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## The prospects of cultural exchange to foster the economic relationship between the EU and Korea

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# Ordnungspolitische Diskurse

## Discourses in Social Market Economy



**Joohyun Go**

**The prospects of cultural exchange  
to foster the economic relationship  
between the EU and Korea**

**Diskurs 2021 - 7**

# **The prospects of cultural exchange to foster the economic relationship between the EU and Korea**

**Joohyun Go**

## **Abstract**

The goal of this article is to examine the current status of cultural exchanges between Korea and the EU. This paper will examine the extent to which cultural exchanges between the two regions have grown since the adoption of the Korea-EU cultural cooperation protocol in 2011. I will also explore if there are any constraints and if so, possible ways to promote further exchanges in the future. The definition of cultural exchange that this article focuses on is "achieving cultural and economic development by establishing mutual relations with people from other culture." In this context, I carefully examine cultural exchanges that can promote economic exchanges. This is approached from a cultural and diplomatic perspective aimed at capturing the hearts of the other country's general public. To that end, the article looks at two types of cultural exchange support policies at government level. Among them, I particularly focus the agreement on the co-production of audiovisual materials adopted by the "Cultural Cooperation Protocol," which was created as an annex to the Korea-EU FTA. I will then review the current status of exchanges between Korea and Europe in the field of performing arts. Finally, I end by presenting improvement measures and suggestions to expand cooperation in the cultural sector and promote co-production of audiovisual materials. It points out the need for legislative and governance improvements in carrying out government support.

## **Keywords**

Cultural exchange, Cultural Cooperation Protocol, Korea EU cooperation

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# The prospects of cultural exchange to foster the economic relationship between the EU and Korea

## 1 Introduction

2021 marks the 10th anniversary of the Korea-EU FTA. Despite the controversy over Korea-EU FTA trade gains, there was an absolute increase in total trade volume as well as an expansion of exchanges that stretch beyond the economic sector.

In addition, there are various measures proposed to enhance the effectiveness of FTA between the two regions. As a result, the importance of cultural recognition and image management/enhancement through cultural exchanges also increased. Cultural exchange contributes to mutual understanding and interests and further increases mutual recognition, ultimately increasing inter-regional trust. This brings positive influence to the image of the other country and increases accessibility to the other country's products. Cultural exchange may also facilitate private sector participation in international affairs, which then provides clues to any possible disputes between countries (Feigenbaum, 2001:30).

More than anything, cultural industry's share of the national economy is increasing significantly. In particular, there was an institutional foundation for revitalizing economic exchanges between the two regions. Therefore, efforts to enhance each country's cultural industry and image are of utmost importance. To that end, cultural exchange is considered as an essential goal and means to achieve such goals.

Cultural exchange is linked to enhancing the image of the country, which is also directly linked to its industrial interests in the perfect competition market. Enhancing the image of a country through cultural exchange raises people's interest in that country. At the same time, it can also increase trust in other countries as a whole. Then, this eventually leads to an increase in the purchasing power. Following this line of logic, cultural exchange can be a mechanism for creating added value to that country's products.

European fans that consume Korean cultural content want to follow the story behind certain cultural products. For example, BTS 'ARMY' fans associate Korean culture with the content they consume. Thus, purchasing decisions for related Korean products will be easier for them. In other words, potential consumers' attraction toward Korean culture can lead to actual consumption of the products.

As such, exchanges in the cultural sector deepen mutual understanding and eventually leave a positive impact on trade. With that in mind, this article will examine the current status of cultural exchanges between Korea and the EU. In particular, it explores the current status of cultural exchanges between the regions. Then, it proposes measures to expand exchanges. Then, it further suggests means for revitalizing economic relations between the two regions.

## **2 Discussion on the Concept of Cultural Exchanges**

Defining concepts about similar terminology is necessary when it comes to studying cultural exchanges. Every country uses different terms regarding cultural exchange. Reference to international cultural exchange varies from each country such as international cultural relationship, international cultural exchange, external cultural exchange and so on. Although there are differences in the nuances, these terms share similar traits.

Mulcahy saw the value of cultural exchange as enabling a greater understanding of perceptions of other national history (Mulcahy 1982: 295). In other words, he argues that cultural exchanges will make a better world. He said that cultural exchange cannot be a sufficient condition for national security, but it is essential to establishing a stable world order (ibid: 298; Khademi 1999:48).

Jung-Sook Jeong(2012) and Hye-In Kim(2015) attempted to define the concepts of the international cultural exchange and systematically classify these concepts. Jung-Sook Jeong(2012) argues that international cultural exchange is a natural activity in which various actors cross national boundaries and engage in cultural activities. These activities began even before the national policy framework was put in practice. The author also points out that arriving at the definition of such concept has been reserved since international cultural exchanges have virtually been an area of practical activities. On that note, the concept of international cultural exchange is presented as shown in Table 1. These are based on the cultural concepts presented by the UNESCO Declaration on Cultural Diversity. In addition, the consultative concept of international cultural exchange is explained as "considering the implications and external factors of international cultural exchange activities, and the public sector of international cultural exchange being achieved through public support." (Jung-Sook Jeong 2012:14; Ministry Culture, Sports and Tourism. 2017:48) On top of that, these concepts, in accordance with the purpose and performance of international cultural exchanges, are postulated as policy concepts of international cultural exchanges. It also suggests that it can be of a practical use in policy-making.

**Table 1:** Conceptual definition of international cultural exchange

activity centered	Postulated as a policy concept of exchange. Suggests practical usage of policy building.
performance & goal oriented	Activities that contribute to the continuation and spread of cultural diversity at international level by all actors in the cultural sector, gaining understanding and serving as a stimulant at individual level, and sending and accepting cultural arts and cultural industries.

Source : Jung-Sook Jeong, 2012; Sports and Tourism. 2017:48

Cultural exchanges in this article focuses on activities that revitalize economic exchanges as well. In a way, we must approach this from a cultural and diplomatic point of view that aims to capture the hearts of the other country's public. Cultural Diplomacy is conceptually associated with public diplomacy and the soft power suggested by Nye (2008). In simpler words, it is an activity that builds a positive national image, gains trust, and promotes cooperation in the public of the other country by attracting a wide range of culture. Unlike traditional foreign policies that pursue short-term goals, cultural diplomacy (Cull, 2008), considered as a sub-region of public diplomacy, expects long-term results. However, it has attributes that directly affect changes in the perception of people in other countries. Thus, international community has been competitively developing cultural and diplomatic strategies to enhance its national status.

Heart of cultural diplomacy lies in pursuing national interest in the realm of international political order. The government plays a major role as a key player because most cultural and diplomatic projects are backed by public funds. However, in the case of cultural diplomacy through art, the government's capabilities alone are merely enough. Such diplomacy requires us to form a horizontal and cooperative relationship with the arts sector, which is the primary agent in producing contents. This would also mean that there is a need for a cooperative system that exerts mutual influence through the principle of supplementation which ultimately compensates for each other's shortcomings. This is why there needs to be policy discussions that wrap together the above factors.

As the agents of cultural diplomacy includes not only the government but also non-state actors, it shows that there are changes in forms and contents of cultural diplomacy. However, by nature, cultural diplomacy is inextricably linked to the national interest. Therefore, it is highly likely that government actors will participate in the process of promoting and conducting cultural diplomacy. Even if the targets of cultural diplomacy projects or programs are ordinary citizens or the general public in other countries, they are still planned and funded by the government.

Even NGOs and civilians, which can be major actors of cultural diplomacy, also operate in partnership with the government. Taken together, cultural diplomacy is defined as a series of cultural activities conducted by certain organizations that are supported by the government with the goal of realizing their own interests abroad. Therefore, cultural exchange can be seen as a key component of cultural diplomacy.

This suggests that the ultimate goal of this study is to examine the current status of cultural diplomacy exchanges between Korea and the EU. It first looks at how much cultural exchanges between the two regions have grown since the adoption of the Protocol on Korea-EU cultural cooperation. It then examines if there are any constraints and if so, what are the ways to improve exchanges in the future.

To this end, we will look at two types of cultural exchange support policies at government level. Among them, we must first pay attention to an agreement on the co-production of audiovisual materials between Korea and Europe stipulated by the "Cultural Cooperation Protocol," which was adopted as an annex to the Korea-EU FTA. Based on this, the article focuses on the current status of cooperation between the two regions. Cultural industries such as movies and media are flocking to exchange projects aimed at overseas expansion and export. Exchange activities with this purpose include exporting Korean cultural content and importing foreign content. It also includes the distribution of profits related to foreign capital funding and copyrights. There are also co planning and production activities. On that note, the International Co Film Festival is an area where two-way cooperation is possible based on mutual cultural understanding. Co-production may sometimes take place separately from bilateral agreements. However, films that have been recognized as national films by mutual countries can benefit from receiving production support. This can then facilitate overseas cooperation further.

Next, we will review the current status of cultural exchanges of arts industry. Public and private organizations in the field of culture and arts are carrying out various exchange projects on their own. Among them, we will look at programs involving government agencies. In particular, we focus on the projects that establish networks and strengthen the expertise of culture and arts-related personnel.

### **3 Current Status of Cultural Exchange between Korea and the EU**

South Korea has established and operated a cultural cooperation committee in accordance with the Protocol on Cultural Cooperation, an annex to the Free Trade Agreement with the EU. This consultative body aims to promote exchanges of cultural activities, products, and services, including audiovisual products. Since the first meeting held on December 2013, there has been an annual meeting between the two regions to discuss cooperative agendas.

The 2013 “EU-South Korea: Current Trends of Cultural Exchange and Future Perspective” was published as part of the implementation of the Protocol on Cultural Cooperation. The report describes the status of exchanges between the two regions, focusing mainly on five areas related to cultural exchanges. Even when the report was published, Europe was not a strategic priority area for Korean cultural organizations and sponsors. This phenomenon was especially noticeable in the audiovisual field. The number of movies co-produced by Korea and the EU was very limited. Of the total 60 co-produced films at the time, only five were collaborated with partners in the EU. Starting with the Netherlands in 2006, there have been only four cases of cooperation with France.

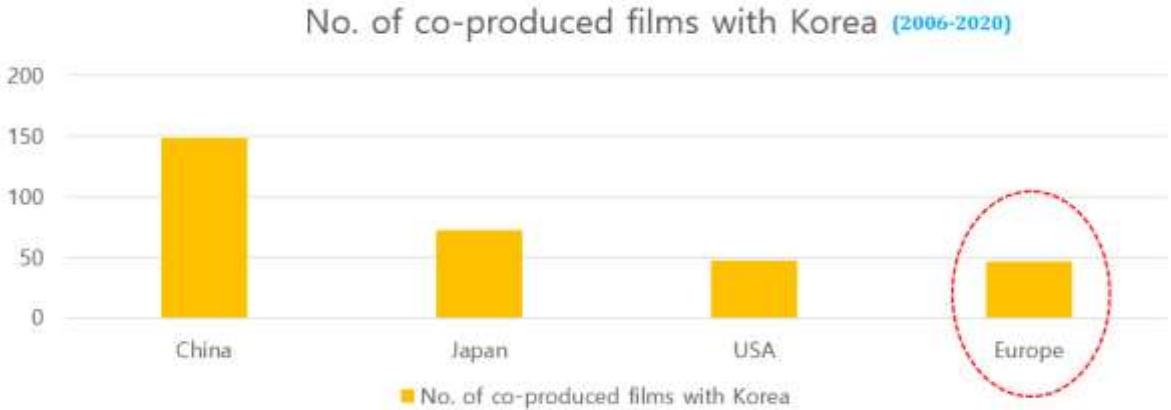
Eight years have passed since the above report was published. Fast-forward to 2021, Korea and the EU is now celebrating the 10th anniversary of the FTA. Therefore, it is now necessary to reassess the performance of the cooperation. The above report looked at five areas related to cultural exchanges between Korea and the EU, including publishing, performing arts and audiovisual contents. This study particularly focuses on co-production of films and performing arts. Among them, it goes deeper into the government's support mechanism and evaluation of actual participants. I also examine how much the Korea-EU Cultural Cooperation Protocol has achieved. Furthermore, I also review the areas of cooperation with Europe according to the comprehensive plan for promoting international cultural exchanges announced in 2020.

#### ***1) Co-Production of Films between Korea and Europe***

According to the Korea Film Council, a total of 328 international co-production films supports took place between 2009 to 2020. China (149), Japan (72) and the United States (47) had the largest number of cooperation, followed by Europe (46). Among them, France had the largest number of cooperation (41) and the rest were with Italy, Germany, Belgium and Spain. However, although not supported by the Film Council, there are 11 additional films that fall into the category of co-production. Taken together, the total number of co-production between Korea and Europe (2006-2020) was 57. This is because the criteria recognized as co-production and the criteria supported by the Film Council are different(Korean Film Council).



**Figure 1** Film co-production between Korea and EU



Source: KOFIC, calculated and arranged by the author.

France (2006) was the first country to sign an agreement with South Korea on co-production of international films. Afterwards, Korea signed international co-production agreements with New Zealand in 2008, Australia in 2014, and China and India in 2015. So far, a total of five countries have signed a bilateral co-production agreement with Korea. Since 2008, the Film Council started supporting co-production in strategic areas, including France. As a result, various co-production projects received planning and development support with France at the center. Such support includes scenario translation, mentoring, and local investment meetings. The reason why co-production with France is highlighted is that films made with France involving more than a certain percentage of contribution by countries other than France can also be recognized as French films according to the audio-visual industry support policy within the EU. Therefore, other European countries may participate in films co-produced between Korea and France. This allows Korean cultural products to penetrate other European countries.

For example, let's look at the benefits of the co-production agreement between Korea and France. First of all, South Korea is entitled to apply for production support from the Film Council. It will also be subject to mandatory screening of Korean films at theaters (73 days per year) made possible through investment by the Korea Film Investment Association. In the meantime, France will be able to secure the cost of producing the next film under the automatic support system. It is also eligible for support for production and distribution through the selective support system. Co-produced films are subject to pre-purchase by French broadcasters and investment by SOFICAs, a professional film investment association.

What is noteworthy here is that despite the audio-visual co-production agreement under the cultural cooperation protocol, there is virtually not much cooperation with European countries except for France. This may be seen as a relatively small amount of cooperation with countries that have developed film industry in Europe. There is also the Creative Europe-Media Sub-programme, an audiovisual aid program among European Union members. It helps launch projects or foster new technologies. If it is a co-production involving Korea under the leadership of a European entity, Korean producers can also support the development of the project. This is guaranteed under the European Agreement on Co-Production of Films. In order to be recognized for the status of co-production, at least three co-producers must participate in the work. These co-producers must be based in three different countries. Co-producers that are not based on this agreement (for example, Korea) can participate but their total contribution cannot exceed 30% of the total production cost. Co-produced works must also meet the definition and standards of European Cinematographic Work set forth in Appendix II of the Agreement. If these conditions are met, a co-produced film is deemed to have obtained nationality when it is pre-approved by the competent authority (Korea Film Council in case of Korea or CNC in case of France, etc). In other words, co-produced films will be eligible to utilize film support programs provided by relevant countries.

Support programs provided by the Korean Film Council include planning and development support, international co-production incentives, and foreign video location incentives. Incentives have been in place since 2012 in order to support a certain percentage of global co-produced films. It supports up to 100 million ~ 400 million won (25% of domestic execution costs) per episode for co-produced films that received more than 20% investment from foreign countries and execute more than 200 million ~ 1 billion won / 1 billion won in Korea. Location incentives for foreign films have been in place since 2011. It provides cash support for 20-25% of total execution fee of foreign films shot in Korea. The International Co Production Incentive Project provides part of the project's domestic execution costs. As a result, co films with advanced countries like United States, Japan, China, and France, which can be filmed in Korea, have mainly received the support. The support was mostly given to Japan, United States, and France, Korea's traditional partners. Among the co-produced films with Europe, 42 films received support for planning and development. A total of three films have been supported by incentives for international co-production and foreign film location incentives. However, in some cases, the work could not be completed due to investment failure during the production process. In fact, there were only 15 French and 2 Belgian works that have been completed.

Nevertheless, it is noteworthy that the number of co-production increased more than 10 times compared to the 2006~2012. Main reason for such increase in the number of co-production support is due to the segmentation of the co-production method. Korea's co-production method

has diversified into IP exports and remakes, direct production of local films on foreign soil, overseas expansion of Korean film producers, and domestic production of foreign films in the final stage. There are also IP-based remakes of Korean films and local co films based on existing scenarios. As a result, the number of Korean production workers entering foreign markets is increasing. There is also growing number of cases where domestic film production staffs participate in overseas film production or produce their own local films with foreign entity.

On the other hand, there are criticisms that the international co-production-related provisions by the current film law as well as support projects by the Film Council do not keep up with the current trend. In the overseas market, Korea ranks among the world's top five in terms of production and audience. But at the same time, there is a widespread sentiment that Korea is a difficult place to co-produce international films despite having a strong film industry. Therefore, the internationalization of filmmaking requires a comprehensive review and strategy of overseas expansion to a wider extent.

The international co-production agreement involves national governments to promote co production, exchange the culture and contribute to the development of films with the synergy created from mutual support programs. In particular, international co-production agreements have started within European countries, led by France, and expanded to non-European countries with the base for film industry. In Korea, co-production with Europe began with low-budget international co-production in the field of arts and film. This trend has been maintained to this day: while co-production with China and the United States is active on commercial films, works with Europe are mainly film d'auteur aimed at entering European film festivals.

**Table 2** Status of co-production support projects by the Film Council

Country	Support Programme	Year	No. of Support	Movie Title
France	KO-PRODUCTION in Paris	2009	4	Volcanic fields, the flower of evil, Hanaan, the maid
		2010	5	Dance with Shadow, Cafe Rivoli, Way to Santiago, Somalia, green grape candy
		2011	4	On the way home, I love Paris, Meet Rogi Wan, Illegal immigrant
		2012	5	The Belt of Möbius, Blackstones, Promises, Monsters, Bluebeard Castle, Where are you from
		2015	5	Essay in Paris, Make the Princess Laugh, the Body in Nantes, the Immigrants, the Duck's laugh
		2016	6	Veronique, the Silent Woman, Room 7, Zero Sum, Blind-12 Episodes, Woman from Northern Europe
		2017	5	Greyhacker: The Stolen Generation, Baby box, Jikji Mom: Woman of the Blue Book, Tour: The best 49 days of my life, Country Dog MARU
	International Co-production Biz-matching Support	2014	1	Coreé
	KO-PRODUCTION in Busan	2016	1	Baby box
		2017	1	Ocean
	International Co-production Incentive	2017	1	Beautiful days
	Incentives for Foreign Film Location	2017	1	Tank Season 2
		2018	1	#French Lover
		2020	1	Quiet Morning
Italy	International Co-production Biz-matching Support	2013	1	Second Twenty
Germany		2015	1	Gluckauwulf
Belgium		2015	1	The beginning of the attack on the Bamsom Pirates
Spain	KO-PRODUCTION in Busan	2017	1	Zombie Dumb
Belgium		2017	1	Sound of Seoul
Total			46	

**Table 3** Other coly produced works by Korea and the EU

Country	Number of Co-Production	Year	Name of Film
Netherlands	1	2006	Daisy
Germany	1	2013	Berlin
Belgium	1	2012	Couleur de peau: Miel*
France	7	2012	Couleur de peau: Miel*
		2018	Beautiful Days
		2016	Black Stone
		2011	La rivière Tumen
		2009	Une vie toute neuve
		2009	Nuit et Jour
		2007	Hyazgar, Desert Dream
Austria	1	2011	Winter Smells
Czech Republic	1	2013	Snowpiercer
Total	11		

## **2) Current Status of Performing Arts Exchange between Korea and the EU**

In the field of performing arts, for the past 20 years, there has been substantial investment at home and abroad to support modern performing arts as well as traditional performing arts.

The Korea Arts Management Services (KAMS) was established in 2006 as a key organization to support the promotion of cultural and artistic distribution in Korea. The Korea Foundation is the official public diplomacy agency in Korea and operates programs to promote cultural and artistic exchanges in terms of culture and diplomacy.

Major projects of KAMS include the Performing Arts Market Seoul (PAMS), which was established in 2005. And it also keeps expanding the field of cultural and artistic exchanges with Europe. PAMS, as a performing arts market, focuses on events by selecting strategic regions and countries every year.

Europe and the EU have been selected as key areas three times (2007, 2012 and 2018) and received spotlights. In 2007, the International Network for Contemporary Performing Arts (IETM) was selected. In 2012, Eastern European countries were selected for the Focus Session. In 2018, there was a seminar about <Building Bridges Between EU and Korean Performing Arts> through a Focus session focusing on the EU.

KF (Korea Foundation) is working with KAMS to support overseas expansion of 'PAMS Choice'. Through such support, performing arts such as theater, music, and dance were given

the opportunities to perform in France, Germany, England, Spain, as well as in areas where relatively few Korean works have been introduced.

In addition, KF is implementing a cultural and artistic exchange partnership project that strategically supports the overseas expansion of Korean culture and arts. Its main goal is to maximize ripple effects and strengthen its network with the local area. Through such projects, performing arts organizations, including Korean creative operas, participated in festivals in European countries and had opportunities to tour around. <Table 4> is a European cultural and artistic event supported by KF in 2019.

**Table 4** List of KF's support for cultural and artistic events in Europe in 2019

Country	Contents
UK	Inviting Korean artists to the UK Young Artists International Biennale
	Inviting of Korean Writers to the Belfast Photography Festival
Italy	Inviting of Korean Writers to the Venice Biennale
Switzerland	Zurich University Symposium on Korean Art
Germany	Karlsruhe ZKM Media Artist Exhibition and Training Program

In addition, they are creating a co fund for international arts with Europe and other leading foreign cultural and artistic support institutions. Through this, it will promote two-year cooperation projects with cultural and artistic powerhouses. It is expanding and since 2016, cooperation projects have been carried out with the UK (British Arts Council), Germany (German Cultural Center in Korea), and Denmark (Art Council).

**Table 5** Collaboration with major European cultural and artistic support organizations

Year	Collaboration with	Description
2016-2017	UK (British Arts Council)	21 Korea-UK collaboration projects
2017-2018	Germany (German Cultural Center)	Heidelberg Festival Korea Week ('18 April)
2018-2019	Denmark (Art Council)	Promotion of "Korea-Denmark Mutual Culture Year"

As such, cultural exchange support projects with Europe are being carried out simultaneously at the level of individual European countries and the European Union. In addition, we expect

cooperative projects with major cultural powerhouses in various fields, including cultural heritage, cultural cities, and audio-visual co-production.

**4 Prospects and Suggestions for Cultural Exchange between Korea and the EU**

The First International Cultural Exchange Promotion Plan (2018-2022) was revised and reported by the Ministry of Culture, Sports and Tourism in 2020. It laid out three major policy goals: Strategic Systematic International Cultural Exchange, Response to New Standards for International Cultural Exchange and Creating an International Cultural Exchange Ecosystem.

Above all, with the spread of COVID-19, cultural exchanges using new technologies in the era of the fourth industrial revolution are gradually increasing. It leads new trends in the cultural field through experimental international co-production in the cultural and artistic contents field. In particular, it was escaped from cultural exchanges centered on one-off events, along with the need for a different approach based on the acceptance of Korean culture by region and country, current status of exchanges, and interest. The need to establish strategies for international cultural exchanges as a whole and to systematize the implementation of the project was also emphasized.

As part of this, a basic survey was conducted to establish an international cultural exchange strategy for each region from December 2020 to April 2021. As shown in the table below, they set different strategies for cultural exchanges in different regions depending on the level of awareness of Korean culture and whether it is a key partner country.

**Table 6** Examples of strategies for promoting international cultural exchanges  
(2020.12 ~ 2021.04)

	<b>Central partner countries</b>	<b>Other partner countries</b>
High levels of understanding for Korean Culture	<ul style="list-style-type: none"> <li>◆ Introducing and supporting “Korean Season”</li> <li>◆ Expansion of international co-production support</li> </ul>	<ul style="list-style-type: none"> <li>◆ Outstanding cultural program exchange project</li> <li>◆ Support for activities of local governments and private organizations</li> </ul>
Low levels of understanding for Korean Culture	Non-face-to-face exchange using online platforms	
	<ul style="list-style-type: none"> <li>◆ Expanding human exchanges in the cultural field</li> </ul>	<ul style="list-style-type: none"> <li>◆ Supporting the promotion of exchanges between private organizations</li> </ul>

Source: Ministry Culture, Sports and Tourism. 2020: 20.

In particular, Europe needs to expand support for international co-production as Korea's key partner. In fact, since the adoption of the Cultural Cooperation Protocol in 2011, the current status of co-production until 2020 increased compared to 2013. Nevertheless, as we saw earlier, some limiting factors were found in co-production of films.

First of all, movies that met the requirements for co-production in Korea and in Europe did not actually get opportunities for production. Above all, from 2009 to 2020, a total of 46 co-production films were supported by the Film Support Committee with Europe, but only 17 films were actually made. This is due to many causes, including non-payment of investment at the film production stage.

In that regard, I would like to make the following suggestions. First, we need to provide clear information about the opportunity factors for Korea and Europe. In particular, co-production support with Europe shows a high proportion of low-budget art films and independent films. Therefore, it is necessary to strengthen internationalization for films in this field. In fact, the interview materials provided by the Film Council showed the following. Most Korean directors who participate in co-production with Europe had academic or production experience in Europe in the past. Either that or they often continued to have relationships with European film industry staff through participating in European film festivals. The fact that many co-production stage takes place through such a private network confirms that it is difficult to get a chance to connect with Europe, especially with a small budget. Therefore, it is necessary to relax and implement the regulations for co-production support so that low-budget, high-quality Korean films can get more co-production opportunities with Europe. We also need to come up with legislative improvements on co-production. To this end, Korean film recognition standards should be eased. Then, European film officials can recognize and pursue collaboration with Korea as a bridgehead for entering the Asian market. In addition, we should work with European film festivals and markets to expand promotional opportunities for our works so that co-produced films can receive stable investment.

Lastly, there should be improvements based on two structural factors. First of all, due to the recent growth of the Chinese film market, Western-centered global film industry sees an opportunity to enter Asia. In addition, another turning point has come in the global film industry with the rise of service platforms such as Netflix, Hulu, and Amazon Studios. In this environment, Korean film officials have formed a close partnership with China over the past few years. In that process, Korea's digital film production and distribution technology played an integral role. Therefore, this could be considered as an opportunity for European producers who want to cooperate with Korea.

In other words, co-production with Korea, which leads Asian co-production, should be seen as an opportunity. To achieve that goal, a cooperative co-production system between pan-Asian



countries should be established. Only then can European countries that have signed a co-production agreement with South Korea recognize it as an opportunity to participate in the entire Asian market.

Furthermore, we also need governance-level improvements on co-production systems. There is a limit to the government's ability to come up with measures to expand exchanges in the cultural sector. Therefore, it is necessary to establish a consultation platform that allows officials from the public, private and related organizations to freely exchange opinions.

This way, by expanding the scale of co film production between Korea and Europe, we will be able to increase mutual cultural understanding and contribute to revitalizing economic exchanges between the regions.

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