

IDFA 2023 Korea Delegation



Events

11/11(Sat) 14:30-17:00	Korean Pitching Documentary Project Pitching
Korean Pitching Day	
11/12(Sun) 21:00-23:00	Korean Documentary Filmmakers' Networking Party
K-DOC Night	
11/13(Mon) - 11/15(Wed) 8:00-10:00	Korean Documentary Filmmakers will be the host of the Breakfast meeting and networking with international guests who attended the 2023 IDFA.
Breakfast Meeting	

Contents

Introduction	2
Program	3

Project Lineups

Breakin' Tanzania	4
Baby Jackfruit Baby Guava	6
NADIA	8
The Tango Lesson	10
Kabul, Year Zero	12
Every miner is my father	14
The laundromat mystery	16
Merry Go Round	18

Memo	20
Contact	21

Introductions

2023 IDFA Korea Delegation

South Korea, led by KCA and with the support of EIDF and RAPA. The South Korean delegation comes again to IDFA 2023 on-site! South Korean delegation has been coming to IDFA since 2013 with the support of different organizations from Korea.

Introduction of Fund

MSIT(Ministry of Science and ICT) and KCA(Korea Communications Agency) are working together to promote a variety of Korean media programs across genres including documentary.

Since 2008, KCA has been supporting and providing high-quality documentary films in Korea.

KCA's yearly budget for documentary is approximately 540,000,000 KRW for documentaries and offers grants of up to 100,000,000 KRW per project. As part of its support for documentary films, KCA has supported various internationally renowned documentaries, including the Oscar-nominated *In the Absence*, the Sundance Film Festival premiered *Nam June Paik: Moon is the Oldest TV* and the IDFA screened *Girl Who Dreams About Time*.

EIDF (EBS International Documentary Festival)

Launched in 2004, EIDF (EBS International Documentary Festival) is the only documentary festival in the world that offers screenings in theaters as well as on TV and online. EIDF also funds independent documentary filmmaking, nurtures talents, and finds ways for domestic documentary filmmakers and independent producers to coexist in the industry.

Global Pitching Academy (GPA)

Supported by RAPA (Korea Radio Promotion Association), Global Pitching Academy is a six-week training program that introduces emerging producers and directors to the international documentary scene. It welcomes young Korean filmmakers interested in refining ideas and improving production abilities as producers.

Korean Pitching Day

Korean Pitching Documentary Project

- Date : 11th, November 2023
- Time : 14:30-17:00
- Venue : International Theater Amsterdam Plein Foyer
- Open to : all pass holders
- * Invitation will enter first, followed by a first-come-first-served basis for the remaining seats

Timetable

TIME	CONTENTS
14:30-14:35	Opening
14:35-15:40	1. Breakin' Tanzania 2. Baby Jackfruit Baby Guava 3. NADIA 4. The Tango Lesson
15:40-15:50	Break Time
15:50-16:50	5. Kabul, Year Zero 6. Every miner is my father 7. The laundromat mystery 8. Merry Go Round
16:50-17:00	Closing

K-DOC Night

Korean Documentary Filmmakers' Networking Party

- Date : 12th, November 2023
- Time : 21:00-23:00
- Venue : Included in the invitation card
- Open to : Invitation only

Breakfast Meeting

Korean Documentary Filmmakers will be the host of the Breakfast meeting and networking with international guests who attended the 2023 IDFA.

- Date : 13-15th November 2023
- Time : 8:00-10:00
- Venue : Felix Meritis
- Open to : Invitation only

Breakin' Tanzania

4K | Human, Sports, Art | 80min | Korean, English, Swahili | Korea



Director	SEO Jimin	acoustic1226@gmail.com
Producer	KIM Mirae	kimfuture41@gmail.com
Production Company	Sumfilm	

Production Schedule

Pre-production	2023. 4. - 2023. 8.
Production	2023. 5. - 2024. 10.
Post-production	2024. 11. - 2025. 7.
Delivery	2025. 7.

Budget

Phase	USD	%
Looking for	183,553	82%
In place	40,000	18%

· Own Investment | 23,076 | 10%

· EIDF K-pitch Fresh Award | 16,924 | 8%

Production budget	223,553	100%
-------------------	---------	------

Synopsis

Tanzanian b-boy Johnson left his family and home to come to Tanzania's largest city Dar es Salaam solely for breaking. To achieve his goal of becoming the best b-boy in the world, he dreams of competing in the 2024 Paris Olympics where breaking will be an official event. First, he needs to make the national team while society isn't interested in breaking.

His best friend and rival is B-boy Sniper, who is based in Zanzibar, Tanzania. A member of Tanzania's first breaking crew "Six Unit Crew", he makes a living performing on the streets and in hotel shows. He's thirsty for battles but he can only battle once or twice a year in Tanzania.

Then there's Yoon-hyuk. A drummer based in South Korea, he's a fan of breaking and is the godfather of the breaking scene in Tanzania. Years ago, a breaking video he downloaded in Tanzania accidentally spread to Tanzanian boys, resulting in the birth of the breaking scene. Yoon-hyuk hosts a breaking battle that will bring together dancers from all over Africa, and Johnson and Sniper are in for victory.

Director's Note

I learned about the Tanzanian b-boys through drummer Yoon-hyuk and met b-boys Johnson and Sniper, who were visiting Korea at the invitation of the Korean Ministry of Foreign Affairs. There is a sense of freedom in their breaking. With the absence of competitive opportunities, social attention, and economic stability, they face constant pressure in their reality. However, all of these fade away when they break. Today, they throw themselves down and roll on the floor, breaking their barriers down. Although we only spent a short time together, we became friends and brothers. Their breaking made me reflect on my own life, caught between the dreams of documentary filmmaking and the demands of reality. They inspired me to embark on the journey of making a documentary. This film is my response to the lives of my brothers who dream of going to the Olympics to become the best in the world despite societal indifference, wishing to share their breaking with the world.



SEO Jimin

I've been following my heart, going with the flow, and before I know it, I'm making movies. Maybe I should have planned my life a little more.



KIM Mirae

As a food and nutrition major, I've been interested in food since I was a kid. It was my junior year of college when I was introduced to video while volunteering. Then everything changed.

Baby Jackfruit Baby Guava

DCP, HD | Family, Queer, Mental Illness, Normality | Film 90min, TV 52min | Vietnamese | Vietnam, Korea



Director	NONG Nhat Quang	nongnhatquang@gmail.com
Producer	DAO Thi Minh Trang KANG Sarah	trangdao911@gmail.com breathingfilms.k@gmail.com
Production Company	Flâneur Films, Breathing Films	

Production Schedule

Pre-production	2020. 1. - 2021. 8.
Production	2021. 9. - 2024. 3.
Post-production	2024. 3. - 2024. 12.
Delivery	2025. 1.

Budget

Phase	USD	%
Looking for	145,418	57%
In place	108,204	43%

- IDFA Bertha Fund (Development) | 6,062 | 2.39%
- Docs By The Sea (Development) - Solidarity Fund | 500 | 0.2%
- SGIFF (Development) - Most Promising Project Award | 3,780 | 1.49%
- EIDF K-Pitch Prime(Production) - Excellence Award | 29,500 | 11.63%
- DMZ Doc Pitch(Production) - Young Talent Award | 17,000 | 6.7%
- SGIFF SEA DOC (Production) | 22,362 | 8.82%
- PURIN PICTURES (Production) | 15,000 | 5.91%
- American Film Showcase (In-Kind) | 4,000 | 1.58%
- Own Investment | 10,000 | 3.94%

Production budget	253,622	100%
-------------------	---------	------

Synopsis

Respected pharmacist/strict tiger mom CUC has devoted her life to maintaining a perfect family image. She wants her children to have stable careers, get married, and have children like others. However, her dream shatters when her daughter MAI is diagnosed with schizophrenia and her son QUANG comes out to her. While MAI struggles with her visions—at best whimsical but at worst violent—QUANG gradually distances himself from the family constraints that prevent him from being himself. Dysfunctionality becomes the norm until Dysfunctionality becomes the norm until MAI gets pregnant, unexpectedly. Seeing the formation of a new cycle of motherhood, QUANG picks up his camera and starts making a time capsule—this very film. He documents how the trio prepares to raise the baby and opens a portal to the past through their diaries. Will they be able to learn to understand and accept each other through this process?

Director's Note

Baby Jackfruit Baby Guava is a portrayal of three different perspectives on normalcy in my family as we prepare for a new baby. My mother CUC, who has always followed society's expectations, often laments about how her past life karma punished her for giving birth to a "crazy daughter" and a gay son. On the contrary, I see neurodiversity and queerness as natural. Each of us has a different idea of what is normal, and yet here we are, living together under the same roof. How normalcy will look for *Baby Guava* depends on how the adults learn to co-exist. I hope that this film will help bridge the generational gap, and perhaps we can offer *Baby Guava* better understanding and a better world.



NONG Nhat Quang

Nong Nhat Quang is a filmmaker based in Hanoi. He started as a videographer in a content agency, creating documentaries for British Council, before taking part in the Queer Asia docuseries, where he directed two documentaries about queer culture in Vietnam, *Our Queer History* and *Dating with Dan Ni*.



DAO Thi Minh Trang

DAO Thi Minh Trang currently works as a professional screenwriter, director and producer for both commercial and independent film, and is intensively involved in producing TV programs in Vietnam for European channels. Her feature documentary *#NeverBeenKissed* won an award as Most Promising Project. She is the co-founder of doc cicada, a Vietnamese initiative for documentary.



KANG Sarah

KANG Sarah's latest film, *Queer My Friends* premiered at Hot Docs and is currently in theatrical release in Korea, another film *Ayena* won Best Documentary at the Oslo International Film Festival and has screened at numerous festivals. She is the alumni of IDFAcademy, Eurodoc, and DOK Incubator.

NADIA

2K | Human, Family, Social | 100min | Korean, Indonesian, English | Korea



Director	MOON Chang-yong	mcy95@hanmail.net
Producer	KIM Dongbin	dongbin.kim@wlglobal.one
Production Company	SONAMU FILM	

Production Schedule

Pre-production	2015. 2. - 2015. 5.
Production	2015. 6. - 2024. 7
Post-production	2024. 8. - 2025. 1.
Delivery	2025. 2.

Budget

Phase	USD	%
Looking for	224,941	44%
In place	288,082	56%

- KOCCA | 78,927 | 15%

- DMZ Industry Fund | 15,785 | 3%

- Docs Port Incheon | 23,678 | 5%

- Korean Independent Producers & Directors' Association | 23,678 | 5%

- Korea Film Council | 78,927 | 15%

- SJM Foundation | 11,839 | 2%

- Lotte Foundation | 15,785 | 3%

- Own Investment | 39,463 | 8%

Production budget	513,023	100%
-------------------	---------	------

Synopsis

The trash from the mega city of Jakarta is brought to Bantar Gebang, where it is piled up to create a massive mountain. Nadia, a passionate young girl, gazes towards the perilous zone typically reserved for adults in search of higher-priced trash. Her dream is to one day become a doctor and provide free medical care to the less fortunate. Asep, her older brother, often appears tough on the outside but has a kind heart. Meanwhile, her younger brother, Arif, struggles with math but is determined to excel in school.

Unlike many adults who have grown weary of life, these three siblings shine with their aspirations for a brighter future. Yet, hunger always lurks closer than their hopes and dreams. As they grow older, poverty begins to strain the loving bond between the siblings. Now, they stand at a crossroads. Will they succumb to the harsh realities of life or continue to pursue their dreams?

Director's Note

Nadia's everyday life is akin to a war. It's not just because she scavenges plastic waste beneath a massive, dinosaur-like excavator, but because she must combat the fear of being discarded like foul-smelling trash and the belief that she is worthless. Her words to me were truly moving: 'Even amidst the trash mountain, flowers bloom, and butterflies come.' I want Nadia to soar and chase her dreams like those butterflies. I pray that the harsh realities she faces will not rob her of her dreams. However, despite collecting sacks full of plastics under the scorching sun all day, she can't even afford a McDonald's burger.



MOON Chang-yong

Changyong Moon has spent the past 25 years directing and producing broadcast and cinema documentaries. He has a keen interest in observing the long-term development of children.



KIM Dongbin

Dongbin directed and produced *Upside Down* (2016) and has extensive experience working in commercials, television, and film. His documentary, *South Korea's Untouchable Families* (2021, VICE), earned the distinction of Best Documentary Series at the Asia Academy Creative Awards in 2022.

The Tango Lesson

4K | Character, Family, Society | Film 100min, TV 53min | Korean | Korea



Director / Producer

Production Company

PARK Hyuckjee

Hiharbor Pictures

oojoeejoo@gmail.com

Production Schedule

Pre-production

Production

Post-production

Delivery

2023. 5. - 2023. 6.

2023. 7. - 2024. 12.

2025. 1. - 2025. 6.

2025. 7.

Budget

Phase	USD	%
Looking for	315,706	100%
In place	0	0%
Production budget	315,706	100%

Synopsis

Senior citizens in their 70s wait for their dance instructor at an elderly welfare center in Seoul. Surprisingly, the instructor of the first class of the second semester is Lee Min-jae, who is 75 years old with 20 years of teaching experience under his belt. A theater actor of 50 years, his eloquence, skill, and agility make the dance beginners smile. After class, he loads himself on the subway as instructed by his doctor. Late at night in December, he arrives in Daehak-ro and skips dinner for a theatrical practice. When his family gathers, his wife looks worried about Min-jae's health, who has become busy these days. Min-jae suddenly announces that he will go to Argentina to learn the tango. His two sons oppose saying, "Think about your age." Six months later, Min-Jae arrives in Buenos Aires by himself and is happy as he looks for a tango class.

Director's Note

Among the two stages of the elderly population, the "late elderly" aged 75 or older are a group that needs a lot of welfare due to disease and deterioration of body functions. Last year's Cannes Film Festival's hot topic Plan 75 calls for people aged 75 or older in Japan to apply for death to the state. The reason why Japan, the world's No. 1 aging society, cannot be taken lightly is that Korea will outpace Japan in the proportion of the population aged 65 or older by 2050. But are they all quietly waiting for death and wasting people's taxes? Here is a late elderly man who has lived as a theater actor for 50 years and a dance instructor for 20 years. Now he has a new dream. What it is like for him to move to Argentina and become a tango dancer? And what is it that his journey tells us?



PARK Hyuckjee

He produced and directed feature films *With or Without You*, *Oh! My Papa*, *Speed of Happiness*, and *Girl who dreams about time*. The fifth feature, *A cellist coming to Earth* has finished filming and is in post- production.

Kabul, Year Zero

The Official Selection of IDFA Forum 2023

HD | War, Children, Life | 90min | Farsi, Arabic, Russian, English | Netherlands, Korea, Germany



Director	Aboozar AMINI	
Producer	Jia ZHAO	jia@silkroadfilmsalon.com
	OH Heejung	hj.oh.film@gmail.com
	Julia NIETHAMMER	julia@chromosom-film.de
Production Company	Silk Road Film Salon, Seesaw Pictures, Chromosom Film	

Production Schedule

Pre-production	2021. 9. - 2023. 12.
Production	2023. 1. - 2024. 10.
Post-production	2024. 11. - 2025. 3.
Delivery	2025. 4.

Budget

Phase	USD	%
Looking for	292,993	72%
In place	115,104	28%

- Prince Bernard Cultural Fund | 6,278 | 1.5%
- Own Investment | 31,392 | 7.6%
- Netherlands Film Fund (development) | 36,624 | 8.9%
- AFK (Art Fund Amsterdam) | 14,650 | 3.6%
- EIDF K-Pitch Fresh award | 26,160 | 6.4%

Production budget	408,097	100%
-------------------	---------	------

Synopsis

At age 10, Afshin zigzagged through a world shadowed by suicide bombings and superpower influence. As a son of a national force, he fled Kabul at 16 when the Taliban seized control, only to discover the elusive illusion of safety in his new land. Alongside Shukria, Varja, and Fahad, born in Afghanistan, Iraq, and Ukraine, their shared experience, burdened by the gravity of war yet fueled by an unyielding zest for life, weaves a captivating tapestry, beckoning us to witness their existence in a world forged by adult-made conflicts.

Director's Note

As a war child myself, I aim to tell an anti-war story from a child's perspective, depicting their resilience amidst adult-inflicted conflicts. This film delves deeper into Afshin's journey, capturing his joys, dreams, fears, and frustrations amidst displacement from childhood to adolescence. His experiences intertwine with other children from war-torn regions, reflecting the shared bond of fate. Visually, I challenge sticking to a consistent format, incorporating self-filmed footage by the children and varied textures to portray their lives authentically. Through intimate conversations, I explore existential topics and philosophical ideas with the children, allowing them to enlighten adults with their nuanced and detailed experiences. The film is by no means a refugee film, it is a coming-of-age celebration amid adult-created war zones, dedicated to the sheer willpower for life against the gravities of adults' wars, challenging its audience's inner peace.



Aboozar AMINI

Aboozar Amini's debut feature *Kabul, City in the Wind* was an IDFA Opening film and Grand Jury Prize winner. In his next film, *Kabul, Year Zero*, he aims to delve deeper into the inner world of Afshin as he moves from childhood to adolescence, encompassing all of his joys, hopes, fears, and growing frustrations.



Jia ZHAO

Jia Zhao is a Chinese-Dutch film producer based in Amsterdam. In 2012, she founded MUYI FILM and co-founded SILK ROAD FILM SALON with Aboozar Amini. Her works have been shortlisted for the IDFA Competition section five times in a row, with *Kabul, City in the Wind* being the opening film for the IDFA 2018 and awarded Jury Award for First Appearance Competition. Since 2022 Jia is also the artistic director of Cinemasia film festival in Amsterdam.



OH Heejung

OH Heejung founded Seesaw Pictures in 2017 and has produced creative documentaries and fiction films. Her films have screened at Sundance, Berlinale, IDFA, CPH:DOX, and Hot Docs. She was the first Korean to be selected for the EAVE workshop and has been selected for EAVE, Eurodoc, Rotterdam Lab, and Berlinale Talents.

Every miner is my father

2K | Human, Society | Film 80min, TV 52min | Korean | Korea



Director

Production Company

SONG Kyung

Magnum Pictures

skpd63@naver.com

Production Schedule

Pre-production

Production

Post-production

Delivery

2023. 1. - 2023. 5.

2023. 8. - 2024. 6.

2024. 7. - 2024. 12.

2025. 3.

Budget

Phase	USD	%
Looking for	142,646	84%
In place	27,346	16%

· EIDF K-Pitch Fresh Award | 16,260 | 9.5%
· Own Investment | 11,086 | 6.5%

Production budget	169,992	100%
-------------------	---------	------

Synopsis

Byeong-mun Park grew up as the son of a miner in Taebaek, the largest coal mining town in Korea. He started filming with compassion and respect for his father. On the first day he entered the mine, the cold gaze and abusive language from the miners were rampant. He thought about giving up several times, but moved forward and tried to get closer to them until they accepted him. He recorded the traces of history by following his father's footsteps at the scene of a life-and-death struggle and realized that all miners were just like his father. With his 20 years worth of record, he made the miners known to the world through his five solo exhibitions—the first one titled “My Father was a Miner” and the last “Abandoned Mine”. When the coal mine closes in 2024, his recording will also end. Even now, Byeong-mun Park's camera is headed to the mine where black sweat and tears flow.

Director's Note

28, 44, 229, 223, 222... these are not just numbers. These numbers are another name for miners who have lost their lives in coal mine accidents year after year since 1973. At its peak, there were 363 coal mines nationwide. The number of coal mines declined every year and only 3 remain now, which will be closed next year. Even when coal mines are close to their destined closure, there is a photographer who only documents these mines. His records for the past 20 years are the faces of his father who sacrificed his life for his family, and are also the life of every miner on this land. Coal has now turned into industrial waste, and the word “miner” is also being erased from our memories. Documentary photographer Byeong-mun Park is on his way to the last mine. For him, the word “miner” is his fate.



SONG Kyung

The director SONG Kyung started directing documentaries in 1990 and has directed 150 human and current documentaries. He has also participated in co-production with the BBC in the UK and the HISTORY channel in the US.

The laundromat mystery

4K | Society, Human | 97min | Korean | Korea



Director	KIM Jungin	rlawjdds82@hanmail.net
Producer	PARK Koonje	koonje@naver.com
Production Company	Malo Studio	

Production Schedule

Pre-production	2022. 10. - 2022. 12.
Production	2023. 1. - 2024. 6.
Post-production	2024. 4. - 2024. 8.
Delivery	2024. 9.

Budget

Phase	USD	%
Looking for	98,659	97%
In place	3,946	3%

· Own Investment | 3,946 | 3%

Production budget	102,605	100%
-------------------	---------	------

Synopsis

There is a small but special space in Gayang Complex 4 apartment: Laundry Chat Room. All households in the complex are too cramped even for a washing machine, so the welfare center is operating a free laundromat for its residents. Eight people including Lee Sang-don and Lee Sung-jong are indispensable to the operation of the laundromat as they volunteer there. They often said, "There is no place to retreat anymore." There must have been lots of ups and downs before coming to Gayang Complex 4 after many failures and pain. Leaving the faded heyday behind, they managed to come back to the world and started to unfold personal stories at the laundromat. "Do you need a wash? We can even clean up sorrows and regrets of your life."

Director's Note

Gayang Complex 4 Apartment, one of the largest low-income neighborhood in Korea, has a total of 1,998 households and 2,881 people. Residents call this place a GHETTO. As the proportion of residents living alone approaches 70%, it has become the area with the most "lonely deaths" in Seoul. Lonely death or solitary death are no longer strange words. The world has changed and it must be an inevitable social phenomenon in the new era, but is there any other way than watching helplessly? Here's a group that has been confined to a cramped room for a long time and barely started to come out to the world. They argue and get upset every day, but in the end, they care for each other. Through their lives, I would like to show that the only weapon against hyper-fragmented and disconnected generation lies in solidarity, coexistence, and restoration of communities.



KIM Jungin

He pursues a film that asks questions to the audience. His previous work, *A Long Way to School* was the most-watched documentary in Korea in 2021 and distributed to students across the country as an educational material for improving public awareness of disability through the Ministry of Education.



PARK Koonje

He is interested in the way the story is told through a new combination of image and sound. The previous works, *Some Errors of the Construction universe* and *The Body of the Sea*, were invited to various film festivals.

Merry Go Round

4K | Family, Women, Essay | 60min | Korean | Korea



Director	PARK Sohyeon	sopark.film@gmail.com
Producer	MO Jinsu	jinsu9119@gmail.com

Production Schedule

Pre-production	2023. 1. - 2023. 8.
Production	2023. 8. - 2024. 6.
Post-production	2024. 6. - 2024. 12.
Delivery	2024. 12.

Budget

Phase	USD	%
Looking for	18,850	63%
In place	11,150	37%

- EIDF Young Pitch | 7,650 | 25%
- Own Investment | 3,500 | 12%

Production budget	30,000	100%
-------------------	--------	------

Synopsis

My father, with whom I had cut off ties for years, showed up one day with terminal cancer. What I first felt at the hospital was not sadness or anger, but an odd embarrassment. The story takes place a year after my father's death. Mom suggests that we visit his grave. When we finally arrive at the cemetery park, we wander around the cemetery having no clue where his grave is. I thought that getting lost in the cemetery symbolized the state of our family relationship. My younger sister didn't tell anyone about dad's death, mom changes the subject whenever deep emotions seem to come out, and I feel like visiting his grave is awkward and pointless. Only women are left in this family now. We no longer have to deal with dad's toxic presence in our lives. Still, something seems off, although no one talks about it. I want to break this uncomfortable silence.

Director's Note

In Korea, families are often tied together regardless of the family history, relationships, and bonds. Many social security systems that support people's lives rely on patriarchal familism—and mostly women are forced to take that role. *Merry Go Round* looks back at our memories and finds what “family” really means and which “role” we have tried to play throughout our lives. Even though we don't have to deal with dad's toxic presence anymore, the concept of an “absent father or husband” still affects our lives. This film is a journey to understand how old concepts of a family have suppressed us and evoked subtle uncomfortable emotions. It's an attempt to track down how intimacy and bond collide with the material and socioeconomic conditions the family is standing and to build an alternative relationship between the three women.



PARK Sohyeon

Sohyeon Park worked as a video journalist at a new media journalism group, Dotface. Graduated with a BA in School of Film, TV & Multimedia, Broadcasting from Korea national university of arts, Republic of Korea.



MO Jinsu

After graduating from Korea University School of Media & Communication, Mo Jinsu has been working at Dotface as a video journalist.

KCA(Korea Communications Agency)

June YOON | Vice Chief

Co/Team | KCA / Broadcasting Content Promotion Team

Email | nurimy@kca.kr

Website | <https://www.kca.kr/eng/>

EIDF(EBS International Documentary Festival)

Gunny HYOUNG | Artistic Director

Co/Team | EIDF

Email | gunnyebs@gmail.com

Monica LEE | Manager

Co/Team | EIDF / Industry Team

Email | industry_1@ebs.co.kr

Website | <https://www.eidf.co.kr/eng>

Global Pitching Academy(GPA)

Min Jae KIM | Assistant manager

Co/Team | RAPA / Media Content Education Team

Email | mj0509@rapa.or.kr / 2022gpa1@gmail.com

Ju Ho KIM | Associate

Co/Team | RAPA / Media Content Education Team

Email | juho.kim@rapa.or.kr

Website | <https://www.rapa.or.kr/en/main.do>

