature of the event, then, was instrumental in realizing the *global interest* in the subject of how to teach South Korean Cinema.

The seminar provided focused event organising experience and network contacts for two postgraduate students seeking festival and/or academic employment after graduation.

The seminar aligned with the BAFTSS Mission Statement: to “encourage best teaching and research practice” -- with an emphasis in this instance on the teaching dimension of this aim. It also aligned with the Constitution: “2.6 To promote and disseminate good practice in teaching, learning and research.” It also broadly aligned with BAFTSS’s emphasis on promotion of the discipline through engagement with cultural industries and the public.

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Schedule for the day.

08:30-09:30     **Arrival and Registration.**

09:00-09:30     **Welcome Address.** (Prof David Martin-Jones); Commencement Address (Prof Anselm Heinrich, International Dean, College of Arts).

09:30-10:30     **Panel 1: Preservation and Distribution.** Sung ji Oh (KOFA); Eunji Lee (LKFF)

10:30-11          Break

11-12:30          **Panel 2:** **Teaching Korean Cinema: UK and Korea.** Dr Jinhee Choi (Kings College, London, UK); Dr Chi Yun Shin (Sheffield Hallam University, UK); Dr Seung-woo Ha (Korea National University of Arts, South Korea); Dr Jiyoung Lee (Hankuk University**,**South Korea).

12:30-13:30     Lunch Break

13:30-15:30     **FREE screening of*****Maggie* (2018), by Ok-seop Yi (88 mins).**

Director Yi Ok-seop graduated from Korean Academy of Film Arts. *Maggie* is her first feature film and the 14th human rights film project supported by the National Human Rights Commission of the Republic of Korea.

**The film is only available to those attending in person, it will not be streamed on Zoom.**

*Maggie is classified as a 15, and is not suitable for children.*

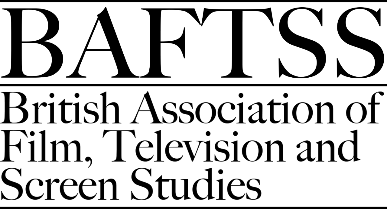
15:30-16:30     **Closing Round Table.**Dr Jonathan Evans (University of Glasgow - Chair); Young Jin Eric Choi (KOFA); Eunji Lee (LKFF); Dr Chi-Yun Shin (Sheffield Hallam University); Dr Jinhee Choi (King’s College, London).

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Thanks are also due to Dr Chi Yun Shin, Dr Jinhee Choi, and Eunji Lee who all very generously shared their expertise throughout the organisation of the event, as did Dr Sangjoon Lee early on. All should really be considered “special advisors”, due to the efforts they put in on behalf of the event. Eunji Lee and LKFF, in particular, helped secure the film *Maggie* for screening.

The seminar’s organisation team consisted of David Martin-Jones (event organiser), Eugenie Theuer (who was integral to much of the advertising and organising of attendance, as well as being front of house), and Matthew Floyd (who dealt admirably with the technological challenges of the day).

Report by event organiser Professor David Martin-Jones.



A group of people sitting on a stage

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