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Abstract

This paper explores the dynamic relationships between the Australian and Korean film industries in order to gain a better understanding of how the contemporary Korean cinema has reached beyond Asian cultural borders. It is generally known that since 2002 a line-up of internationally-acclaimed Korean films has reached the shores of Australia – released in commercial cinemas, screened at film festivals, sold or rented via DVD retail shops and broadcast on SBS, the Australian government-funded public broadcasting network. However, little is known about how three specific films have created a turning point for Korea’s domestic and export screen production industries – a.k.a. ‘Hallyuwood’ (the fusion of *Hallyu* and Hollywood): *Spring, Summer, Fall, Winter And Spring* (2003), *Old Boy* (2003) and *The Host* (2006). This paper presents a historical overview and then utilizes film reviews, box office figures and general audience attitudes towards these key texts to show how local responses can build upon the global phenomenon of the rise of the contemporary South Korean Cinema. Australia may not be a key territory for the circulation and consumption of Korean films, but their historical intersections with this market provide valuable insights into how the local meets the global.

History of Korean Films In Australia

The history of Korean films in Australia dates back to the mid-1980s. Since then, there have been three outstanding stages of development. First came the introduction of Korean films to a country full of savvy cinemagoers, where about one in every six people goes to the cinema on a regular basis. As far as we know, the first Korean film shown in Australia was Shin Sang-ok’s 1961 award-winning and internationally-recognized romantic melodrama *My Mother and Her Guest* (a.k.a. *Mother and A Guest*), which was imported in 1985 to be televised by the Special Broadcasting Service (SBS) – a free-to-air multicultural and multilingual public national broadcaster.² In 1963, *My Mother and Her Guest* was voted the “Grand Prix” best film at the 9th Asian Film Festival and invited to the Venice International Film Festival. Over time, the SBS has been the most regular buyer of Korean films. One year later, in August 1986, the first Korean film was theatrically released in Australia – the animation *Starchaser 3D, Legend of Orin* (1985).³

¹ An earlier version of this paper appeared as: “Hallyuwood Down Under: The New Korean Cinema and Australia, 1996-2007.” *Screening The Past: An international, refereed electronic journal of screen history*. Issue #22 www.latrobe.edu.au/screeningthepast/22/new-korean-cinema-australia.html. Uploaded December 2007.

² Two other Korean films known by SBS as *Laughter* and *Prayer* were also broadcast at this time, however, limited information is available about these titles.

³ Although mostly known as an American film, this film was in fact a co-production between the U.S., Korea’s Young Sung Production Co. and Daewoo Entertainment, which at that time was one of Korea’s largest *chaebals* or family-run conglomerates that heavily invested in the

Although the Australian market had cracked open for Korean films in the mid-1980s, it would take a full decade for a second developmental stage to occur.

Throughout the 1990s, as the Korean film industry began claiming an increased percentage of its local exhibition market and improving the technical competency of domestic films, filmmakers began working with overseas production and post-production partners. Since the mid-1990s, Australia has played a part in this aspect of the Korean cinema's internationalization. A small number of one-off but important post-production projects includes Park Kwang-su's *Chun Tae Il* (a.k.a. *A Single Spark*, 1995), *Who Makes Me Crazy* (1995), Jang Sun-woo's *Ggotip* (a.k.a. *A Petal*, 1996), *A Man Holding A Flower* (1997) and *Shadowless Sword* (2005) – all completed at Sydney and Melbourne-based Soundfirm; and *Karuna* (1996), *Ginko Tree Bed* (1996), *Wanted* (1997) and *Musa* (2001) – all completed in Sydney at Audioloc. Among this list, *Wanted*, a mistaken-identity gangster comedy starring Park Joong-hoon, is a notable Korean-Australian interaction because it was shot entirely on location in Australia. Its Australian film crew included cinematographer Jeff Burton, production designer Sean Callinan, and actor Steve Bastoni, who all learned a lot from working with the Korean crewmembers. After the shoot, the film's Korean production company, Cine2000, arranged a special industry screening of the film at Sydney's Village cinemas, which was publicized in Korea as the film's overseas release.⁴ Unfortunately, the film was not distributed locally and it largely seems to have been forgotten in both countries. It failed at the Korean box office probably because the story lacked a big budget spectacle and few of the actors, apart from Park (who spoke English throughout), were well known to the audience. In addition, the film included little in the way of iconic Australian landscapes apart from fleeting shots of Bondi Beach and the Sydney Harbour Bridge.

Nevertheless, Cine2000's idea of shooting *Wanted* entirely on-location in Sydney gives us a glimpse of the forward-thinking and entrepreneurial mindset of Korean producers at the time. Yu In-taek, producer of Cine2000, says that the project originated from an 'international mind'.⁵ Regardless of the film's poor box office results, making a film outside of Korea brought the production company and local film crew an invaluable 'Hollywood' production system experience. For director Jung Heung-soon, one of the project's major challenges was adjusting to a different set of labor laws, which in Australia were based on a paid 12-hour day – as opposed to more of a round-the-clock and volunteer-apprentice system used in Korea.⁶ Veteran actor Park Joong-hon, who now has acted in at least three international films – including *Wanted*, *American Dragon* (1998) and *The Truth About Charlie* (2002) – sees this

film industry. This film targeted the international market from the beginning, and thus was not released in Korea at the time.

⁴ *Wanted* was filmed by the first-time director Jung Heung-soon, who became one of the best-selling commercial directors after making the gangster-comedy *Marrying The Mafia* (2002).

⁵ 10 Years of Planned Film Projects: Restrospective of Chungmuro's Big Bang (Gihoek Younghwa 10nyon: Chungmuro-ui Big Bang-eul Doraboda). 2002. *Cine21* (363). Accessed 26 August 2008. Available at:

http://www.cine21.com/Article/article_view.php?mm=005001001&article_id=11600

⁶ Park, Eun-Young. 2002. Director Jung Heung-Soon of *Marrying The Mafia*, Attracting Over 2 Million Audiences to Cinema In Ten Days (Gaebong Yeolheulman-eh Ibaekman Gwang-gaek Dongwon-han Gamun-ui Younghgwang Gamdok Jung Heung-soon). *Cine21* (371). Accessed 26 August 2008. Available at:

http://www.cine21.com/Article/article_view.php?mm=005002002&article_id=13486

early project as a globalizing experience that exposed him to the type of efficient and structured production system that Korea lacked in the mid-to-late 1990s.⁷ Until only recently, Korea's production system has notoriously relied on crews working around the clock during condensed production periods. The cross-cultural understanding developed between a small number of film people created a space for a third-stage of collaborations involving the New South Korean Cinema Down Under.

The third and most recent stage of Korean cinema interfacing with Australia has been brought about by the rise of diverse distribution and consumption channels such as theatrical releases, festival screenings, television programming, and retail/rental DVD products, as well as new on-shore animatronics production work. With this in mind, 2002 became a watershed year for the further internationalization of Korean films in Australia. Director Jang Sun-woo's sexually-provocative film *Lies* (1999), which was theatrically released in Australia in 2002, cast a different-colored spotlight on the spectrum of Korean films. Next, internationally acclaimed films such as *Old Boy* (2003), *A Tale of Two Sisters* (2003), *Spring, Summer, Fall, Winter, Spring* (2003), *3-Iron* (2004) and *The Host* (2006) awakened new audiences to a creative and thought-provoking wave of Korean films at film festivals around the country. Television broadcasting through SBS and the pay channel World Movies⁸ has also increased at a time when Korean films began making a mark at international film festivals. Between 2003 and 2004, a total of 25 out of 30 Korean films purchased, appeared on SBS – nine in 2003 and fourteen in 2004.⁹ Commercial screenings began to add up too. According to KOFIC the number of films exported to Australia increased from 2 in 2003 to 10 in 2004 and 12 in 2005. Total sales figures also increased from 30,000 to 137,850 to 147,830 respectively (2006: 292). Truly coming of age in 2002, Australian festivals such as the Melbourne International Film Festival (MIFF) began claiming the lion's share of Korean films. In 2002, the 51st MIFF held a major retrospective on controversial filmmaker Kim Ki-duk's films alongside screenings of a variety of commercial and art-house films, offering a total of 19 Korean features and four shorts to the festival's record audience of 157,000 people. In 2004, the Sydney Film Festival (SFF) showcased Bong Joon-ho's *Memories of Murder* (2003), Lee Jae-Yong's *Untold Scandal* (2003) and Im Sang-soo's provocative adult drama *A Good Lawyer's Wife* (2003). The Brisbane International Film Festival (BIFF) has also screened a number of Korean films, extending its interests to include independent films. In 2005, BIFF's New Cinema Reloaded Program, invited a group of Korean independent filmmakers as a way of further examining the dynamic talent and diversity of Korean cinema culture.¹⁰

⁷ Kim, Hyeri. 2001. A Few Advice From Park Joong-hoon To Chungmuro (Park Joong-hoon-ie Chungmuro-eh Deonjineun Meot-gaji Chunggo). *Cine21* (310). Accessed 26 August 2008. Available at:

http://www.cine21.com/Article/article_view.php?mm=005001001&article_id=3022

⁸ Occasionally, when a film is bought jointly by SBS and World Movies, it is broadcast on the pay channel first and then on the free-to-air twelve-months later.

⁹ The 2003 line-up included: *My Heart*, *Say Yes*, *Girls' Night Out*, *Il Mare*, *The Ginko Bed*, *Shiri*, *Nowhere to Hide*, *The Foul King* and *Nightmare*. The 2004 line-up included: *My Heart*, *The Foul King*, *The Legend of Ginko Bed*, *Phantom*, *The Submarine*, *Shiri*, *Ghost in Love*, *Bungee Jumping of Their Own*, *Last Present*, *Friend*, *Say Yes*, *Barking Dogs Never Bite*, *Il Mare*, *Audition (Korea/Japan)* and *Peppermint Candy*.

¹⁰ See Klaus Eder, "Brisbane 2005" *Fipresci* Accessed 24 September 2005. Available at: http://www.fipresci.org/festivals/archive/2005/brisbane/brisbane_ndx.htm.

Related to the international festival, but operating on a much smaller scale is the mini film festival. One of the best examples is the annual Korean Film Festival sponsored by the Korean Ministry of Foreign Affairs and Korean Ministry of Culture and Tourism via the South Korean Embassy in Canberra and Consulate-General in Sydney. Beginning in 2000 as an annual touring event, the Korean Film Festival showcased a particular theme to Australians by showing three to five popular films for free. In 2004, five films (*My Tutor Friend*, *Oasis*, *Old Boy*, *Brotherhood* and *Memories of Murder*) were screened at packed cinemas in Sydney, Melbourne, Brisbane and Canberra. In October 2005, four films (*Untold Scandal*, *Marathon*, *Good-bye My Little Brother* and *Crying Fist*) were brought to Sydney, Melbourne and Brisbane, once again showing how the Korean film industry has benefited from strong government support. Also, although it no longer operates, the Sydney Asia Pacific Film Festival (SAPFF) did serve as an important channel for exposing Korean films to local audiences.¹¹ Ultimately, the media coverage surrounding the major and mini film festivals has increased awareness among Australian audiences. Finally, since 2002, Australian distributors such as Rialto Entertainment, Aztec International Entertainment and Hopscotch/New Vision have been vying for exhibition and distribution rights for the latest Korean films.¹² And, there has been an increased number of films introduced through DVD sales and rentals at local video outlet chains.¹³ By interfacing in these ways the Korean cinema has made an impact in Australia.

Critical Reception

Commercial screenings of Korean films generally have had limited run times of about one or two weeks in major capital cities – primarily in art-house cinemas such as Melbourne’s Lumiere, Nova or Cinema Europa at the Jam Factory. To date, Bong Jun-ho’s *The Host* (2006) distributed by Madman Entertainment, has been the most successful in terms of box office takings, which has generated approximately AUD\$450,000 for the Australia-New Zealand region (Madman, 2007). Trailing behind *The Host* is Kim Ki-duk’s *Spring, Summer, Autumn, Winter and Spring* (Hereafter *Spring, Summer*) distributed by New Zealand-based Rialto Entertainment. In 2004, *Spring, Summer* gained AUD \$298,388 at the box office.¹⁴

By far, the creature movie *The Host* has received the most favorable reviews in newspapers, film magazines and e-zines for its genre-bending story that blends political satire with a high

¹¹ Launched in 2000 by Paul de Carvalho and Juanita Kwok, the 1st SAPFF showcased the Australian premiere of *Nowhere to Hide* (1999). Director Lee Myung-se and actor Park Chung-hun joined the opening night festivities to celebrate the diffusion of Korean and Asian films in Australia.

¹² Among the biggest, Madman Entertainment under its brand name of Eastern Eye has taken a lead by specializing in Asian live action and animated films, which include a regularized lineup of Korean films. Since February 2004, Madman has released *Volcano High*, *Bichunmoo*, *Musa*, *JSA*, *Arahan* and *Taegukgi* (aka: *Brotherhood*) and *Silmido*. These are all films that have helped create Madman’s distinct reputation as a specialist in Asian action films. In 2006, Madman released *Sympathy for Mr. Vengeance*, *Sympathy for Lady Vengeance*, *Spider Forest*, *Untold Scandal* and *A Bittersweet Life*.

¹³ Added to these Australian distributors’ efforts to sell and rent out Korean film DVDs are local ethnic video rental operations – usually connected to a grocery shop and/or news agent in the “Asian” area of a town – and they offer large collections of DVDs of all the latest contemporary films and soap operas.

¹⁴ Nielsen EDI Australia. "Asian Film Release 97-05." In *Film Source*. Sydney, 2005.

level of visual effects. The high production values of the film speak for itself as one of the prime reasons for its ‘success’ in the local region. Its universal themes and criticisms of family values, media dependency, corruption of governance, and youth as hope for a better future are easily accessible to Koreans and non-Koreans alike.

In particular, the contribution to the film by the Australian animatronics company John Cox Creature Workshop generated a publicity buzz for the film. How the Creature Workshop came on board is equally compelling. Back in 2005, when Bong Joon-ho had completed the script for *The Host*, he began exploring options for completing post-production outside of Korea. Bong was aware of the previous projects that Park Kwang-su (*Single Spark*), Jang Sung-woo (*A Petal*) and Kim Sung-su (*Musa*) had completed in Australia, and he was curious why the Australian-Korean interface had hit a hiatus. Bong was genuinely interested in rekindling the industry links between the two countries and thus investigated all possible options. Although his quest initially led him away from Australia to the Orphanage in San Francisco¹⁵, he eventually returned – at the last minute (about two weeks before shooting began) – to the John Cox Creature Workshop, which was one of the only places in the Southern Hemisphere that could create the type of monster animatronics that Bong wanted and needed. Animatronics was ‘needed’ in the sense that the extensive computer graphics (CG) created by The Orphanage had its limitations when it came to the actors interfacing with the monster. In about 10 weeks the Creature Workshop completed the interactive part of the monster that was used for an astounding minute or less of final screen time.

While *The Host* invited audiences to feel the uniqueness generated by the mix-match of genres, characters, and emotions, *Spring, Summer* seduced audiences with a kind of Orientalism or zen-charm in beautiful, luring cinematography. The film presented a story of Buddhism wrapped around an exotic picture of Korea – the so-called ‘Land of Morning Calm’. The international reputation of Kim Ki-duk, one of the best-known and most prolific Korean directors in the world, also played a part in promoting the film. His authorial signature and use of minimum dialog translated well with non-Korean-speaking audiences, rather than forcing them to read copious amounts of tiny subtitles at the bottom of the screen. The film even managed to impress the high-profile Australian film critic Margaret Pomeranz: “‘*Spring, Summer*’ is a much more contemplative, much more Buddhist film than the earlier ones I’ve seen.”¹⁶

On the far side of these two films exists director Park Chan-wook’s *Old Boy* (2003), whose total failure at the Australian box office in 2005 is regarded by most industry people as a shock. Hailed as breathtaking blend of ‘Takeshi Kitano, Quentin Tarantino and Sam

¹⁵ Landing in San Francisco enabled Bong to benefit from The Orphanage’s extensive experience of its staff of more than 160 artists working on big budget CG and visual effects for major Hollywood blockbuster films such as: *Fantastic Four: Rise of the Silver Surfer* (Fox), *Superman Returns* (Warner Bros.), *Pirates of the Caribbean: Dead Man's Chest* and *At World's End* (Disney), *Harry Potter and the Goblet of Fire* (Warner Bros), *Sin City* (Dimension) and *The Day After Tomorrow* (Fox).

¹⁶ “Spring, Summer, Fall, Winter and Spring,” *At the Movies*, 23 September 2004. Accessed 15 September 2005. Available at: <http://www.abc.net.au/atthemovies/txt/s1203169.htm>.

Peckinpah¹⁷, *Old Boy* only attracted a mere 2,000 people to see it at cinemas.¹⁸ One can only speculate that *Old Boy*'s disappointing performance in Australia had something to do with poor marketing and a general misnomer about what Korean films are like. A film with this high level of violence definitely needed to be targeted at a niche audience (*Old Boy* was rated R 18+). Illegal downloading, pirate circulation and the parallel import, as well as the legitimate sale of the DVD probably also had an impact. After all, *Old Boy* had been released on DVD in Korea back in 2003. Anyone clued into Park Chan-wook's rising international critical acclaim at the time of *Old Boy*'s release and subsequent screening at the 2004 Cannes Film Festival (and winning of the Cannes Grand Prix) could have accessed the film through these various channels. Hence, by the time the film reached Australian screens in 2005 it had lost nearly all of its steam.

It is difficult to know how diverse audiences in Australia receive Korean films without conducting a very large and lengthy market study. Needless to say, the case of *Old Boy* definitely cast doubt on future plans for distributing and exhibiting Korean films Down Under because those who held the release rights to the film would have incurred significant losses. This had a negative flow-on effect for other releases such as Kim Ki-duk's *3-Iron* (2004), which was expected to do well at the box office because of the previous success of *Spring, Summer* and its associated Best Director Award from the 2005 Venice International Film Festival. Distributor Hopscotch originally scheduled the release of *3-Iron* in late 2005, but postponed it in order to redevelop its marketing strategy. Eventually *3-Iron* was released in August 2006, but it quickly vanished from the screen. All things considered, the latest release of *The Host* seems to have overcome some of the uncertainty surrounding the performance of Korean films in Australia. Although films as great in scope as *The Host* are few and far between, the nationwide release of Korean films has become a reality and it will continue.

The next section deals with audience survey findings as a way of gaining deeper insight into how Korean films are appealing to audiences in Australia.

Audience Reception Profiles

In Australia, there has been a deep interest in the Korean cinema at the critical and industry levels. By the same token, it has been relatively easy for cinephiles, scholars and some of the general public to recognize that South Korea has a thriving film culture that is unafraid to expand genre and narrative boundaries – perhaps best done by telling stories that engage with some of the nation's sensitive issues such as Japanese colonialism, civil war, democracy uprisings, U.S. occupation and general social problems. For these and other reasons too numerous and too complex to mention (such as decades of dictatorship and harsh censorship), as shown in this short paper, the Korean cinema has developed original voices and cinematic styles that push the perceived boundaries between commercial and art films – particularly given that the film industry in Korea is believed to be a lot younger and less robust than the Japanese or Hong Kong film industries. In the words of Philippa Hawker,

¹⁷ Luke Buckmaster, "Old Boy" *In Film Australia*, 7 September 2005 Accessed 15 September 2005. Available at: http://www.infilm.com.au/reviews/oldboy_htm. Accessed 15 September 2005.

¹⁸ "Australian Films Opening For: 1997... 2005 Aud," *In Film Source* (Sydney: Nielsen EDI Australia, 2005).

writer for Australia's *The Age*: "The films fall into every category, and create some of their own: they include distinctive auteur works, movies that examine the North Korean relationship, high-spirited romantic comedies, period martial arts epics and blockbuster action films."¹⁹ For these reasons, Australians have attempted to learn from South Korea's successful and thought-provoking cinema.²⁰ Here is a little about what they know.

Audience survey findings used for this paper were collected at an advance screening of Bong Joon-ho's blockbuster monster movie *The Host* (2006) at Popcorn Taxi in Sydney in early 2007.²¹ Before the screening, 71 members of the audience completed a survey/questionnaire about their awareness, likes and dislikes, and consumption patterns of Korean films. Their responses both reveal new insights and confirm some things we already know about the following of Korean films in the Australian market.

According to the survey results, audience exposure to Korean cinema has steadily increased since 2002. The list of favorite films includes: *JSA* (2000), *The Way Home* (2002), *Friend* (2001), *My Sassy Girl* (2001), *Oasis* (2002), *Marrying the Mafia* (2002), *No Blood No Tears* (2002), *Memories of Murder* (2003), *Old Boy* (2003), *A Tale of Two Sisters* (2003), *Spring, Summer, Autumn, Winter and Spring* (2003), *A Good Lawyer's Wife* (2003), *Taegukgi* (2004), *A Bittersweet Life* (2005) and *Sympathy for Lady Vengeance* (2005).²² These are all films of which they became aware through various film festivals, websites, television (SBS), word of mouth, magazines and DVD rentals/retail shops. Films are watched mostly at home with DVDs and then on TV (SBS), followed by regular screenings at cinemas, film festivals and on-line – in that order.²³

More dynamic insights come from what audiences like and dislike in Korean films. Respondents are most excited by the original and unpredictable narratives found in a mixture of plots laced with black humor, political satire and sentimentality. In terms of style, genre experimentation (genre bending), refined action sequences and innovative cinematography catch their eyes as something fresh. Film critic Margaret Pomeranz, who was in attendance at this event, likes to reflect on the boldness of Korean films, while others are titillated by unflinching expressions of violence, eccentricity and western styles mixed with a specific Koreanness or Korean creativity and cinematic vision. Still for others – who often watched Korean films at the urging of a friend or family member – excessive violence, overly melodramatic storylines, inconsistent quality of visual effects and the general nuisance of

¹⁹ Hawker, Philippa. 2004. Korea's cinematic surge. *The Age*. Accessed 28 August 2008. Available at:

<http://www.theage.com.au/articles/2004/09/24/1095961847117.html?from=storyrhs&oneclick=true>.

²⁰ In September/October 2004, Australian Film Commission CEO Kim Dalton led an industry delegation to South Korea to meet Ministerial and film industry people in Seoul and to attend the Pusan International Film Festival. The mission, which was sponsored by the Australia-Korea Foundation, aimed to network and to learn more about the Korean film industry and its creative energies.

²¹ Popcorn Taxi regularly gathers filmmakers and cinephiles together to watch films and to interface via Q&A sessions.

²² Among them, the top three films are *Old Boy*, *JSA* and *Memories of Murder*, in that order.

²³ The local cinemas mentioned here are Sydney's Reading-China Town, Fox Studios and Dendy, which all screen international films. Reading is particularly known for its regular screenings of Hong Kong films, while the Dendy is known for art film exhibition.

having to read subtitles turned them away. Finally, the view of stories containing inaccessible local cultural references and difficulties finding regular screening outlets were key factors that hampered one's attitudes toward Korean films. More research in this fascinating area is needed.

Conclusion

Australia has encountered multiple Asian film waves in the past: Japanese films in the 1960s, Hong Kong films in the 1980s and Chinese films in the 1990s. In particular, *Crouching Tiger and Hidden Dragon* (2000), *Hero* (2002) and *House of Flying Daggers* (2004) are outstanding films that have 'crossed over' from mainstream Asian to Western markets and audiences, thus establishing the reputation of Chinese cinema far and wide. In addition, iconic directors such as Wong Kar Wai have begun to attract the public's attention over time and by word of mouth.²⁴ Others are too numerous to mention. This exciting flow of Asian film waves, however, raises a more fundamental question about the positioning of Korean films in the world market. It may be that general audiences do not recognize Korean films as something new, but among a list of many Asian film types. Nevertheless, Bong Joon-ho's *The Host* is at the center of this list and is the closest to a Korean 'crossover' film that we have yet to see.

Though this paper has focused exclusively on Korean films, most Asian films released in Australia have experienced difficulty finding a non-Asian audience. The fact is, as many might guess, the market is dominated by Hollywood films. Even Australian films have difficulty attaining more than five to seven percent of the domestic market share. As such, it will also take time for Korean films and master filmmakers such as Park Chan-wook and Kim Ki Duk, to name a few, to achieve wider awareness and additional commercial releases *Down Under*. Distributors' continuing interest in purchasing Korean films implies that they have recognized the commercial value of Korean cinema. The establishment of regularized distribution channels now facilitates a gradual rise in recognition for Korean films as a high-quality source of Pan-Asian cinema. The coming of the Korean cinema to Australia is but one of many cases where Korean films have been spotted outside of Korea. In each case, there is a divergent level of interest despite convergent characteristics to the local reception, showing us a local face of globalization for the Korean film industry.

²⁴ For instance, his *In The Mood For Love* (2000) and *2046* (2004) performed better than expected at the box office with \$670,000 AUD and \$407,000 AUD respectively. Nielsen EDI Australia. "Asian Film Release 97-05." In *Film Source*. Sydney, 2005.