



InKo
centre



focus

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Editorial

Intercultural dialogue takes as its starting point the recognition of difference and multiplicity of the world in which we live. These differences of opinion and values exist not only within each individual culture but also between cultures. As a process, intercultural dialogue encourages an identification of the boundaries that define individuals, and then asks them to relate across those boundaries and even to call them into question.

In an increasingly globalised and inter-dependent world, the ability to enter into a tolerant and respectful dialogue is a vital skill for nations, communities, and individuals. If globalization is the increased movement of goods, services and knowledge around the world for economic purposes, then in opposition, internationalisation, is the increased mobility of ideas and people, not as a homogenising force, but as an impetus to work more closely together to examine the qualities that are needed to live together in communities that are increasingly defined by cultural complexity. It is this space that is of interest to InKo Centre as it aims to promote and strengthen, through relevant programmes and services, the intercultural dialogue between India and Korea.

In July, InKo Centre in association with the Embassy of the Republic of Korea, New Delhi and the Indo Cine Appreciation Foundation, Chennai presents a contemporary Korean film package that promises both range and depth. Read about a new, six-month programme titled, Hi, I'm Chennai, which, in association with Storytrails India, aims to introduce Chennai to those who have temporarily made it their home and to those, who although here for many years, have *looked* but not really *seen* this city they call home. Led by well-informed local storytellers, this wholly experiential programme aims to connect individuals and communities to each other and to the environment they live in as a social unit.

In August, InKo Centre in association with the Korea Foundation premieres Yohangza Theatre's *A Midsummer Night's Dream* in India at The Hindu Metroplus Theatre Festl in Chennai. Producer Seok-Kyu Choi, shares how this production, with the plot subtly altered to incorporate Korean myth and folklore, and through dance, movement and percussion, powerfully appropriates the Shakespearean original to present a compelling re-telling, infused with wit and pageantry that is uniquely Korean. And yet, it is a universal tale of love, agony and dreams that audiences across cultures can identify with.

We are delighted to support The Crafts Council of India to facilitate the participation of two outstanding Indian craftspersons at the International Symposium and Exhibition on Natural Dyes in Daegu, Korea in September 2008. Read the Chairperson, Mrs Vijaya Rajan's article which profiles these extraordinary individuals and how this visit could be the first exploratory step leading to a craft exhibition later in the year of eco-friendly, natural dyed products drawn from India and Korea.

What does it take to bridge the cultural divide and what role does language learning play in allowing access and appreciation of cultures other than one's own? Read two articles written by our English Language and Korean language Visiting Faculty that examines language and its power to connect.

Following the extremely enthusiastic response, the weekly and monthly 'InKo happenings' – Language classes; Yoga; Taekwondo and Film screenings, continue at the Centre

I look forward to greeting you at our events and courses, to receiving your feedback online or over the telephone and to deepening this dialogue with your participation and support.

RATHI JAFER

Director, InKo Centre

From the part comedy and part cruel social satire of *Barking Dogs Never Bite*, and the irony of violence rooted in love in *Sympathy for Mr Vengeance* to the meticulously constructed caper film *The Big Swindle*, InKo screenings this quarter focus on the artistry of three contemporary Korean directors—Bong, Joon-ho; Park Chan-wook and Choi, Dong-hun.

InKo Screenings

25 July 2008

플란다스의 개

Barking Dogs Never Bite, 2000

Directed by Bong, Joon-ho

A low-ranking university lecturer, strained by financial constraints and his wife's pregnancy, snaps one night at the incessant barking of a neighbour's puppy. After seizing the dog and exacting a cruel revenge, he nonetheless fails to secure the peace and quiet he so desires. Meanwhile, an employee at the apartment office receives a notice from a young girl about her missing dog.

Barking Dogs Never Bite is hard to characterise part comedy and part cruel social satire, the film is spiced with scenes and characters who seem unique to Korean cinema. The film neither looks nor feels like an art film, but yet on closer viewing, the aesthetic it creates is both complex and extremely well-executed.

Part of what makes this film stand out is its characterisation. The women characters, for one, contrast sharply with the naive, pretty image that dominates Korean films. The male lead arouses both sympathy and horror in turn, leaving the viewer unsure of whether to identify with him. Characters like the janitor, with his penchant for Korean dog soup, also leave an unforgettable impression on the viewer.

The uniqueness of this film, is in the small details scattered throughout: an erratic jazz soundtrack; the predominance of the colour yellow; rolling pears; abrupt cuts to airplanes or imaginary cheering crowds; a dispute resolved by a roll of toilet paper; and the hauntingly-narrated tale of "Boiler Kim."

Barking Dogs Never Bite which won the Fipresci Award at the Hongkong Film Festival in 2001, was Bong Joon-ho's debut feature film. *Memories of a Murder*, his second feature, followed in 2003 and his third feature, *The Host* won critical acclaim worldwide in 2006.

22 August 2008

복수는 나의 것

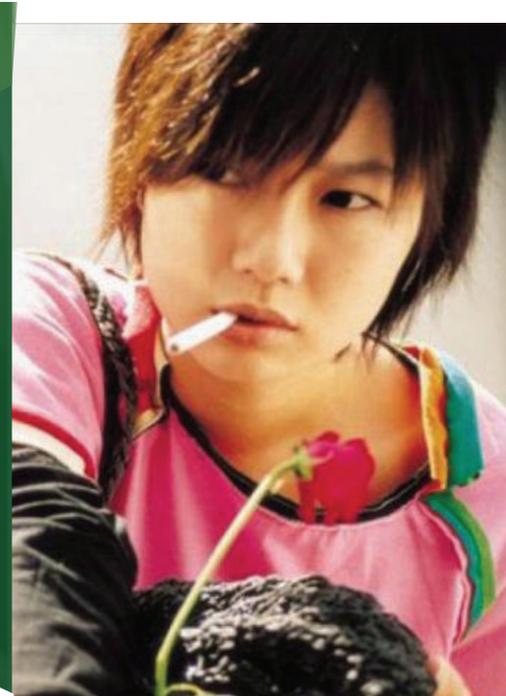
Sympathy for Mr. Vengeance, 2002

Directed by Park, Chan-wook

After his hugely successful breakthrough film, *Joint Security Area* in 2000, director Park Chan-wook had the opportunity to make just about any kind of movie he wanted. However, his ultimate decision was to go back to a scenario he had written in the mid-1990's: a grim, violent tale about the kidnapping of a young girl and the father who sets out for revenge. The result is a movie that will give you nightmares but leave you in awe of its power.

Sympathy for Mr. Vengeance opens with the narration of Ryu, a deaf man with bleached green hair who works in a smelting factory. Ryu is desperate to find a kidney transplant for his dying sister, and he assures her he will do everything in his power to save her. When his initial plans fail, however, he and his girlfriend, a leftist with radical views, find themselves contemplating the unthinkable.

Of the film's many strengths, the first to stand out is its cast. After playing the two North Korean soldiers in



Sympathy for Mr. Vengeance



The Big Swindle



Barking Dogs Never Bite,

JSA, actors Song Kang-ho and Shin Ha-kyun return, this time aligned against each other. They are joined by one of the most talented young actresses in the industry, Bae Doona, in the role of Ryu's girlfriend. All three actors possess great talent, and are well-directed by Park. The film's cinematography is remarkable too, achieving an ordinary but utterly distinctive look. The movie is shot almost entirely in daylight, with little camera movement and almost no music.

Sympathy for Mr Vengeance begins on a relentlessly pessimistic note, and only grows more savage towards the end. It is ironic that much of the violence in this film finds its roots in love. This is no way however dulls the film's edges.

It's debatable whether or not the characters in *Sympathy for Mr. Vengeance* are monsters. It's even debatable who is really the film's protagonist and antagonist. Both protagonist and antagonist commit monstrous acts, and yet each is a victim of a circumstance that awoke a beast from within that neither knew ever existed. Park structures the narrative from two conflicting angles and then forces the audience to make a choice, almost as an afterthought.

26 September 2008

범죄의 재구성

The Big Swindle, 2004

Directed by Choi, Dong-hun

A young con artist Chang-hyuk is killed in a car crash, after snatching five billion won from the Korea Central

Bank. The reconstruction of the crime by the police reveals that Chang-hyuk was operating in partnership with the veteran conman Mr. Kim and that he had named his brother Chang-ho as the recipient of a massive life-insurance indemnity. Believing that Chang-ho holds the key to the whereabouts of the booty, Mr Kim's girlfriend In-gyung befriends him. But neither she nor Mr Kim is quite prepared for the truth behind Chang-hyuk's con game.

The Big Swindle is a fine example of a caper film. The subgenre's lineage embraces such disparate examples as the French noir classics (Jules Dassin's *Riffifi* [1955] and *Touche paz au grisbi* [1954] as well as the big-budget Hollywood productions that are part tourist travelogues and part vanity-fair star vehicles (the original *Ocean's Eleven* [1960], *Topkapi* [1964], *How To Steal A Million* [1966]). When superbly done, a caper film can be almost unbearably entertaining. *The Big Swindle* is one such- meticulously constructed and sharply designed with an ensemble cast that is uniformly excellent. Writer-director Choi Dong-hun keeps the action fast and snappy, following the jazzy rhythm of his screenplay, full of endlessly quotable lines and wholly believable details and character traits. One of Choi's amusingly creative touches is the self-reflexive analogy that he draws between filmmaking and con jobs. He tweaks our expectations while challenging us to distinguish between the actors playing their characters and the characters enacting their assigned roles.

Possibly the most ingeniously scripted Korean film of the year, *The Big Swindle* received enthusiastic support from domestic viewers and kudos from critics.

InKo Centre and the Embassy of the Republic of Korea, New Delhi in association with the Indo Cine Appreciation Foundation presents 6 contemporary Korean films from 8-11 July 2008 at the South India Film Chamber in Chennai. Opening with My Secret Sunshine, a film that that won plaudits at Cannes in 2007 and at the Annual Academy Awards in 2008, this is a package that promises both range and depth.

Contemporary Korean Cinema

SECRET SUNSHINE

밀양 | 2007/142 min/colour
Director: Chang-dong Lee



The film begins with widow Shin Ae and her young son Jun moving to the small town of Milyang (which translates as 'secret sunshine') where her husband was born. Opening up a piano school with the help of local man Jong Chan, Shin Ae tries to rebuild her life, a dream which is shattered when the boy is kidnapped and murdered. This fresh tragedy pushes her over the edge, and she falls in with the local Christian church. Her new found religious beliefs initially give her comfort and strength, though she is soon tested when she decides to try and find it in her heart to forgive the man responsible for Jun's cruel death.

Awards: 7 wins & 2 nominations - Cannes Film Festival 2007, Won Best Actress for Jeon. Lee Chang-dong nominated for the Golden Palm: , South Korea's Official Submission to the Best Foreign Language Film Category of the 80th Annual Academy Awards (2008).

MAUNDY THURSDAY

우리들의 행복한 시간
2006/120min/colour | Director: Hae-sung Song



Young college professor Yu-jeong attempts suicide, alienating her further from her highly religious family. However, when Yu-jeong spend time with her aunt, Sister Monica, a Catholic nun at a prison, she becomes intrigued by one of Monica's charges, death-row prisoner Yun-su, who shares a similar death wish and rejection of compassion. The two slowly get to know each other, and by the time Yun-su goes to the gallows Yun-su accepts the love of God.

FOR HOROWITZ

호로비츠를 위하여
2006/108 min/colour | Director: Hyeong-jin Kwon



Kim Ji-su is a 31-year-old single woman who once wanted to become a famous pianist like Horowitz. Her dream was shattered but she was able to go on by teaching children to play piano. One day, she discovers a young boy Gyung-min, is a musical genius. She starts to give him intensive music lessons, preparing him for competition, but it does not turn out well. But later, when all seems lost,

Ji-su is utterly shocked when she realizes that Gyung-min carries a secret that will change her life forever .

Awards: 1 win & 4 nominations, Won the Grand Bell Award for Best New Director South Korea in 2007, Nominated for Grand Bell Award for, Best Actress, Best Editing, Best Music and Best Screenplay.

HIGHWAY STAR

복면 달호
2007/114 min/colour | Directors: Hyun-su Kim / Sang-chan Kim



Dal-ho is the lead singer of a local heavy metal band in a small rural town in Korea. A somewhat desperate owner and manager of a small record label in Seoul visits the nightclub where Dal-ho's band rehearses. The owner of the label listens to Dal-ho sing and is soon convinced that Dal-ho has what it takes to become a star. They follow Dal-ho to a nearby restaurant and offer him a recording contract with Big Sound Entertainment. Dal-ho accepts on the spot. But what is the caveat?

SOLACE

사랑할 때 이야기하는 것들
2006/114 min/ colour | Director: Seung-wook Byeon



In-ku owns a small retail pharmacy, while taking care of his mentally challenged brother. In-ku, wanted to get married but his fiance's parents turned down his marriage proposal because of his brother. Hye-ran runs a small retail booth in Dongdaemyun Shopping Center. She resorts to selling counterfeit merchandise to make ends meet. As fate would have it, In-Ku and Hye-Ran meet in a chance encounter and find solace in each other's company. As they grow closer to each other, so do their problems increase.

RADIO STAR

라디오 스타
2006/115 min/ colour | Director: Jun-ik Lee



Choi Gon was a huge star in the 80s, with many hits under his name and a growing fanbase. But the music scene changed dramatically in the next 15 years, and now he finds himself a has-been without ever realizing his superstar days are over. His manager and long-time friend Park Min Soo understands this better than anyone else, but he still tries to support his friend. When Gon moves to a radio station in a small town, it seems like his days in the limelight are finally over. But in that small station representing the last bus stop in his career, Gon soon starts feeling that vibe, that adrenaline he felt on the stage when he was a star.

Awards: 1 win & 1 nomination, Won the Grand Bell Award for Best Actor, Nominated for Grand Bell Award for Best film.

DATE	DAY	FILMS	DIRECTOR	TIME
08.07.08	Tuesday	Secret Sunshine (밀양)	Lee Chang-dong	7.00 pm
09.07.08	Wednesday	Maundy Thursday (우리들의 행복한 시간)	Song Hae-seong	6.15pm
10.07.08	Thursday	For Horowitz (호로비츠를 위하여)	Kwon Hyeong-jin	6.15pm
10.07.08	Thursday	Highway Star (복면 달호)	Kim Hyun-soo and Kim Sang-chan	8.00pm
11.07.08	Friday	Solace (사랑할 때 이야기하는 것들)	Byeon Seung-wook	6.15pm
11.07.08	Friday	Radio Star (라디오 스타)	Lee Joon-ik	8.00pm

A Midsummer Night's Dream... in Chennai

Yohangza Theatre Company's production of William Shakespeare's *A Midsummer Night's Dream* will transport you to a world of unforgettable fantasy through dance, movement, voice, and percussion. Producer Seok-Kyu Choi, shares how this production, with the plot subtly altered to incorporate Korean myth and folklore, powerfully appropriates the Shakespearean original to present a compelling re-telling infused with wit and pageantry that is uniquely Korean. InKo Centre, in partnership with the Korea Foundation, is delighted to premiere Yohangza Theatre Company 'A Midsummer Night's Dream' in association with AsiaNow Production India at The Hindu Metroplus Theatre Fest in Chennai on 1 August 2008.

It's a midsummer's night and the mischievous Dokkebi (Korean goblins), are having a big party....

Combining unique Korean-style movements, facial expression and vocalization with a fresh mix of energetic dance, voice and percussion, the Shakespearean original is compellingly brought to life by Director Jung-Ung Yang's original script, incorporating themes and characters from Korean culture and folklore. You will witness the Korean equivalents of the fairy king and queen, Oberon and Titania, in reverse roles. Bottom is a country woman searching for Sansam, a rare hundred-year-old ginseng, and Puck splits into twins!

It is 'A Midsummer Night's Dream' by Shakespeare, but it is a fascinating re-telling that is infused with wit and pageantry that is uniquely Korean. As Koo Jayeon, reporter of Seoul magazine states: "A *Midsummer Night's Dream*' by the Yohangza Theatre Company contains a kind of universality, transcending cultural differences between East and West." Inspired by Shakespeare's play, Yohangza's production features director Jung-Ung Yang's original script, incorporating themes and characters from Korean culture and folklore, foremost and perhaps most enjoyable being the figure of the Dokkebi emerge after sunset and disappear before sunrise. The Dokkebi, who love to sing and dance, are similar to sprites and goblins in Western fairy tales. Except for the one or two horns on their heads, they otherwise resemble human beings, compete with human foibles and affections. Another typically Korean character is Ajumi, a feisty woman wondering in the forest collecting herbs to sell at market. The pot of gold at the end of her rainbow is to find the mythic thousand year old ginseng plant (*Sansam*), thus assuring wealth and happiness for the rest of her life.



Seok-Kyu Choi Producer,
'A Midsummer Night's Dream'



Following the storyline of the Shakespearean original, Director Jung-Ung Yang's script shows Hang in love with Beuk, who is forced by her father to marry Loo. Hang and Beuk decide to run away and get married secretly. Beuk accidentally tells her secret to her best friend, Ick, who is in love with Loo. Hoping that Loo will give up his love for Beuk, Ick tells Rue about Beuk's plans to elope with Hang. However, the story gets more and more twisted. Loo runs after his love and meets the Dokkebi Oberon, who is constantly flirting with girls while his Dokkebi wife, the head of all the goblins, hatches a plan to fix him.

However, as the critic Leah Milner points out, "Yohangza makes physical theatre an extreme sport in their spectacular retelling of Shakespeare's comedy. Korean folklore breathes new magic into the tale, with its mischievously humorous Dokkebi goblins. Milner calls it a truly multilingual performance narrated in a foreign tongue and through the combined languages of dance, percussion and mime, with the Korean cast losing nothing in translation." Awarding the production a 5 star rating, Milner goes on to add, "the lights are dimmed, the actors dance with glowing bangles to welcome us to their dreamscape. Percussion immerses the nocturnal forest in surround sound, the performers disperse through the auditorium to produce an orchestra of insect noise and beastly howls. All the main characters are represented, but there are subtle changes and role reversals in their Korean counterparts. Shakespeare's Oberon is the dominant partner who casts a spell on his wayward fairy queen Titania, but in the South Korean version it is the Dokkebi queen Dot who wears the trousers. She has her husband Kabi fall for the grotesque Bottom character, an elderly woman the fairies have transformed into a pig. Duduri is played by two actors, at times manoeuvring as a single body and at others dividing into a Puck-ish double-act. Much of the drama is conveyed by facial expression, gesture and martial-arts inspired dance. Slapstick comedy is enhanced by random and deliberately incongruous interjections in broken English, its perfect comic timing bridges the cultural gap between audience and cast."

In Director Jung-Ung Yang's version, the lovers are named after the four divisions of stars according to Korean astrology, based on the 28 days that it takes for the moon to circle the sun. Thus *Hang* (Lysander) is an eastern star, *Loo* (Demetrius) is a western star, *Beok* (Hermia) is a northern star while *Ik* (Helena) is a southern star. The stars, it was believed, were intertwined with the mortal world, reflecting and fortelling events that took place on earth

Yohangza's 'A Midsummer Night's Dream' has both uniqueness and universality. On the one hand, the production builds on uniquely Asian sentiments, encouraging audience participation. The addition of live music performed by the actors onstage using traditional Korean instruments adds to the Korean feel of the production. On the other hand, the universality of the performance is emphasized through basic themes such as love, agony and dreams. The actors depict the love stories of ordinary people and the fulfillment in life that we all hope for.

Yohangza's 'A Midsummer Night's Dream' has been performed in numerous places throughout the world. The cast and crew have travelled to more than 12 countries, including Australia, UK, Hong Kong, China, Taiwan, Colombia, Germany, Poland and Cuba. The performance has been a critically acclaimed both internationally and in Korea.



Following an extended Asia Tour, Yohangza Theatre's 'A Midsummer Night's Dream' opens The Hindu Metroplus Theatre Festival in Chennai on **1 August 2008**

About Director Jung-Ung Yang:

Born in 1968 in Seoul, Jung-Ung Yang studied creative writing at the Seoul Institute of the Arts. After working in Korea as a playwright, director and actor, he joined the Lasenkan International Theatre Company, and then, in 1997, formed the Yohangza Theatre Company in Seoul, finding his own theatrical world by experimenting with physicality, image and space. He received first local, and then international, recognition with a first place award at the 2003 Cairo International Festival for Experimental Theatre for Yohangza's production of Karma. Jung-Ung Yang won South Korea's Best Young Playwright of the Year Award in 2003 and, since then, has continued to blend imaginative and original text with theatrical aspects of dance and music, always combined with a characteristic Korean mis-en-scène and beauty of form.

Zoe Green of the Scotsman rating the production as a 5 star 'absolute must see' reviewed the production as A Midsummer Night's Dream From The East. As Green states,

It's entirely in Korean but this is a wonderfully wicked, clever and magical production of A Midsummer Night's Dream. Daringly, the plot is subtly altered to incorporate Korean folklore - which doesn't seem too sacrilegious in conjunction with the translated script, given that most of Shakespeare's plays are fiddled versions of European history, myths and folk stories anyway. It is a spectacle in the very best sense of the word: the costumes, headdresses and masks are evocative of the forest, the butterfly-wing make-up is lovely, and there is the sense that huge amounts of time have been invested in making this look as good as possible. Everything has been painstakingly choreographed - these guys are absolutely professional and Yang Jung Ung's direction is inspired. The music, composed by Kim Eun Jeong, is simply arranged but powerful, and perhaps the key to this production is balance: everything is exquisite but there is no element that dominates at the expense of any other. An absolute must.

About the Yohangza Theatre Company:

Yohangza is a South Korean theatre company founded in 1997 by director/writer Jung-Ung Yang, recent winner of South Korea's Best Young Playwright of the Year Award. The Yohangza Theatre Company was honoured with the award for the Best Production at the Gdansk Shakespeare Festival, Poland in 2006 and at the Cairo International Festival of Experimental Theatre in 2003. The Company has, in the last two years, performed to critical acclaim at the Hong Kong Arts Festival, Hong Kong, at the Perth International Arts Festival, Australia, at the Adelaide Festival Center, Australia, at the Sydney Festival, Australia, at the Gdansk Shakespeare Festival, Poland; at the Neuss Shakespeare Festival, Germany, at the Tobacco Factory, Bristol, U.K and at the The Barbican, London, U.K. Yohangza's distinguished achievements have set a landmark for Asian theatrical groups in pursuing world recognition while maintaining their cultural heritage.

Distinctly Korean in flavour, Yohangza's work presents an exciting collision of the past and the present, a reworking of existing Korean styles and themes infused with contemporary elements and driven by a thirst for experiment. The result is a compelling and fresh mix of dance, voice and percussion interwoven with stories of Korean folklore, mythology and history. Each piece is a sensory and aesthetic journey drawing us to both past and future, and always strongly connected with Korea's identity and spirit.

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Director Jung- Ung Yang



The Korea Foundation

The Korea Foundation, established in 1991 as an affiliate of the Ministry of Foreign Affairs and Trade, aims to promote awareness and understanding of Korea throughout the world. It aims to enhance international goodwill and friendship through the implementation of various international exchange programmes. The major Foundation activities include support for Korean Studies programmes overseas; fellowships and grants to encourage and assist foreign students and scholars interested in Korea; intellectual exchanges and forums to promote bilateral ties with other nations as well as people-to-people interactions to boost mutual understanding between Korea and other countries; cultural exchanges to introduce the unique characteristics of Korean culture to the world. In addition, the Korea Foundation Cultural Center was opened to offer more opportunities for Koreans to experience foreign cultures and for foreigners residing in Korea to understand Korean culture

and society. To help disseminate information about Korea to other countries, the Foundation publishes periodicals and books and distributes a wide range of basic reference material and multi-media materials to overseas libraries, research institutes and cultural institutions.



The Hindu Metroplus Theatre Fest

Launched in 2005, The Hindu MetroPlus Theatre Fest is in its fourth year. This year's event features an eclectic mix of international and Indian plays from places such as Korea, USA, Switzerland, Mumbai, Chandigarh and Bangalore.

Eight plays will be staged over seven days in the Fest, which runs between August 1 and 10. A symposium on theatre is being planned as part of the event. Also, a reading of Harlesden High Street, the play that won the MetroPlus Playwright Award, 2008.

InKo Centre is delighted to partner The Korea Foundation to present Yohangza Theatre Company's A Midsummer Night's Dream at The Hindu Metroplus Theatre Fest on 1 August 2008, in Chennai

Date: 1 August 2008

Venue: Sir Mutha Venkatasubba Rao Concert Hall, Madras Seva Sadan, No 7, Harrington Road Chetpet, Chennai 600 031

For enquiries about tickets please contact InKo Centre: 044-24361224 or email: enquiries@inkocentre.org

What does it take to bridge the cultural divide and what role does language learning play in allowing access and appreciation of cultures other than one's own? Read two articles written by InKo Centre's English Language and Korean language Visiting Faculty that examines language and its power to connect.

The business of communication

Enabling access and inter-cultural communication

P Ilangoan, Visiting Faculty (English) at InKo Centre discusses the need for developing intercultural communication courses that could help Korean expatriates gain access to the world of work, business and leisure in South India

Until recently, it had always been the other way around: A minority of the educated population, especially the young, from Asian, South Asian and South-east Asian countries had always left their home countries, especially in the late 20th and the early part of the 21st centuries, for a sojourn at universities in English-speaking countries such as the USA, Australia, UK, New Zealand and others with a view to improving their future prospects in industry or in a career that required more than a basic competence in English.

Changing demographics:

Notwithstanding the above, what has happened in recent years is the move to base manufacturing, exporting, and service units in places remote from their home countries: a case in point is the migration and successful settlement of 1000s of families from South Korea to the city of Chennai in South India, and the accompanying installation of large-scale manufacturing and exporting units that enable them to sell and export to other countries (other than India) cars, television sets and electronic goods (including home appliances) manufactured by Korean companies of renown such as Hyundai, LG, Samsung and so on. To aid them in their primary work and to sell their own products and services, dozens of Korean SMEs (small and medium enterprises) have also sprung up in and around the city.

The answer is that by the end of the 20th century when Korea and other Asian countries were emerging out of an economic slump, they found themselves facing a window of opportunity to their south-west: it was a time when India buoyed up by its booming information technology (IT) and information technology-enabled services sectors (ITES) was riding the wave of economic growth, second only to China in the region, a time when their neighbour to the West, China, was flexing its manufacturing muscles and looking for locations everywhere to sell their products in and a time when a robotics- and space research-driven nation, Japan, was finding its

feet afresh to their East. A natural offshoot of such phenomena coupled with drivers that hinted at tremendous economic growth led to the setting up of industrial and manufacturing units in neutral and government-supported zones: one such case in point being the city of Chennai in South India.

A problem and its solution

The very act of setting up of the business, entrepreneurial and manufacturing enterprises by the Korean expatriates has thrown up a host of issues not least of which is the one of lingua franca between themselves and the local population. A mitigating factor has been the presence of English-speaking technocrats and business people on both sides of the fence. Nevertheless, an unavoidable fact is that where-as India is multilingual, Korea is monolingual and the situation is such that the English language needs to be taken on board as a common tool for communication by all parties concerned, as a sort of bridge between the different participating cultural groupings.

So, I believe this begs the question of how one is to go about helping the expatriates to gain access to business, governmental, engineering, and manufacturing circles and the service sector where inter-personal, transactional and business communication takes place via the medium of the English language. In response to the situation and following basic ground research, InKo Centre, the Indo-Korean Cultural and Information Centre, Chennai has taken the first important step in this direction: as a result of InKo's initiative, a first batch of Korean women attended a three-month course (in effect 24 sessions, each session lasting an hour and a half) Level One course in English for Social Purposes from mid- November 2007 – mid-February 2008. At the end of the course, each of the students demonstrated that they could

- introduce themselves to strangers / acquaintances, give / receive directions to reach an unfamiliar place in the city, thank the other and take leave appropriately over the phone, and
- greet friends and acquaintances, give / receive information, make small talk, invite the other to lunch or dinner and take leave appropriately at the end of the conversation, in person.

By doing so they unequivocally demonstrated that they were ready to sign up for the Level Two, Pre-intermediate course in English for Social Purposes, being offered at InKo, Chennai.

Nevertheless, discerning readers might question the rationale behind the decision to offer English for Social Purposes courses at the different levels when institutions in English-speaking countries regularly offer staple courses such as "Survival Skills English" to adult learners at these levels. However I need to point out that offering such a course might be counter-productive for several reasons. One of the reasons for such a view is the fact that only a fraction of the Indian population speaks English with any proficiency, and therefore it would not make sense to equip large numbers of the expatriate population with such skills. In fact, what might be more of a pressing need is for the majority of the expatriate workforce to equip themselves by learning English for business purposes one outcome of which would be their ease of access to business, service, governmental and manufacturing circles in the country. Complementing this need is the related need for all parties concerned to become well-versed in the nuances of inter-cultural communication. Eventually it is this that would help for the expatriate community to equip themselves to gain entry into the worlds of leisure and entertainment in their adopted country.

English for Social Purposes

This class is an attempt to equip participants with conversational skills in English. This course helps learners to socialize in English, introduce themselves, invite people to lunch or dinner and to master most of the common communicative language functions of in spoken English. Students will be able to give and receive directions to unfamiliar places and will become familiar with the conventions of speech that are commonly employed during conversation with peers

Duration 3 months
Classes on Tuesdays and Thursdays
Time: Level 1: 0930 - 1100 hrs
Level 2: 1100 - 1230hrs

Learning Korean: A window to Korean culture and management styles

Mr Shin Hyun Wook, Visiting Faculty (Korean) at InKo Centre discusses the growing interest evinced in learning Korean, both for personal and professional development.

Korean Language Beginners' Course

This course will help students to read and write simple words in Korean Language. They will also be introduced to the *Hangul* (Korean Script) and will be proficient in day-to-day conversation. In addition, The Language Plus component added to the teaching sessions gives the student an introduction to Korean cuisine, music and films

Duration 3 months
Classes on Tuesdays and Thursdays
Time 6.00 to 7.20 pm

Korean Language Intermediate course

This course is a continuation of the Korean Language Beginners' Course. It deals with vocabulary, grammar, reading, writing, listening and an introduction to literature and culture. At the end of the course students will be able to undertake the Standard Level of TOPIK- Test Of Proficiency in Korean-organized by the Institute for Korean Language Testing under the auspices of the Ministry of Education and Human Resources Development, Republic of Korea. A TOPIK qualification is useful for students Korean language, international students going to study in Korea or job-seekers wishing to work in

Duration 4 months
Classes on Tuesdays and Thursdays
Time 7.30 - 8.45pm

Madras, which is the old name for *Chennai*, shortened name for the fishing village, *Madraspatnam*, no longer bears any resemblance with the old city, even though the name *Madras* is still cherished and remembered by many people, both Indians and foreigners. Now, Chennai, one of the four major commercial cities in India, has become an industrial hub for a large number of foreign and international corporations and companies. Among the companies which invest huge amount of capital to India, Korean companies especially have turned their eyes toward Chennai for obtaining raw material, finding human resource, producing and selling final products. Taking their cue from the establishment of Hyundai Motor India Ltd, more than 100 small and medium Korean companies have set up shop in Chennai and the number will be doubled within the next two years according to a source from the Korean Trade Center in Chennai.

Of course, investing capital in India or setting up companies in Chennai cannot guarantee success. There are countless risks factors that any investors or business organisation must consider. There are however two major factors that must be taken into account by any Korean organisation that plans to set up their business in India. The first is cultural difference – working culture, business and management culture between India and Korea, and the other is the language barrier that exists between the two countries.

Often, cross-cultural communication is difficult because of seemingly insurmountable differences arising from culture, history, and religion and entirely different social backgrounds. In times such as the present, when the number of Koreans residing in Chennai amounts to approximately 2,000, in Chennai city alone, this becomes an issue that needs serious attention. In my opinion, without any serious efforts to understand differences and dissimilarities between our two countries, peaceful co-existence and co-prosperity of the two mutual growth, characterized by economic cooperation, cultural and academic exchange, will be without substance or relevance.

India is multiethnic country. India has a population of more than 100 million, the second largest population after that of China. With a plethora of regional languages recognized as official, and further regional variations and dialects one can almost draw a linguistic or dialectic atlas, to represent diverse, but distinct, ethnic groups of India. Imagine a country with tens of different languages spoken! We Koreans are easily frustrated and intimidated by one single foreign language – English! There are chances of miscommunication even among Indian people who are from different parts of India, or in the worst case, communication is entirely impossible. Imagine then the communication or chances for miscommunication between Indians and Koreans! If Koreans speak better English or Indian employees speak a little bit of Korean within a Korean company, the throbbing pain of miscommunication could be alleviated to a considerable degree.

The Korean Language Course for Business Purposes

Korean for Business Purposes programme is structured to meet the specific communication needs of Non-Korean employees of Korean companies or Indian companies who have business dealings with Korea. The programme / course will be rolled out in a phased manner. As such, the focus of the first phase of the course will be on developing the competency of employees to speak in Korean to enhance their ability to conduct business over the telephone, at teleconferences and at the workplace in an effective manner. The second phase of the course will include basic writing and grammar and the third phase will be an advanced level including all four skills of reading, writing, listening and speaking.

Duration 3 months (For one Phase)

Classes on Tuesdays and Thursdays

Time 6.00 - 8.30 pm

For further information regarding Korean Language and English Language classes, please contact:

**InKo Centre,
51, 6th Main Road,
Raja Annamalaipuram,
Chennai - 600 028,
Tel +91-44-2436 1224**

There has been a growing interest among specific groups in Chennai to learn Korean. InKo Centre- the Indo Korean Cultural Centre has been playing a significant role in promoting Korean culture by hosting many significant cultural events in Chennai and by starting Korean language learning courses since its inception in 2006. Beginning with the Korean Language course for Beginner's it is noteworthy that InKo Centre, has produced two batches of students, initiated a special Korean for Business Purposes course specially for corporate clients and has introduced a Korean Language Intermediate course as well. This marvellous accomplishment, in a relatively short period of time, worked in step with the fact that Korean culture has aroused much interest among Indians, and Korean language is the window through which Indians catch a glimpse of some aspects of Korean culture.

With many Korean companies set up in Chennai, the question of communication between the Korean management staff and their Indian employees has become a focal area, one that can make or mar productivity and sustainability. It is therefore a highly opportune moment to introduce specific Korean language courses for corporates. Indian industry, in specific sectors, strives to learn the Korean language in order to better understand Korean partners and Korean companies encourage their employees to learn Korean to lay the foundation for mutual understanding and enhanced productivity. It is significant that recently, the number of companies, entrusting Korean education for their employees to InKo Centre has dramatically increased. It is very clear that the number will skyrocket in the near future due to the fact learning Korean definitely facilitates and accelerates preferential hiring among Korean companies.

We are now witnessing an unavoidable but momentous turn run of events. Whatever be the motive for learning Korean – to secure employment or to understand Korean culture or to draw a contrast to between two different working cultures of Indian and Korean companies, or to appreciate understand the differing business and management cultures of the two – there is a brisk demand for learning and speaking Korean specifically in Chennai but also in New Delhi and other parts of India, especially where there is a significant Korean corporate presence. And whatever be the motive for learning Korean this is a window waiting to be pushed open. Look through that window, the view is bound to fascinate you!

Indian craftspersons at the International Symposium on Natural Dyes in Daegu, Korea

The Crafts Council of India, which is, a foremost voluntary not for profit craft NGO of the country, works with the country's crafts, craftspersons and craft issues and has been a special votary and supporter of the cause of natural dyes. InKo Centre is delighted to support The Crafts Council of India to facilitate the participation of two outstanding Indian craftspersons at the International Symposium and Exhibition on Natural Dyes in Daegu, Korea from 22-27 September 2008. Vankar Shamji Vishram, who has been working tirelessly to revive the use of lac dyeing in Bhujodi textiles in central Kachch, Gujarat and Jagada Rajappa who, as a trainer and consultant has been championing the cause of using natural dyes from the early 1980's will participate in this international event. Mrs Vijaya Rajan, Chairperson of the Crafts Council of India, discusses how this visit, could be the first exploratory step leading to an exhibition of natural dyed products drawn from India and Korea emphasizing the two great cultures' continuing concern with issues of promoting an eco-friendly, environmentally sensitive world.

India's natural dye connection is the stuff that legend and lore is made of. Indigo itself derives its name from India. The Bible refers to the 'steadfast' nature of Indian dyes and the indigo textile scrap found in a pharaoh's tomb speaks of India's trade in natural dyes with the outside world. In fact all of India's wealth of textiles till the 19th century was dyed in colours derived from nature as were was treasure house of handicrafts for which the country has been historically famous. Although the discovery of chemical dyes was to sound a death knell to natural dyes all over the world, India has persevered in its production and use of natural dyes in small pockets in the states of Orissa, Andhra Pradesh, Gujarat and Rajasthan. The dyes produced are excellent and the textiles such as Ajrakh, Kalamkari, Bagh, 'Bandhej' or tie and dye and 'Ikat' are names to conjure with in the world of natural dye fabric.

The Crafts Council of India, a foremost voluntary not for profit craft NGO of the country which works with the country's crafts and craftspersons and craft issues has been a special votary and supporter of the cause of natural dyes. CCI's significant commitment to natural dyes has been in the vanguard of the natural dye revival movement which has swept the world in the past two decades. CCI has in the past held many natural dye workshops under well known dye experts such as the late Shri.K.V.Chandramouli, Smt Jagada Rajappa, Shri Toofan Rafai and others.



The Crafts Council of India in collaboration with UNESCO also organized the International Natural Dye Symposium in Hyderabad in 2006 which was perhaps the largest congregation of natural dye weavers, resource people, scholars and others ever seen in the world. Around 800 delegates drawn from around the world participated. The exercise was an intellectual, analytical event counterpoised by natural dye hands-on workshops and bazaars showcasing the best of natural dye fabrics and products from across the world.

With such an intimate connection with the beautiful eco-friendly world of natural dyes, the CCI would be delighted to participate in the International Symposium and Exhibition on Natural Dyes. We would also be happy to send a natural dyes expert and a practicing dyer of natural dyes to the symposium.

The world is today veering towards ecological disaster unless corrective steps are taken. The ISEND 2008 is one such significant event which supports an environmentally friendly philosophy with the advocacy of the use of natural dyes. CCI would like to be part of this very significant event.

This will be the first collaborative programme between CCI and InKo Centre. We hope that it will open up many more opportunities for us to work together. As a first step of a continuing, collaborative relationship, we would like to plan a joint exhibition of natural dyed products drawn from India and Korea emphasizing the two great cultures' continuing engagement with an eco-friendly, environmentally sensitive world.

Vankar Shamji Vishram

Vankar Shamji has been working with lac dyeing for the past five years in the spirit of reviving its use in Bhujodi textiles. He comes from a family of traditional Meghwal weavers also called Vankars from Bhujodi, in central Kachchh, Gujarat. His village is centrally located and lies eight kilometers east of the town of Bhuj. Due to its ease of access and highly skilled population of weavers, it has been a main centre of interaction with the outside world through trade and tourism that has prominently increased over the last three to four decades. Bhujodi has experienced the impact of some of the most significant transformations in Kachchh (since attaining independence in 1947) which include the state interventions, introductions of new technologies, exposure to national and international trade and tourism and restriction of free movement to Sindh. Shamji bhai's family along with a few others has been actively involved with all the changes that have taken place in Bhujodi that have affected the weaving trade of the village.





Shamjibhai is thirty – four years old and is a graduate in Arts from Bhuj University. He is a weaver, designer and entrepreneur. He has worked with a range of new materials (like Tussar, Eri, Muga, Mulberry, cotton), finer counts and has also experimented with the introduction of new products in the last ten years of his work. He is aware of the significance of natural dyes in the global scenario. Lately he has been grappling with the idea of how value additions in the Bhujodi products could bring about better wages to improve the economic stability of the weavers. He is of view that the setting up of many new industries in Kachchh has resulted in innumerable job opportunities for common people and that the craftsmen are bound to resign to other means of income if their traditional skills do not fetch them adequate money to serve the needs of their families.

Shamjibhai's endeavor for the revival of lac dyeing is also based on his deep respect for traditional knowledge and skills. He has collected a range of old textiles from Kachchh, and draws inspiration from them for new design ideas.

Jagada Rajappa

Born in 1945, Ms. Jagada Rajappa took on the cause of natural dyes from the early 80s and was a close associate of the world renowned expert in vegetable dyes late Shri K.V.Chandramouli, for over twenty years. In these years she has learnt from him several traditional techniques and has in turn, trained several craftspeople in different parts of India and in other Asian countries.

During her training Ms. Rajappa helps the craftspeople adapt their craft to the possibilities in available dyes while preserving their traditional techniques. Working with craftspeople using different medium such as textiles, other natural fibres, wood, etc and training them in the use of natural dyes has been an area she has developed.

Ms. Rajappa has been a consultant to various textile related projects sponsored by Government and non-government agencies. She has been working in close association with the Crafts Councils and with Dastkar Andhra in several of their projects. Ms. Rajappa has also represented India in international events as an specialised resource person. She also has to her credit several publications at the regional, national and at the international level as well as leading research projects.



Hi, I'm Chennai!

How does one adapt to a new city after the dust settles following re-location with all its practical mandatories of finding a house, a department store, a school, a market, etc. etc within close quarters? When does a city stop feeling alien- when we sort out all the practicalities of everyday life or when we find a good, close set of friends who while drawing us into their own circle also introduces us to wider and wider social circles in the city? While the practical connect happens quite soon in most cases, the emotional connect, that instinctive feeling of calling a city your 'home' or your 'home away from home' very often takes a long time indeed. And this is true not only in the case of those who re-locate and have to familiarize themselves with a new city. Those who have lived all their lives in a particular city, might be unfamiliar with its most historic sights and sounds- a classic case of having 'looked' but never really 'seen'! How then does one get under the skin of a city in a way that places become more than just mere configurations on a map? What better way than to touch, feel, hear, see and taste what the city has to offer, and what better vehicle than a story trail that allows you do just that!

InKo Centre and Storytrails India, present a six-month experiential programme, *Hi, I'm Chennai*, to introduce Chennai to those who have chosen to make this their home for a short or long stay and to those for whom Chennai though home, may still have not fully tasted what this multi-faceted city has to offer. Storytrails India is an organisation in Chennai offering creative outings and cultural tours to people living in or visiting this city. Every sight and custom in India has an interesting story to tell, and Storytrails uses such stories to give the visitors a glimpse into the local way of life.

This quarter, there are **Peacock Trails and Bazaar Trails, Spice Trails and Culinary Trails, Country Roads and Nature Trails**. Call us for more information...

Group trails can be arranged on request. If you would like to register as an individual or as a group, please contact InKo Centre – 044-24361224 or e mail enquiries@inkocentre.org

Registration is on a first come, first-served basis.

The city comes alive through stories and anecdotes that promise to go far beyond just a superficial viewing of tourist sights. With well-informed local story tellers, our trails will focus on discovering the uniqueness of this city, in engaging with local customs, in learning about traditional folklore, in connecting with local communities, all the while sharing great stories and conversation. There are trails for both adults and children, for families and for individuals, with storytelling as the medium for connecting individuals and bridging cultures. We aim to keep it crisp, make it fun and totally experiential.

Call for Entries:

2nd Women's Film Festival



Over 5000 people attended the 1st Women Film Festival in March 2008. Over 82 films from 18 countries were presented over 8 days in Chennai. If you are a women director who wants to share your creativity and point of view or a male director whose film focusses on a woman's point of view, we are waiting to hear from you.

Calling entries for WFF 2009 in the following categories:

- Full length feature films
- Shorts
- Documentary

Call Inko Centre 044-24361224 and we will e mail the application forms to you.

Application forms duly filled in along with a DVD copy of the film must be submitted to the following address:

The Inko Center

51, 6th Main Road,
Raja Annamalaipuram,
Chennai - 600 028

The closing date for receipt of applications is **31 October 2008**

Newspicks

Daegu to showcase musicals at festival

Aspiring to become Asia's centre for musicals, the southeastern city of Daegu is to host its second International Musical Festival (DIMF) from June 17 to July 7 at the Daegu Opera House and four other venues in the city.

The annual event is the only international musical festival in Korea, and is aimed at becoming a place where new shows are introduced and experimented with in Asia.

It is held in Daegu because the city has the second the largest audience next to Seoul when it comes to musicals. Also, other than Seoul, Daegu has the largest number of musical theaters. Plans are afoot for a purpose-built theatre in Daegu by the year 2011.

Opening with "Eurobeat," an Australian musical, a satire of the Eurovision Song Contest which was named the United Kingdom's best musical production at the 2007 Edinburgh Festival Fringe, this year's 22-day event will focus on introducing some new shows that have not yet premiered in Korea, on Broadway or in the West End.

The festival is to present six official invitational musicals and three homegrown musicals.

Closing the show is "Butterflies," the first Chinese produced musical. It is a modern Chinese fantasy musical made by reorganizing the Chinese classics, and it is about the lives of cursed butterfly-humans who want to become humans, telling a tale of love, conspiracy, madness and murder.

Two domestic musicals *Soridoduk* or *Sound Thief* star-ring renowned musical actors Nam Kyung-joo and Choi Jung-won, and *Audition*, starring TV actress Kim Jung-hwa, are to be staged during the festival.

Three new musicals, *My Scary Girl*, *In the Time of...* and *Forever*, created by professional Korean teams, will debut at this festival.

A fringe festival staging highlights of various musicals is to take place in downtown Daegu and musical performances by college students will also be featured.

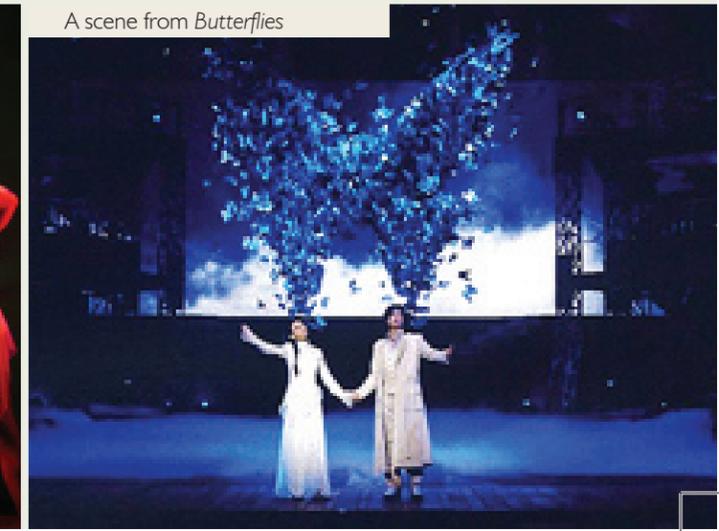
For more information, visit www.dimf.or.kr/english



A scene from *Eurobeat*



A scene from *Butterflies*



Pushing the hallyu wave further with Han style

Hallyu, the Korean pop culture wave, is now facing a whole new challenge as consumers look for more in-depth content that goes beyond the flashy facades of TV celebrities. They wish to see something more unique, the very foundation of Korean culture that gave birth to hallyu. Experts warn that a new strategy is in order to keep up the hallyu momentum and bring the nation to the level of a country of true culture and quality.

Kim Myung-gon the minister of culture and tourism agrees with the view and an extra mile to overcome the dilemma.

That's where *Han-style* comes in. Han-style refers to six Han brands of Korea - Hangeul (the Korean alphabet), Hansik (Korean cuisine) Hanbok (Korean clothing), Hanji (Korean paper), Hnok (Korean house) and Hanguk eumak (Korean music) -- that can be commercialized, industrialized, globalized and become an indispensable part of contemporary living, acknowledged as the true origin of Korean culture, representing and symbolizing the nation. In fact, popular endorsement proves that Han style fits perfectly with the rising world trend of healthy, natural lifestyles and the growing interest toward traditional Asian culture.

This article traces how Han-style came to be and how it could be adjusted to suit contemporary lifestyles, the world over.

With rapid technology transfer beyond borders and mounting cheap labour many global companies began to seek ways to differentiate themselves. "Glocal", a term coined with the combination of "global" and "local" can be one answer. Long gone is the era when technology alone would suffice to sustain sales. A strategy is now a pre-requisite to link a certain image or culture to the function or image of a product. Korean global companies that have long based themselves on low-price, high-quality products have realised that they must adapt to this change. From toys to apartments and clothes, nowadays there is increasing evidence of companies which have effectively meshed traditional elements into their products.

Loving to sleep on ondol

Market share No. 1 in Russia, No. 4 in the U.S., 95 percent of the commodities exported abroad, 51 billion won in sales by Korean headquarters alone in 2005 (130 billion won if overseas branches are included) -- these are some of the glowing statistics for Aurora World Corp., a domestic toy company. And their secret? Facilitating traditional culture!

Established back in 1985, the company started out by simply assembling parts manufactured elsewhere but by 1990 it made a daring decision to compete with major toy brands in the U.S. and European markets with a unique brand of its own. Targeting the U.S. as its first overseas market, the company established A&A Plush in 1992 and presented a new kind of stuffed doll "Flopsie." The dolls stuffed with beans instead of cotton, inspired by *ojami* (bean-bag) games of Korea was an absolute hit.

Successful applications of traditional culture are evident in numerous sectors such as the growing interest abroad in *ondol*, the Korean underfloor heating system. CoDA Associates & Architects won a harbor reconstruction order from the Welsh government's Swansea Coastal City in late September this year. The company is to build ten 5~10 story apartment buildings (397 households) with "ondol-style" flooring near the anchorage facility.

"There were other major English companies competing for the project but our unique ondol floor and excellent information technology beat them all," a CoDA spokesperson said. "This is the first time we have exported our ondol floor building style."

Dong Il Construction Ltd., too exported the same "Korean-style" apartments to Madagascar, the economic exclusive zone of Astana in Kazakhstan. The company actually won the bid for a 3,000-household project as a result of its skill with ondol. To a country with temperatures dropping below 0 degrees Celsius, ondol affords a warm, comfortable lifestyle. In China about 20 percent of the newly built apartments rely on ondol floor heating.

Ondol which some believe was used on the peninsula even before Goguryeo times (37 B.C. ~ A.D. 668) is not entirely new to the world, but Oxford has bestowed proof of its rising modern influence by adding the term to its comprehensive dictionary of the English language. "In March, 2004, about 30 people from the gas corporation in Osaka, Japan visited traditional temples in Korea to observe *gudul*," stated Choi Yeung-taik, president of The Society of Gudul Studies in Korea "*Gudul*, the pure Korean term for 'ondol' is a non-pollutant, energy-saving heating system.

The French monthly GEO released a 13-page feature story on temple life in Korea this March, praising the early morning worship, offerings to the Buddha, tea ceremony, meditation and much more.

"That's because there's nothing like a temple stay to give foreigners the spiritual side of the nation. It's a great way to differentiate Korea from other Asian countries," a Korea Tourism Organisation official said.

Designer Lie Sang-bong received a favorable response with his line of Hangeul-imprinted dresses in the handwritings of Pansori-singer Jang Sa-ik and artist Lim Ok-sang. "Hangeul is a work of art itself, effective in transferring one's sentiment and considered beautiful and modern emblems abroad. I have foreign buyers who want me to insert Hangeul designs in their clothes," says the designer.

Silkroad Co., a silk manufacturer for its part, introduced silk products adorned with traditional patterns. Within a few months, the company raised over \$1 million by selling the products to Christian Dior, Maxmara, Armani and others. Another





local company, Bitsalmoony, Ltd. specializing in scarves and neck-ties is also doing well by applying a "bitsalmuni" pattern to its products.

"Foreigners usually think of China or Japan when mentioning the East," said Kim Sang-hwa director of Gallery Ochaee, a shop that distributes and develops Korean wood products. "But once they encounter our traditional embroidery, mini-pockets and other traditional patchwork they are awed by the newfound beauty in it."

Han style born out of traditional culture

Although Hanji, traditional paper, has yet to make its name abroad, no one doubts its potential. That's because no paper can beat Hanji in its durability, preservation and other functions.

"Once we apply Hanji to practical use, it can be applied to any number of industries from textiles to new materials for robots. This could be added to our next-generation growth industry," Cha Woo-soo, chief delegate of the Korean Paper Association said.

"We need to first help the general public be more in touch with our past," Kim Sang-wha said, pointing out that Koreans themselves have long been out of sync with traditional culture due to the rapid industrialization of the past few decades. "One way to do it is through fostering more art management and traditional culture shops. When the general public truly learns to appreciate the beauty and value of our own culture, only then, would the world show interest in a true sense."

Landlocked Seoul hopes to become new hot spot for beach volleyball

What does it take to play beach volleyball where there is no beach?

For Korea's capital, it has meant a 1-billion won (\$1 million) effort that includes a month-long transport of 1,400 tons of sand by mobilizing tens thousands of truck!

Seoul is currently hosting the third leg of a round-the-world women's beach volleyball competition that will reach its final stop in China in November 2008. The event, which gives qualification points for the Beijing Olympics on top of a \$175,000 prize, drew 60 teams from 29 countries to Korea for the qualifying rounds.

Seoul decided to host the annual event two years ago, a volleyball competition in a landlocked capital of 10 million people.

"We knew Seoul residents would very much enjoy the experience of watching the sport in the proximity of their neighborhood," said Song Jae-woo, a city official who oversees sporting affairs. "The event also enhances the image of the city, so we've invested about 1 billion won to build sand courts here."

The field, which is set up right next to the city's scenic Hangang (Han River) and includes a small ad hoc stadium, is about the size of a soccer field and stands near a thicket of tall residential buildings under construction.

Thousands of people come by the river every day to enjoy its beauty while walking, running or cycling. But the park by no means serves as an alternative to a beach, and its sand is not considered suitable for seashore sporting events.

"It took us three months to have our sand samples approved this year" by the International Federation de Volleyball (FIVB), the sport's world governing body" said Sung Jun-ho, a construction official. "The FIVB finally gave the green light in February when we sent them grain samples from Ganghwado (Ganghwa Island)," located 70 kilometers northwest of Seoul, he said. "So we purchased 1,400 tons of sand there and used trucks to move it here."

Players and coaches said they were generally satisfied with the quality of the Korean sand.

Residents were simply happy they could watch the popular international sport in the center of their town.

"I think the sport looks fine with the river here," Kim Young-ae, a 61-year-old woman, said. "We're glad we can watch what we've only been able to see on television."

Kang Man-soo, a former national volleyball coach, expressed hope the Seoul leg could help boost the sport in South Korea.

Hang Jong-woo, a professor at Korea University's Research Institute for Sport Science, said the sport might even evolve to the extent that the country might win an Olympic medal someday. "We've got good indoor volleyball players, and if they can make the jump to beach volleyball, it may get us more chances to win gold medals in the Olympics," he said.

No Korean team has ever reached the Olympic finals in beach volleyball, which originated on the Californian beaches in the 1920s and emerged as an Olympic event about a decade ago.

Twenty-four men's and as many women's teams will compete in the beach volleyball tournament of the Summer Olympics in August, this year.



Call for Entries:

The 5th World Ceramic Biennale, 2009, (CEBIKO) International Competition in Korea

The 5th World Ceramic Biennale 2009 International Competition is a grand-scale international event that invites participation from the finest ceramic artists across the world. This international competition focusses on defining new values and creative direction for the 21st century ceramic arts. The international competition exhibition, one of the main events of the 5th World Ceramic Biennale Korea, will be held from **April 25 to June 21** in 2009, where ceramic artists from across the globe will compete in two categories: **“Ceramics for Use”** and **“Ceramics as Expression.”** The panel of judges will include eminent ceramic experts representing each continent, and the winners of the competition will receive the most generous Grand Prize cash award of KRW 60 million to encourage their spirit of creativity and contribute to the development of ceramic arts. It is anticipated that talented and innovative artists will take part in the 5th CEBIKO International Competition to open a new horizon for ceramic arts in the 21st century.

Categories:

Ceramics for Use: Ceramic works that are applicable to everyday life and which contribute to the development of the aesthetic and industrial aspects of ceramic arts (ceramic design included)

Ceramics as Expression: Pure formative art using diverse ceramic techniques and materials

Qualification

Any individual or group regardless of age, gender or nationality may participate. There is no size restriction to the work submitted, however each individual or group is allowed to submit up to three entries in total, regardless of categories.

Theme

No specific theme is given. Entrants are free to express their innovative and original ideas that will contribute to the development of the ceramic industry and art.

Official language

Official language for all documents and procedures are limited to Korean and English.

Registration for Preliminary Screening

Period : Aug. 4, 2008 ~ Sept. 30, 2008

Application method : Online or by mail (Online recommended at www.wocef.com)

Submission

- Entry Form, Description of Work

- When applying by mail, please download both forms and, submit them in a CD format along with the printed forms. Hand-written forms are also acceptable.
- 2 types of images : frontal and detail in JPEG with 800 pixels wide max
- Portrait photo : JPEG image with 500 pixels wide max
- When digital images are not available, transparency and printed photos are acceptable.
- Transparency: 2 mounted 35mm slides (frontal and detail)
- Printed photo : 2 printed photos(3"×5") of artwork, 1 printed portrait photo(3"×4")

By mail: Please post to World Ceramic Exposition Foundation

Entry Fee : There is no entry fee.

To download the entry form and for further information please click www.wocef.com or contact InKo Centre 044 24361224

CALENDAR 2008/09

INKO CENTRE - CHENNAI

July

August

September

KOREAN LANGUAGE BEGINNERS/INTERMEDIATE COURSE

1 3 8 10 15
Tue Thu Tue Thu Tue
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KOREAN FOR BUSINESS PURPOSES

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ENGLISH FOR SOCIAL PURPOSE LEVEL I & II

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20 21 27 28
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FILM SCREENING

25 *Barking Dogs Never Bite*
Fri Director Bong, Joon-ho

22 *Sympathy for Mr Vengeance*
Fri Director Park Chan-wook

26 *The Big Swindle*
Fri Director Choi, Dong-hun

All the programmes listed above will be held at InKo Centre, Chennai.

EVENTS

8 - 11 Contemporary Korean Cinema
Tue Fri at the South India Film Chamber Theatre, Chennai

1 Yohangza Theatre's *A Midsummer Night's Dream* at The Hindu Metroplus Theatre Festival on 1 August 2008 at Sir Mutha Venkatasubba Rao Concert

22 - 27 International Symposium and Exhibition on Natural Dyes in Daegu, Korea

Visa Services :

Travellers from Tamilnadu, Pondicherry and Kerala can obtain a visa to travel to the Republic of South Korea from the Visa Services section at InKo Centre.

For further details contact :

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T : 044 2433 7280, F : 044 2433 7281

Contact The Korean Association in Chennai :

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For a comprehensive overview of the Republic of Korea, visit www.korea.net

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