



**KOREA
MARKET
FOCUS
2014**

#LBFKOREA

CONTACT INFORMATION

THE LONDON BOOK FAIR

Earls Court Exhibition Centre
Warwick Road
London SW5 9TA

OPENING TIMES

Tuesday 8 April	09:00–18:30
Wednesday 9 April	09:00–18:30
Thursday 10 April	09:00–17:00

KOREA MARKET FOCUS CONTACTS

The London Book Fair Market Focus

The London Book Fair
Amy Webster
E Amy.Webster@reedexpo.co.uk
T +44 (0)7827 449 285
www.londonbookfair.co.uk

Press Enquiries

Midas Public Relations
Tracey Jennings
E Tracey.Jennings@midaspr.co.uk
T +44 (0)20 7361 7880

Cultural Programme

British Council
Rebecca Hart
E Rebecca.Hart@britishcouncil.org
T +44 (0)20 7389 4140
www.britishcouncil.org/koreamarketfocus

Press Enquiries

British Council
Mary Doherty
E Mary.Doherty@britishcouncil.org
T +44 (0)20 7389 3144

CONTENTS

- 02 KOREA MARKET FOCUS
- 04 CULTURAL PROGRAMME
- 13 PROFESSIONAL PROGRAMME
- 16 WRITERS
- 41 PANELLISTS
- 51 KOREA IN FOCUS
- 66 KOREAN PUBLISHERS
AND ORGANISATIONS
- 73 PARTNERS
- 85 EARLS COURT MAP

KOREA MARKET FOCUS

The London Book Fair, with its longstanding Market Focus cultural programme partner the British Council, and this year in partnership with the Korean Publishers Association and the Literature Translation Institute of Korea is delighted to welcome the Korea Market Focus into the spotlight for 2014.

Since the launch of the Korea Market Focus programme in late 2012, publishers and writers from the UK and Korea have been engaging with each other's markets through a number of targeted seminars, delegations, workshops and residencies. This will now culminate in a celebration of contemporary literature and publishing from Korea that will mark Korea Market Focus 2014 – Books Opening the Mind, Doors Opening the Future.

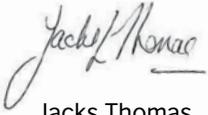
The London Book Fair Market Focus programme aims to strengthen cultural and business relations, educate the global publishing community about literature and contemporary authors from Korea and help publishers from Korea to promote their books and literature to an international audience via the fair.

The Cultural Programme, curated by the British Council and the Literature Translation Institute of Korea detailed in these pages, showcases the writers visiting The London Book Fair through seminars, readings and events in and around the fair. These provide the opportunity for some of the finest writers from Korea to discuss topics of relevance in front of an international literary audience and to meet their international peers. Crucially, it offers exposure for rights and export sales from the international publishing community.

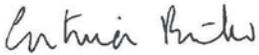
The Professional Programme running concurrently at the Fair offers opportunities for those interested in learning about the business-to-business aspects of the publishing industry in Korea. The Professional Programme is curated with The Publishers Association, a strategic advisory partner to The London Book Fair.

President Park Geun-hye, made a State Visit to the UK in November 2013, and has made promoting a cultural renaissance in South Korea one of her priorities. Cultural diversity, cultural exchange and cooperation are central to Korea's new economy which is moving towards the content industry rather than manufacturing and export. The President sees the publishing industry as having a key role to play in this vision of Korea's future.

There can be no better time to look at the cultural and commercial opportunities presented by the Korea Market Focus 2014 – Books Opening the Mind, Doors Opening the Future, and we are delighted to welcome you to the programme.



Jacks Thomas
Director
The London Book Fair



Cortina Butler
Director Literature
British Council



Eric Yang
Vice President
Korean Publishers Association



Kim Seong-kon
President
Literature Translation Institute of Korea

The background features a large, dark red circle on the left side, which overlaps with several concentric, lighter red rings that curve across the top and right portions of the page. The overall color palette is monochromatic, consisting of various shades of red.

CULTURAL PROGRAMME

THE LONDON BOOK FAIR, EARLS COURT

TUESDAY 8 APRIL

11.30–12.30

WRITING LITERATURE AFTER HISTORY

Hwang Sok-yong and Kamila Shamsie; Chaired by Grace Koh

The impact of the Korean War is still evident in present-day Korea, not least with the continued separation between North and South. What is the role of the writer in Korean society – can history be adequately represented in fiction, and what challenges do writers face, both creative and political?

Whitehall Room, Earls Court
Language: Korean and English

13.00–13.30

IN CONVERSATION...

Kim Young-ha in conversation with Krys Lee

English PEN Literary Salon, Earls Court
Language: Korean and English

14.30–15.30

ILLUSIONS AND REALITY: WRITING THE SELF

Lee Seung-U, Kim Hyesoon and Helen Ivory; Chaired by Michael Hulse

Writing has long been linked to the process of self-creation, as an articulation of the self and a tool for finding and shaping reality. How does language contend with the fissure between reality and ideal? Is such dissonance a necessary precursor for writing? And how have the rapidly changing social landscapes in the UK and Korea affected our relationship with the written word?

Whitehall Room, Earls Court
Language: Korean and English

16.00–16.30

IN CONVERSATION...

Kyung-sook Shin in conversation with Arifa Akbar

English PEN Literary Salon, Earls Court
Language: Korean and English

THE LONDON BOOK FAIR, EARLS COURT

WEDNESDAY 9 APRIL

10.00–11.00

WRITING HOME: MIGRANT LITERATURE

Kim Insuk, Kim Young-ha and Xiaolu Guo; Chaired by Ellah Allfrey

How does national and personal identity endure in foreign and faraway lands? Join us to explore Korea's relationship with the rest of the world through literary portrayals of Korean emigrants.

Whitehall Room, Earls Court
Language: Korean and English

11.30–12.00

IN CONVERSATION...

Hwang Sun-mi in conversation with Maya Jaggi

English PEN Literary Salon, Earls Court
Language: Korean and English

13.00–14.00

ALLEGORY AND THE LITERARY IMAGINATION

Yi Mun-yol and Marina Warner; Chaired by Christopher MacLehose

How do myth, allegory and fable illustrate history and transform society? We welcome Yi Mun-yol for an exploration of allegory in contemporary fiction: its response to social injustice, ideology and history in Korean writing.

Whitehall Room, Earls Court
Language: Korean and English

14.30–15.30

FAMILIES, RELATIONSHIPS AND SOCIETY

Kyung-sook Shin, Han Kang and Kerry Hudson; Chaired by Rachel Holmes

The shock of modernity has had a profound effect on Korean society, and the families and the relationships of its people. Acclaimed novelists Kyung-sook Shin and Han Kang discuss how their work examines the conflict between the traditional and the modern and the space between the young and the old.

Whitehall Room, Earls Court
Language: Korean and English

16.45–17.45

WRITING AND TRANSLATING IN KOREA TODAY

Brother Anthony, Krys Lee and Shirley Lee; Chaired by Cortina Butler

Get an introduction to contemporary Korean writing from the experts: literary translators. Join Krys Lee, Shirley Lee and Brother Anthony to discover the dominant trends and concerns of Korean literature today and gain an insight to the complex role of the literary translator, negotiating two languages and cultures to bring great new writing to UK readers.

Literary Translation Centre, Earls Court
Language: English

THE LONDON BOOK FAIR, EARLS COURT

THURSDAY 10 APRIL

11.30–12.30

**ADAPTATIONS: FROM
PAGE TO SCREEN**

Hwang Sun-mi, Yoon Tae-ho and
Martin Rowson; Chaired by Maya Jaggi

In Korea as in the UK, cinematic adaptations of novels are as popular as ever. We explore the process of adaptation – online comics to films, books to films, and online formats to print. What happens to a story or a character when it shifts from screen to page or page to screen and what are the challenges and opportunities for creativity each of these formats affords?

Whitehall Room, Earls Court
Language: Korean and English

13.00–13.30

IN CONVERSATION...

Hwang Sok-yong in conversation
with Jo Glanville

English PEN Literary Salon, Earls Court
Language: Korean and English

14.30–15.00

IN CONVERSATION...

Yi Mun-yol in conversation
with Claire Armitstead

English PEN Literary Salon, Earls Court
Language: Korean and English

15.00–16.00

KOREAN TRANSLATION SLAM!

Deborah Smith and Eugene Lee;
Chaired by Kelly Falconer

Emerging Korean-to-English translators Deborah Smith and Eugene Lee will test their linguistic mettle in a light-hearted duel of words. The slam will showcase the art of translation by juxtaposing competing translations of the same piece of contemporary writing by Korean novelist Kim Aeran.

Literary Translation Centre, Earls Court
Language: English

EVENTS IN LONDON

MONDAY 7 APRIL

19.00–20.00

TALES FROM KOREA

Join English PEN for an evening with acclaimed writer **Hwang Sok-yong** and British novelist **Adam Foulds**. Hwang Sok-yong will be talking about extraordinary life, experience of incarceration and how he uses folk-tales to convey challenging contemporary themes. This event will be chaired by **Boyd Tonkin**.

Free Word Centre, 60 Farringdon Road, London EC1R 3GA
Tickets: £4, www.englishpen.org

TUESDAY 8 APRIL

18.30–20.00

KOREAN LITERATURE: PAST AND PRESENT

A rare opportunity to learn about the story of Korean literature, from beautiful early printed books, many housed in the British Library, to the vibrant contemporary scene. Present will be one of the finest Korean novelists, **Yi Mun-yol**, whose translated titles include *The Poet* and *Our Twisted Hero*. He talks to **Grace Koh** and **Brother Anthony** about writing in a culture which is both time-honoured and hyper-modern.

British Library, Terrace Restaurant, 96 Euston Road, London NW1 2DB
Tickets: £5 (£4 Over 60s / £3 Concessions), www.bl.uk/whatson

19.00–20.00

WEBTOONS: A NEW TREND IN KOREAN DIGITAL COMICS

A special talk with Korean webtoon writer, **Yoon Tae-ho**, famous for his unique works such as *Moss*, later adapted into the successful film of the same title. This event will provide the audience with a better understanding of the Korean *manhwa*, a genre with a rich history, and the opportunity to discover the potential of webtoons as a new genre of comics. **Yoon Tae-ho** will be joined by British graphic novelist **ILYA** and the event will be chaired by **Paul Gravett**.

Korean Cultural Centre,

Grand Buildings, 1–3 Strand,
London WC2N 5BW
Tickets: Free but limited,
info@kccuk.org.uk

THURSDAY 10 APRIL

18.45–20.00 SEPARATIONS

Authors from Korea and Pakistan discuss their work and the question: How does the partition of a country and divisions of families affect its society and their work as writers? With **Kyung-sook Shin, Qaisra Shahraz and Krys Lee**. Supported by Pan Asian Women's Association. This event is part of The Asia House Bagri. Foundation Literature Festival.

Asia House, 63 New Cavendish Street, London W1G 7LP
Tickets: £10 (£8 Concessions / £6 Friends), www.asiahouse.org

20.00–21.00 READING AND DISCUSSION WITH KIM HYESOON

Join us for an evening of poetry by one of South Korea's most important contemporary poets, **Kim Hyesoon**. Her experimental, unsettling poetry combines extreme, surreal and often violent imagery with a radical exploration of the female experience. This reading is hosted by *Modern Poetry in Translation (MPT)* to celebrate new publications of Kim Hyesoon's work in the spring issue, and a new Bloodaxe edition of Kim Hyesoon's poetry *I'm OK, I'm Pig!*

The Saison Poetry Library, Level 5, Royal Festival Hall, London SE1 8XX
Tickets: Free but limited, specialedition@poetrylibrary.org.uk

FRIDAY 11 APRIL

19.00–20.00 IN CONVERSATION WITH KIM YOUNG-HA

Kim Young-ha will be in conversation about his novels, their translation into other languages and adaptation into film. He'll also be talking about his literary influences, and how his writing reflects the literary traditions, history and culture of South Korea. This event is part of the LRB's *World Literature Series*.

London Review Bookshop,
14 Bury Place, London WC1A 2JL
Tickets: £10,
www.londonreviewbookshop.co.uk/events

EVENTS IN THE UK

SUNDAY 6 APRIL

10.00–11.00

HWANG SUN-MI AT CAMBRIDGE LITERARY FESTIVAL

We are delighted to welcome Korean children's writer and novelist **Hwang Sun-mi** to Cambridge. She is best known for her bestselling *The Hen Who Dreamed She Could Fly*, which remained on the Korean charts for over a decade. Hwang's fable, reminiscent of Dick King-Smith, *Charlotte's Web* and *Jonathan Livingston Seagull*, explores parenthood, friendship and sacrifice and is as enjoyable for adults as it is for children. Sun-mi will speak about what inspires her to write and her other works which have won her a worldwide audience.

Cambridge Literary Festival:

Divinity, St John's College, St John's Street, Cambridge CB2 1TP
Tickets: £10 (£8 Concessions),
www.cambridgeliteraryfestival.com

THURSDAY 10 APRIL

19.00–20.00

EDINBURGH READS WITH KIM INSUK AND HAN KANG

We welcome Korean writers **Kim Insuk** and **Han Kang**, and Scottish writer **Karen Campbell** to our Edinburgh Reads programme. Join us to discuss their writing in response to ideas of the individual, family, emigration and society. Chaired by **Serena Field**.

Edinburgh Central Library,

George IV Bridge Edinburgh EH1 1EG
Tickets: Free,
www.edinburghreads.eventbrite.co.uk

FRIDAY 11 APRIL

18.00–19.00

READING KOREA, TRANSLATING WALES:

On her return from East Asia, **Dr Francesca Rhydderch**, author of *The Rice Paper Diaries* (Seren 2013) interviews Korean writer **Lee Seung-U**. Lee is a novelist and professor of Korean literature at Chosun University. He is one of Korea's foremost literary figures and was awarded the Daesan Literary Award in 1993. Wine reception to follow.

Wales Literature Exchange:

Seddon Room, Old College, King Street, Aberystwyth SY23 2AX
Tickets: £5 (£3 Concessions / Free to unemployed),
post@waleslitexchange.org

KOREAN NOVELS ON SCREEN

TUESDAY 4 MARCH

19.00 (95 MINS)

THE ROAD TO SAMPO

A young construction worker Young-dal travels to his hometown after being away for ten years in prison. Based on the novel by Hwang Sok-yong.

TUESDAY 11 MARCH

19.00 (148 MINS)

PORTRAIT OF YOUTH

A university student reflects on the complications between love, political ideologies and rapid social changes. Based on the novel by Yi Mun-yol.

TUESDAY 18 MARCH

19.00 (119 MINS)

THE SCARLET LETTER

A police detective investigates a murder case whilst struggling to maintain his relationships with his wife and mistress. Based the short stories of Kim Young-ha.

TUESDAY 25 MARCH

19.00 (93 MINS)

LEAFIE, A HEN INTO THE WILD

Seemingly destined to live the “same old” life, a laying hen named Leafie escapes her chicken farm and sets off on a journey into the wild. Based on *The Hen Who Dreamed She Could Fly* by Hwang Sun-mi .

TUESDAY 1 APRIL

19.00 (163 MINS)

MOSS

Adapted from a popular webtoon, Ryu Hae-guk investigates the mysterious death of his father in a remote mountain village. Based on the webtoon by Yoon Tae-ho.

All screenings will take place at the **Korean Cultural Centre**, Grand Buildings, 1–3 Strand, London WC2N 5BW
Tickets: Free, email info@kccuk.org.uk or call +44 (0)20 7004 2600 to reserve a place



THE ART OF KOREAN PRINTING

7 APRIL TO 31 MAY 2014
10.00–18.00 MONDAY–FRIDAY
11.00–17.00 SATURDAY

Korean Cultural Centre

Grand Buildings, 1–3 Strand,
London WC2N 5BW,

Admission free.

It was a historic moment not only for Korea, but also for the history of printing when, in 1967, Dr Byeon-seon Park discovered *Jikji* printed during the Goryeo dynasty. The *Jikji*, an ancient Korean Buddhist text, was soon recognised as the world's oldest book to have been printed with moveable metal type, having been produced 78 years earlier than Gutenberg's Bible. This exhibition surveys the history of printing technology in ancient Korea and encourages us to reconsider our contemporary digital revolution.

www.kccuk.org.uk

PROFESSIONAL PROGRAMME

THE LONDON BOOK FAIR, EARLS COURT

TUESDAY 8 APRIL

11.30–12.30

AN OVERVIEW OF THE KOREAN BOOK MARKET

Baek Won-keun (Chief Researcher, Korean Publishing Research Institute), Sue Yang (CEO, EYA Agency) Kim Eun-kyung (Head of purchasing & support department of Kyobo Book Center).

Chaired by Roger Tagholm

Korea is a top 10 global publishing market. This seminar provides a comprehensive overview of the Korean publishing scene, and will cover p-books, e-books, distribution and other trends and major issues. Speakers from across the industry will provide expertise from their different sectors:

- Full breakdown of the current state of the Korean industry
- Copyright sales and exchange in Korea
- Overseas book market in Korea

Wellington Room, Earls Court,
EC1 Level 1 Seminar Rooms
Language: Korean and English

13.00–14.00

KOREAN TECHNOLOGY AND THE DIGITAL PUBLISHING SCENE – WHO IS READING WHAT, AND HOW?

Michael Kim (CEO, i-ePUB),
Cho, Han-yeol (CEO, Bookjam),
Ryan Kim (CEO, Y Factory).

Korea is the most wired nation on earth! Four leaders from the Korean e-publishing industry will each give a short presentation. The subjects covered promise to be fascinating, and are as follows:

- Changing Reading Patterns in the Mobile Environment
- Global ebook Market – Lessons Learned
- Opportunities for Publishers' Own App-based Distribution Channels
- Use of Technology for Preventing Device Addiction in Children

Wellington Room, Earls Court,
EC1 Level 1 Seminar Rooms
Language: English

THE LONDON BOOK FAIR, EARLS COURT

WEDNESDAY 9 APRIL

13.00–14.00

CHILDREN'S & EDUCATIONAL BOOKS IN KOREA – EDUTAINMENT & BEYOND!

Kim In-ae (Su Jung), Ph. D. (President of Korean Board on Books for Young People and visiting professor of Chung Ang University), **Nam, Yoon-jeong** (Managing Director, Research and Business Development Dept), **Lee, Sin-woo**, Team Leader, NCSOFT Laughing Peanut Curriculum Development Team

Chaired by **Jill Coleman**,
(Children's Publishing Consultant)

Children's books make up the greatest percentage of the Korean book market, largely due to investment in children's education. This seminar will introduce a thriving sector of the market:

- Children's book publishing in Korea
- Children's educational book publishing in Korea
- Digital and print collaboration in children's publishing: a positive function of digitisation

Wellington Room, Earls Court,
EC1 Level 1 Seminar Rooms
Language: Korean and English

14.30–15.30

GETTING KOREAN LITERATURE TO A WORLD AUDIENCE – TRANSLATION AND PUBLICATION GRANTS

Kim Seong-kon (President, LTI Korea),
John O'Brien (Dalkey Archive Press).

Chaired by **Krys Lee** (author)

As cultural exports go, Korea is currently trending across the world. What role does a government institute like LTI Korea play in overseas cultural promotion? What are the key issues in the translation and publication of Korean literary works into foreign languages? This seminar discusses the ongoing globalisation of Korean literature.

- Kim Seong-kon, President of LTI Korea, explores the benefits of LTI Korea's support programmes, especially the highly successful translation and publication grants.
- John O'Brien from Dalkey Archive Press speaks on his experience of publishing and promoting Korean literature in the English-speaking market with the support of LTI Korea.
- Krys Lee will participate as someone who has worked as a translator with the programme.

Wellington Room, Earls Court,
EC1 Level 1 Seminar Rooms
Language: Korean and English

WRITERS

HAN KANG
HWANG SOK-YONG
HWANG SUN-MI
KIM HYESOON
KIM INSUK
KIM YOUNG-HA
LEE SEUNG-U
KYUNG-SOOK SHIN
YI MUN-YOL
YOON TAE-HO

JI-YOUNG GONG
SUAH BAE
KIM AERAN





EVENTS

Families, Relationships and Society

9 April, 14.30–15.30
Whitehall Room,
Earls Court

Edinburgh Reads with Kim Insuk and Han Kang

10 April, 19.00–20.00
Edinburgh Central
Library, EH1 1EG

HAN KANG

한강

Han Kang was born in 1970 in Gwangju, Korea. When she was ten years old, her family moved to Seoul where she spent her formative years. Han made her literary debut firstly as a poet in 1993 and then again as a novelist in 1994. She has been steadily publishing novels since. The works of Han Kang have been enthusiastically received by both critics and readers alike for their profound exploration of human nature through the author's delicate yet powerful writing style. As if to say that our daily lives, the numerable socially accepted ideas that support those lives, and furthermore, the condition of being human itself constitute an unbearable violence, Han's characters embrace their vivid, painful sensations and navigate their lives with refined fortitude.

She has published collections of short stories including *Love in Yeosu*, *A Yellow Patterned Eternity*, and *The Fruits of My Woman* as well as novels including *Your Cold Hand*, *Black Deer*, *Greek Lessons*, and *The Vegetarian*. Among them, *The Vegetarian* combines human violence and the possibility of innocence as the thematic material with a vegetablesque imagination. This frightening beauty of a novel has been translated into Spanish, Portuguese, Vietnamese, Chinese and Japanese and was also adapted into a film. Han participated in the Writers' Workshop programme hosted by the University of Iowa in 1998. Currently, she is a professor in the Department of Creative Writing at Seoul Institute of the Arts.

TITLES PUBLISHED IN ENGLISH

The Vegetarian, 2014

SELECTED BIBLIOGRAPHY

Here Comes the Boy, 2014
Greek Lessons, 2011
Your Cold Hand, 2002
The Black Deer, 1998

AWARDS

Dong-ni Literary Award, 2010
Yi Sang Literary Award, 2005
Today's Young Artist
Award, 2000
Korean Fiction Award, 1999

CONTACT

Barbara J. Zitwer Agency



EVENTS

Tales from Korea

7 April, 20.00
Free Word Centre,
London EC1R 3GA

Writing Literature after History

8 April, 11.30–12.30
Whitehall Room, Earls Court

Hwang Sok-yeong in conversation with Jo Glanville

10 April, 13.00–13.30
English PEN Literary Salon,
Earls Court

HWANG SOK-YONG

황석영

Hwang Sok-yong was born in Changchun, Manchuria in 1943. During his youth, he dropped out of university and wandered around in many places. Hwang fought as a soldier in the Vietnam War. Hwang debuted as a writer in 1962 when his short story 'Near the Marking Stone' won the Promising Young Writer Award sponsored by the journal *Sasanggye* (Intellect). In 1970, his short story 'The Pagoda' won *The Chosun Ilbo's* (The Chosun Daily) New Year Literary Prize. South Korea in the 1970s experienced rapid industrialisation under a military government. Hwang's novels *Far from Home* and *The Road to Sampo* brilliantly render the poverty and alienation of modern man during this period. *Mr. Han's Chronicle* depicts the painful history of the division of the Korean peninsula. *The Shadow of Arms* is a reflection that sheds light on the meaning of the Vietnam War. Hwang emerged as one of the most prominent writers of Korea with his monumental work *Jang Gilsan*. Following his unauthorised visit to North Korea in 1989, Hwang lived in exile in Germany and the United States. Upon his return to Seoul in 1993, Hwang was incarcerated; he was later released in 1998. Since 2000, he has written masterpieces such as *The Old Garden*, *The Guest*, *Shim Cheong* and *Princess Bari*. Many of Hwang's works have been translated and published in France, the United States, Germany, Italy and Sweden; 56 titles of his translated works are available across 16 languages.

TITLES PUBLISHED IN ENGLISH

Shadow of Arms, 2014
The Old Garden, 2009
The Guest, 2006

SELECTED BIBLIOGRAPHY

Shim Cheong, 2007
Princess Bari, 2007

AWARDS

Manhae Literary Award
Grand Prize, 2004
Daesan Literary Award, 2001
Isan Literary Award, 2000
Danjae Literary Award, 2000
Manhae Literary Award, 1989

CONTACT

The Susijn Agency



EVENTS

Hwang Sun-mi at Cambridge Literary Festival

6 April, 10.00–11.00
St John's College,
Cambridge CB2 1TP

Hwang Sun-mi in conversation with Maya Jaggi

9 April, 11.30–12.00
English PEN Literary Salon,
Earls Court

The London Book Fair Author of the Day

9 April

Adaptations: From Page to Screen

10 April, 11.30–12.30
Whitehall Room, Earls Court

HWANG SUN-MI

황선미

Hwang Sun-mi was born in 1963 and studied creative writing at university. Hwang is a leading children's books author. Her works handle a variety of subjects such as the meaning of freedom, the value of love and eco-conscious thinking. Her stories cross the boundaries between the past and the present, and reality and fantasy. *The Bad Boy Stickers* criticises adults through the eyes of children, and it seeks a way for adults and children to communicate fairly with each other. Hwang has been actively publishing children's books and young adult literature since her literary debut in 1995. Her masterpiece, *The Hen Who Dreamed She Could Fly*, tells a story about the beauty and pride of a life striving for freedom and dreams. This work sold over a million copies since its publication in 2000 and was included in the school curriculum for fifth graders in Korea. The animated film adaptation of the work attracted over two million viewers. Penguin USA published a translation of *The Hen Who Dreamed She Could Fly* in 2013; the book was later chosen as an 'Amazon Best Book of the Month' in November of the same year. She has published over forty works including *My Blue Bicycle*, *Invited Friends*, *Capture the Orchard*, *The Grandpa Herbalist* and *Friends of the Valley Vol. 1 & 2*, *The Shorty Goblin of Welltown*, *My One and Only Wish*, and *Know My Secret, Please*.

TITLES PUBLISHED IN ENGLISH

*The Hen Who Dreamed
She Could Fly*, 2013

SELECTED BIBLIOGRAPHY

*The Beanpole House
Where Wind Stays*, 2010
The Blue Hairy Dog, 2005
Into the Orchard, 2003

AWARDS

The Best Book of the
Year in Poland, 2012
Sejong Children's
Literature Prize, 2003
SBS Media Literary Award, 2001
Tamla Literary Award, 1997
Nongmin Literary Award, 1995

CONTACT

Barbara J. Zitwer Agency



EVENTS

**Illusions and Reality:
Writing the Self**

8 April, 14.30–15.30
Whitehall Room, Earls Court

**Reading and Discussion
with Kim Hyesoon**

10 April, 20.00–21.00
The Saison Poetry Library,
London SE1 8XX

KIM HYESOON

김혜순

Kim Hyesoon made her debut as a poet in 1979. Kim's poems strive to achieve a complete freedom from form. She has been creating her own world of poetry through her uninhibited experiments with language without being hindered by poetic forms. Kim Hyesoon is interested in creating new poetic articulations. Her poetry conveys physical experience of 'the body' by focusing on the sensual body. In the world of her poetry, even political realities become events that take place inside the female body. Through her continued questioning of the present experience and existence, Kim has introduced a new perception of femininity based on her fantastical and magical imagination. Kim often uses grotesque, exaggerated images in order to resist the order underlying the mundane life that hides fallacy and violence. Her works have often made use of the color red. Some of her major publications are *From Another Star*, *My Father's Scarecrow*, *The Negative of Our Image*, *My Upanishad*, *Seoul*, *A Poor Love Machine*, *To The Calendar Factory Manager*, *A Glass of Red Mirror*, *Your First*, and *Sorrowtoothpaste Mirrorcream*. Currently Kim Hyesoon is a professor in the Department of Creative Writing at Seoul Institute of the Arts.

TITLES PUBLISHED IN ENGLISH

I'm OK, I'm Pig! 2014
Sorrowtoothpaste
Mirrorcream, 2014
All the Garbage of the
World, Unite! 2011
Mommy Must Be A Fountain
of Feathers, 2008

SELECTED BIBLIOGRAPHY

A Glass of Red Mirror, 2004

AWARDS

Daesan Poetry Award, 2008
Midang Poetry Award, 2006
Contemporary Poetry
Award, 2000
Sowol Poetry Award, 2000
Kim Suyoung Award, 1997

CONTACT

Literature Translation
Institute of Korea



EVENTS

Writing Home: Migrant Literature

9 April, 10.00–11.00
Whitehall Room, Earls Court

Edinburgh Reads with Kim Insuk and Han Kang

10 April, 19.00–20.00
Edinburgh Central
Library, EH1 1EG

KIM INSUK

김인숙

Kim Insuk was born in Seoul in 1963. Some of her works, 'The Road Travelled Together', 'The Light Nearby', and 1979–1980 *Between the Winter and the Spring*, are based on her experience of the democratisation movement in Korea during the 80s. After 1990, Korean society again underwent abrupt changes in the midst of the shifts in the world order brought on by the end of the Cold War. Kim devoted herself to scrutinizing the problems of compromise, fatigue, depression and lethargy that began to appear in Korean society as it internalised the new capitalist order. 'Blade and Love' and 'Story of a Woman' are some of her works from this period. In 1993 Kim resided in Sydney, Australia for one and a half years; at the beginning of the 2000s she stayed for three and a half years in Dalian, China. Kim's works *The Long Road*, *Sydney*, *Standing at the Blue Ocean*, and 'Ocean and Butterfly' are based on those experiences. She has created stories that take place beyond the borders of Korea. Kim's works include *That Woman's Autobiography*, *Bye, Elena*, *To Be Insane* and *Sohyeon*. From the beginning of her writing career, Kim has persistently produced works that deal with the problems of the present time and that offer introspection into the human existence, without losing sight of the currents of changes in reality.

TITLES PUBLISHED IN ENGLISH

The Long Road, 2010

SELECTED BIBLIOGRAPHY

To Be Insane, 2011

Sohyeon, 2010

Bye, Elena, 2009

That Woman's

Autobiography, 2005

AWARDS

Dong-in Literary Award, 2010

Daesan Literary Award, 2006

Yi Sang Literary Award, 2003

Hyundae Literary Award, 2000

CONTACT

Literature Translation

Institute of Korea



EVENTS

Kim Young-ha in conversation with Krys Lee

8 April, 13.00–13.30
English PEN Literary Salon,
Earls Court

Writing Home: Migrant Literature

9 April, 10.00–11.00
Whitehall Room, Earls Court

In conversation with Kim Young-ha

11 April, 19.00–20.00
London Review
Bookshop, WC1A 2JL

Kim Young-ha has been invited to appear at [Edinburgh International Book Festival](#) in August 2014. Further details of his event will be available on the festival website when the programme is announced. www.edbookfest.co.uk

KIM YOUNG-HA

김영하

Kim Young-ha was born in 1968. He studied business administration at university and made his literary debut in 1995. Kim's novels are a post-Romantic narrative of a nomad. Kim often introduces himself as a man without a hometown. Because his father was in the military, Kim switched schools once a year and learned the new rules of the game every time. His childhood experience of migration was perhaps a fate dealt to him; Kim Young-ha, in turn, desires the experience of diaspora and blends it into his writing. His novels incessantly travel across the boundaries between reality and fantasy, desire and death, consciousness and body, fiction and media, Korea and foreign countries. To Kim, boundaries are the places of communication. *I Have the Right to Destroy Myself*, a fascinating depiction of the aesthetics of death; *Black Flower*, a rigorous thinking on the possibility of being outside of a nation; and *The Pager*, a subversive portrayal of the relationship between reality and fantasy, are some of Kim's most famous works. Aside from these, Kim has also published *My Brother's Back*, *Quiz Show*, *Your Republic Is Calling You*, *I Hear Your Voice* and *A Murderer's Guide to Memorization*. He has hosted a radio show about books, has served as a professor at Korea National University of Arts, and has had a long-term stay in Canada and the US after 2008. His works have been translated and introduced in the United States, France, Germany, the Netherlands, the Czech Republic, Turkey, Japan and China.

TITLES PUBLISHED IN ENGLISH

Black Flower, 2012
Your Republic is
Calling You, 2010
I Have the Right to
Destroy Myself, 2007

SELECTED BIBLIOGRAPHY

A Murderer's Guide to
Memorization, 2013
I Hear Your Voice, 2012

AWARDS

Yi Sang Literary Award, 2012
Manhae Literary Award, 2007
Hwang Soon-won
Literary Award, 2004
Dong-in Literary Award, 2004
Munhakdongne New
Writer Award, 1996

CONTACT

Lippincott Massie McQuilkin



EVENTS

**Illusions and Reality:
Writing the Self**

8 April, 14.30–15.30
Whitehall Room, Earls Court

**Reading Korea,
Translating Wales**

11 April, 18.00–19.00
Old College, Aberystwyth
SY23 2AX

LEE SEUNG-U

이승우

Lee Seung-U was born in 1959. He studied theology at university and made his literary debut in 1981. Lee maintains an interest in theological and metaphysical questions, reflected in his writing style which meticulously depicts the inner workings of humans. His works deal with questions about morals arising in the quotidian life as well as more universal issues concerning god, salvation and guilt. When the translation of *The Reverse Side of Life*, a work dealing with the concept of guilt, was published in France, *Le Monde* commented: 'Overly intense at times and exceedingly fluid at others, this moving, weighty novel that emerged from a quiet, serious soul is sure to attract the interest of the true aficionados of literature.' After 2000, moving away from the philosophical themes of his previous works, Lee began publishing novels that explore the meaning of the reality and the everydayness, bringing together the sacred and the secular, and the mind and the body. Lee Seung-U has published novels including *A Portrait of Erysichton*, *The Private Lives of Plants* and *The Song of The Ground* as well as collections of short stories including *The Old Diary* and *Conjectures Regarding the Labyrinth*. *The Private Lives of Plants* has been translated into French and published under the title *La vie rêvée des plantes* by Gallimard in France as a part of Collection Folio. Currently Lee is a professor of creative writing at Chosun University.

TITLES PUBLISHED IN ENGLISH

The Reverse Side of Life, 2006

SELECTED BIBLIOGRAPHY

The Song of the Ground, 2012

The Gaze of Meridian, 2009

The Old Diary, 2008

The Private Lives of Plants, 2000

AWARDS

Dong-in Literary Award, 2013

Hwang Sun-won Literary
Award, 2010

Hyundai Literary Award, 2007

Daesan Literary Award, 1993

CONTACT

Literature Translation
Institute of Korea



EVENTS

Kyung-sook Shin in conversation with Arifa Akbar

8 April, 16.00–16.30

English PEN Literary Salon,
Earls Court

Separations

10 April, 18.45–20.00

Asia House, London W1G 7LP

Families, Relationships and Society

9 April, 14.30–15.30

Whitehall Room, Earls Court

KYUNG-SOOK SHIN

신경숙

Kyung-sook Shin was born in 1963 and is part of the '386 generation', a cohort of young Koreans who were particularly politically active in the democracy movement of the 1980s. Despite her political involvement, however, her works look inwards at her characters' psychological wounds and difficulty in reconciling themselves to their present and future. Her novel *Please Look After Mother* has sold over two million copies in Korea and won the Man Asian Literary Prize, and is available in translation in English. The novel struck a chord in Korea; the story of a rural woman becoming lost in Seoul while attempting to visit her children in the city contains profound echoes of the anxiety in Korea over the recent shift from the traditional to the modern. Her other novels include *I'll be Right There*, *A Lone Room*, *The Strawberry Field*, and *Lee Jin*. In 2011, Kyung-sook Shin taught at Columbia University in New York as a visiting scholar.

TITLES PUBLISHED IN ENGLISH

I'll Be Right There, 2014
Please Look After Mother, 2011

SELECTED BIBLIOGRAPHY

Lee Jin, 2007
*The Train Departs
at Seven*, 1999
A Lone Room, 1995

AWARDS

Man Asian Literary Prize, 2011
Prix de l'naperu, 2009
Yi Sang Literary Award, 2001
Dong-in Literary Award, 1997
Hyundai Literary Award, 1995

CONTACT

Barbara J. Zitwer Agency



EVENTS

Korean Literature: Past and Present

8 April, 18.30–20.00
British Library, London
NW1 2DB

Yi Mun-yol in conversation with Claire Armitstead

10 April, 14.30–15.00
English PEN Literary Salon,
Earls Court

Allegory and the Literary Imagination

9 April, 13.00–14.00
Whitehall Room, Earls Court

YI MUN-YOL

이문열

Yi Mun-yol was born in 1948. He made his debut as a novelist in 1979. Yi's works were enriched by the classics of East Asia that he had naturally become familiar with during his childhood and the western literature that he had voraciously devoured in his young adulthood. In *The Son of Man*, Yi questioned the relationship between man and god; in *A Portrait of Youthful Days*, he portrayed the struggle and anguish of his youth. *The Golden Phoenix* was an exploration of the ontological meaning of art using calligraphy, a traditional art form in Korea. Yi also has consistently published works that are critical of the nature of political power. *Our Twisted Hero* is an allegorical depiction of the mechanism of the operation of political power; *Homo Executants* portrays the process through which political ideology suffocates humanity. Aside from these, his works include *Hail to the Emperor*, *The Age of Heroes*, *Choice* and *The Immortality*. The recipient of Korea's highest literary prizes, Yi has been published in over twenty countries including the United States, France, Great Britain, Germany; over 60 titles of his translated works are available.

TITLES PUBLISHED IN ENGLISH

Our Twisted Hero, 2001
The Poet, 1995

SELECTED BIBLIOGRAPHY

Homo Executans, 2006
Hail to the Emperor, 1982
The Son of Man, 1979

AWARDS

Dongri Literature Prize, 2012
Ho-am Prize for the Arts, 1999
Hyundai Literary Award, 1992
Yi Sang Literary Award, 1987
Dong-in Literary Award, 1982

CONTACT

The Wylie Agency



EVENTS

Webtoons: A New Trend in Korean Digital Comics

8 April, 19.00–20.00
Korean Cultural Centre,
London WC2N 5BW

Adaptations: From Page to Screen

10 April, 11.30–12.30
Whitehall Room, Earls Court

YOON TAE-HO

윤태호

Yoon Tae-ho was born in Gwangju in 1969. He showed exceptional talent and passion for graphic novels from an early age. After completing his apprenticeship under Jo Unhak and then later Heo Yeongman, who is regarded as one of the greatest graphic novelists in Korea, Yoon published his first work *Emergency Landing* in 1993. Since his debut, Yoon's works in both the traditional printed media and *Webtoon*—serialised publication online—have been met with great response among readers. With the successive publication of works such as *Yahoo* (a reinterpretation of the modern history of Korea through the author's imagination), *Moss* (a gory thriller that opens with the death of the protagonist's father in a quiet village), and *Incomplete Life* (a touching portrayal of the life and struggle of an office worker in Korea), Yoon won the top honor in the Korea Content Awards twice: the Presidential Award in 2010 and then again in 2012. *Moss* has been adapted into a film by Kang Woo-suk, one of the master directors of Korean cinema, and *Incomplete Life* has made a record number of sales and online views. Yoon is considered a leading graphic novelist who has achieved both popular and artistic success.

SELECTED BIBLIOGRAPHY

Operation Chromite, 2013
Incomplete Life, 2012
Moss, 2008
Romance, 2001
Yahoo, 1998

AWARDS

Korea Content Awards:
The Presidential Award,
2010 & 2012
Korean Popular Culture
Award: Commendation by the
Minister of Culture, 2010
Korean Published
Cartoons Award, 2002
The Ministry of Culture
and Tourism Today's
Cartoon Award, 1999

CONTACT

Literature Translation
Institute of Korea

FESTIVAL APPEARANCE

JI-YOUNG GONG

공지영

Ji-Young Gong was born in 1963 and became politically active as a student in the 1980s, a period of upheaval in Korean politics. Her experience of activism is reflected in many of her works, notably in her debut *Rising Dawn*. She is part of the 'New Wave' of Korean female writers who forged a new path for women writers in the latter part of the 20th century, and her works often focus on women's struggles in a changing society, as well as on those who find themselves marginalised. Her works include *Go Alone Like the Rhinoceros' Horn*, *Mackarel*, *A Good Woman*, *My Sister*, *Bongsoon* and *Human Decency*.

EVENTS

Ji-Young Gong has been invited to appear at [Hay Festival](#) in May 2014. Further details of her event will be available on the festival website when the programme is announced. www.hayfestival.org



TITLES PUBLISHED IN ENGLISH

Our Happy Time, 2014
Human Decency, 2006
My Sister, *Bongsoon*, 2005

AWARDS

Yi Sang Literary Award, 2011
Amnesty International Media Award, 2006
Oh Young-soo Literature Award, 2004

CONTACT

Barbara J. Zitwer Agency

WRITER IN RESIDENCE

SUAH BAE

배수아



Suah Bae was born in Seoul in 1965 and graduated from Ewha Womans University with a degree in Chemistry. Bae made her debut as a writer with *A Dark Room* in 1988 in 1993. Since then, she has published two anthologies of short fiction, including the novella *Highway With Green Apples*. She has also published several novels, including *Rhapsody in Blue*. Bae is known for her use of abrupt shifts in tense and perspective, sensitive yet straightforward expressions, and non sequiturs to unsettle and create distance from her readers. Bae's works offer neither the reassurance of moral conventions upheld, nor the consolation of adversities rendered meaningful.

**IN RESIDENCE AT WRITERS' CENTRE
NORWICH, MAY–JULY 2014**

SELECTED BIBLIOGRAPHY

Solitary Scholar, 2004
An Essayist's Desk, 2003
Sunday Sukiyaki
Restaurant, 2003
Ivana, 2002
Highway with
Green Apples, 1995
Rhapsody in Blue, 1995

TITLES PUBLISHED IN ENGLISH

Highway with Green Apples
(A Short Story), 2014

AWARDS

Dongseo Literary Prize, 2004
Hankook Ilbo Literary Prize, 2003

WRITER IN RESIDENCE

KIM AERAN

김애란

Kim Aeran was born in Incheon in 1980 and graduated from the playwriting department of the Korean National University of Arts Theatre School. In 2002, Kim debuted with the receipt of the first Daesan University Literary Prize for *No Knocking in This House*, and in 2005 received the Daesan Creative Grant. She was the youngest writer in history to receive the 38th Hankook Ilbo Literary Prize. She also received the 9th Lee Hyo-seok Literary Prize for *Knife Marks*. With the agility that addresses life at its core, an extraordinary imagination and dynamic style, her works brim with humour and pathos. Representative works include short story collections *Run, Daddy, Run* and *Mouthwatering*, and her first novel, *My Palpitating Life*.

**IN RESIDENCE AT THE UNIVERSITY
OF EDINBURGH, JUNE– AUG 2014**



SELECTED BIBLIOGRAPHY

My Palpitating Life, 2011
Mouthwatering, 2007
Run, Daddy, Run, 2005

AWARDS

Yi Sang Literary Award, 2013
Lee Hyo-Seok Literary Award, 2008
Hankook Ilbo Literary Prize, 2005

PANELLISTS

ARIFA AKBAR
ELLAH ALLFREY
CLAIRE ARMITSTEAD
BROTHER ANTHONY
CORTINA BUTLER
KELLY FALCONER
JO GLANVILLE
XIAOLU GUO
RACHEL HOLMES
KERRY HUDSON
MICHAEL HULSE

HELEN IVORY
MAYA JAGGI
GRACE KOH
EUGENE LEE
KRYSS LEE
SHIRLEY LEE
CHRISTOPHER MACLEHOSE
MARTIN ROWSON
KAMILA SHAMSIE
DEBORAH SMITH
MARINA WARNER

ARIFA AKBAR

Arifa Akbar is literary editor of the *Independent* and *i* newspapers. She has worked at the *Independent* since 2001 as a news reporter and arts correspondent before joining the books desk in 2009. She was a judge for the Orwell Prize for books, 2013, and is currently a judge of the Fiction Uncovered Prize, 2014.



ELLAH ALLFREY

Ellah Wakatama Allfrey, OBE, is former deputy editor of *Granta* magazine and currently works as a book critic, editor and broadcaster. A regular contributor to NPR and BBC Radio 4, her writing has appeared in the *Guardian*, the *Observer* and the *Telegraph*. She is series editor for the *Kwani?* Manuscript Prize and sits on the boards of the Writers' Centre Norwich and English PEN. She is deputy Chair of the Caine Prize for African Writing and a patron of the Etisalat Literature Prize. Her introduction to *Woman of the Aeroplanes* by Kojo Laing was published in 2012.



CLAIRE ARMITSTEAD

Claire Armitstead is the *Guardian's* literary editor and cultural commentator on literature and the arts. She was previously arts editor, having worked as a theatre critic for the *Ham & High*, the *Financial Times* and the *Guardian*. She has contributed essays to *New Performance* (Macmillan 1994) and *Women: A Cultural Review* (OUP 1996).



BROTHER ANTHONY

Brother Anthony of Taizé was born in Cornwall in 1942. He has been living in Korea since 1980, teaching English literature in Sogang University (Seoul), where he is now an Emeritus Professor. He is also a Chair-Professor at Dankook University, and is currently serving as President of the Royal Asiatic Society Korea Branch. He has published over thirty volumes of English translations of Korean literature, mostly poetry, including works by Ku Sang, Ko Un, Ch'on Sang-Pyong, So Chong-Ju, Kim Su-Yong, Shin Kyong-Nim, Yi Si-Young, Kim Kwang-Kyu, and Yi Mun-yol. He has also published a study on the Korean Way of Tea.



CORTINA BUTLER

Cortina Butler is Director Literature at the British Council. She has more than 30 years' experience working in the international publishing industry, most recently as Global Editor-in-Chief for the Reader's Digest Association where she was responsible for delivering the programme of fiction and non-fiction books and music, video and digital products for the Reader's Digest companies worldwide. Immediately before joining the British Council she was Managing Director of the book trade online news service www.bookbrunch.co.uk. She is also a Director of the visual arts copyright organisation DACS.



KELLY FALCONER

Kelly Falconer is the founder of the Asia Literary Agency, which she launched in March 2013. She began her publishing career in London at Orion Books/Weidenfeld & Nicolson and has been an editor of fiction and non-fiction for over thirteen years. She has worked for a variety of publishers including *Granta* magazine, Constable & Robinson and Virgin Books/Random House, and in 2012 she was the literary editor of the *Asia Literary Review*. She has also contributed to the *Spectator* magazine, and has written book reviews for the *FT* and the *TLS*.



JO GLANVILLE

Jo Glanville has been Director of English PEN since September 2012 when she came from Index on Censorship where she served as an award winning Editor from 2006. Prior to that she was a BBC current affairs producer for eight years and appears regularly in the media as a commentator on culture and freedom of expression, including the *Guardian*, the *Daily Telegraph*, the *London Review of Books*.



XIAOLU GUO

Xiaolu Guo, is a novelist, filmmaker, and essayist. She was born 1973 in China and moved to the UK in 2002. She has published several novels both in English and Chinese. Her most well-known work is Orange Fiction Prize shortlisted novel *A Concise Chinese-English Dictionary for Lovers* (translated into 28 languages.) Her other novels include *20 Fragments of a Ravenous Youth*, *UFO In Her Eyes*, and her new novel *I Am China* is published in 2014. Guo is listed by *Granta Magazine* as one of the Best of British Young Novelists in 2013.



RACHEL HOLMES

Rachel Holmes is the author of *The Hottentot Venus: The Life and Death of Saartjie Baartman* (Bloomsbury) and *The Secret Life of Dr. James Barry* (Viking Penguin & Tempus Books). Her latest book, *Eleanor Marx: A Life* is published by Bloomsbury in May 2014. Munhakdongne Publishing Corp. have bought the Korean rights to *The Hottentot Venus*, that will be published in Korea in trade paperback. Last year Rachel co-edited, with Lisa Appignanesi and Susie Orbach, the much-discussed *Fifty Shades of Feminism* (Virago). In 2010 she received an Arts Council cultural leadership award as one of Britain's Fifty Women to Watch.



KERRY HUDSON

Kerry Hudson was born in Aberdeen. Growing up in a succession of council estates, B&Bs and caravan parks provided her with a keen eye for idiosyncratic behaviour, material for life, and a love of travel. Her first novel, *Tony Hogan Bought Me an Ice-cream Float Before He Stole My Ma* won the Scottish First Book Prize and shortlisted for the Southbank Sky Arts Literature Award, the *Guardian* First Book Award, Green Carnation Prize, Author's Club First Novel Prize, Saltire Scottish First Book of the Year and the Polari First Book Award. Kerry's second novel, *Thirst*, will be published in July 2014.



MICHAEL HULSE

Described by Gwyneth Lewis as 'a formidable poet', Michael Hulse is a key figure in contemporary poetry. He has won numerous awards, and his latest collection, *Half-Life*, was chosen as a Book of the Year by John Kinsella, who described it as 'brilliant' and 'devastatingly disturbing'. He has translated more than sixty books from the German, among them works by W. G. Sebald, Goethe and Rilke, and co-edited the best-selling anthology *The Twentieth Century in Poetry*. Michael Hulse teaches at the University of Warwick.



HELEN IVORY

Helen Ivory is a poet and collage/assemblage artist. She is a recipient of an Eric Gregory Award and her fourth Bloodaxe Books collection is *Waiting for Bluebeard* (May 2013). She has co-edited with George Szirtes *In Their Own Words: Contemporary Poets on their Poetry*, Salt 2012. She teaches for the Arvon Foundation, the Poetry School, the University of East Anglia and mentors for the Poetry Society. She edits the webzine *Ink Sweat and Tears* and is an editor for *The Poetry Archive*.



MAYA JAGGI

Maya Jaggi is an award-winning cultural journalist and critic in Britain. A profile writer and book critic for the *Guardian Review*, she also writes for the *Financial Times*, *Newsweek* and *Literary Review*, and contributes to the BBC. She has interviewed 12 Nobel prizewinners in literature, and was awarded an honorary doctorate by The Open University in 2012 for her outstanding contribution to education and culture, especially in 'extending the map of international writing.' Educated at Oxford University and the LSE, she chaired the Man Asian Literary Prize jury in Hong Kong in 2013, and is a judge of the 2014 International Impac Dublin Literary Award.



GRACE KOH

Grace Koh is a Lecturer in Korean Literature at SOAS, University of London, where she has convened the MA Korean Literature and MA Comparative Literature programmes and teaches courses on Korean literature, literary theory, and translation. She received her BA in Comparative Literature and French Studies at the American University of Paris, MSt in Korean Studies and DPhil in Oriental Studies (Korean Literature) at Oxford University. Her research areas include Korean and East Asian literary prose traditions; literary and intellectual history; travel literature and cultural encounters; critical theory and comparative literature.



EUGENE LEE

Eugene Lee has a BA in Religion from Amherst College, Massachusetts, and has earned Master's degrees from International Christian University, Tokyo, and the University of Oxford before embarking on her study of Korean literature at SOAS. Specialising in Pre-Modern Korean literature, she is currently writing her PhD dissertation on late Chosŏn travel writing. She is also a freelance interpreter and translator, assisting mainly with documentary filmmaking projects in the UK, and more recently has taken part as a facilitator in the Korean Cultural Centre UK's Korean Literature Night programme.



KRYS LEE

Krys Lee was born in Seoul, South Korea and studied in the United States and England. Her debut book *Drifting House* by Viking/Penguin, USA, and Faber and Faber, UK, made the *San Francisco Chronicle* and *Kansas City Star* 2012 best books of the year list. She was awarded The 2012 Story Prize Spotlight Award and was a finalist for the 2012 BBC International Story Prize. Her work has appeared in several magazines and newspapers, including *Granta* (New Voices), the *Guardian*, *Financial Times*, the *San Francisco Chronicle*, and *Conde Nast Traveller*, UK. She is a professor of creative writing at Yonsei University's Underwood International College.



SHIRLEY LEE

Shirley Lee read Classics and Persian at Oxford. She co-translated the poetry of ten leading Chinese poets since the Cultural Revolution for the *Asia Literary Review*. More recently, she translated *Dear Leader*, the memoir of North Korea's exiled poet laureate Jang Jin-sung, to be published in May 2014 by Random House UK. Today, she is working on the Sino-Korean historiography project 'War of Words' at Leiden University, editing newfocusintl.com, and writing a book of non-fiction about her family in the Korean context.



CHRISTOPHER MACLEHOSE

Christopher MacLehose is the founder of the MacLehose Press, an imprint at Quercus Books. He was previously for 22 years Publisher of the Harvill Press, where he published works by Alexander Solzhenitsyn, Raymond Carver, Peter Hoeg, Henning Mankell and Roberto Bolano. He was the last editor of P.G.Wodehouse and has published a number of celebrated and best-selling writers including Stieg Larsson, Philippe Claudel and Evelio Rosero (both, under the MacLehose imprint, winners of the Independent Foreign Fiction Award).



MARTIN ROWSON

Martin Rowson is a multi-award winning cartoonist and writer, whose work has appeared regularly in the *Guardian*, the *Daily Mirror*, the *Times*, the *Spectator* and many other publications. His books include graphic novelisations of T S Eliot's *The Waste Land*, Laurence Sterne's *Tristram Shandy* and Jonathan Swift's *Gulliver's Travels*. His memoir about clearing out his late parents' house, *Stuff*, was longlisted for the 2007 Samuel Johnson Prize.



KAMILA SHAMSIE

Kamila Shamsie is the author of five previous novels, including *Burnt Shadows* which was shortlisted for the Orange Prize for Fiction and has been translated into more than twenty languages. She is a Fellow of the Royal Society of Literature and in 2013 was named as one of Granta's Best of Young British Novelists. She grew up in Karachi and now lives in London. Her sixth novel, *A God in Every Stone*, will be published in April 2014.



DEBORAH SMITH

Deborah Smith (@londonkoreanist) is an early-career Korean literary translator. Her translation of *The Vegetarian* by Han Kang is forthcoming from Portobello Books. She has received a grant from LTI Korea to translate *The Essayist's Desk* by Bae Suah, and one from English PEN for a sample translation of *Princess Bari* by Hwang Sok-yong. She is currently translating further books by Bae Suah, and is also studying for a PhD in contemporary Korean literature at SOAS, after a BA in English literature at Cambridge University.



MARINA WARNER

Marina Warner was born in London in 1946, of an Italian mother and an English father who was a bookseller. After primary schools in Cairo and Brussels, she was educated in England at St Mary's Convent, Ascot, and then read French and Italian as an undergraduate at Lady Margaret Hall, Oxford, of which she is now an Honorary Fellow. Since 2004 she has been a professor in the Department of Literature, Film and Theatre Studies at the University of Essex. She teaches an undergraduate course, Transformation of Fairytale. She also teaches MA courses in Creative Writing; The Tale, and another on psycho-geographical writing, Memory Maps.



KOREA IN FOCUS

ERIC YANG

THE PUBLISHING INDUSTRY IN
KOREA AND MARKET FOCUS 2014

BYUNGHYUN AHN

EBOOK DISTRIBUTION IN KOREA

JAMES HALL

SMART SOLUTIONS: AN EVOLUTION
IN EDUCATIONAL PUBLISHING

KELLY FALCONER

HALLYU: THE KOREAN WAVE
OF INFLUENCE

CHI-YOUNG KIM

TRANSLATING THE UNTRANSLATABLE

BROTHER ANTHONY

KOREAN LITERATURE: WHERE HAS IT
COME FROM? WHERE IS IT GOING?

KOREAN MARKET AT A GLANCE



AVERAGE BOOK RETAIL PRICE

2012 data provided by the Korean Publishers Association and Nielsen Bookscan



DIGITAL GROWTH IN KOREA AND THE UK

Represents digital growth as a % of UK and Korea markets over 5 years

Data provided by the Korean Publishers Association and the Publishers Association

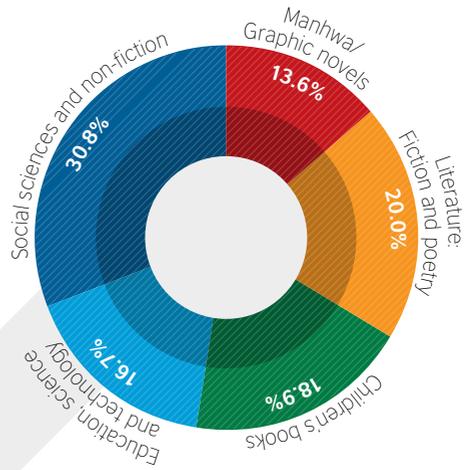


WHAT DO PEOPLE READ IN KOREA?

Number of titles published in 2012 by genre

- 12,240 Social sciences and non-fiction
- 7,963 Literature: fiction and poetry
- 7,495 Children's books
- 6,644 Education, science and technology
- 5,425 Manhwa/Graphic novels

2012 data provided by the Korean Publishers Association

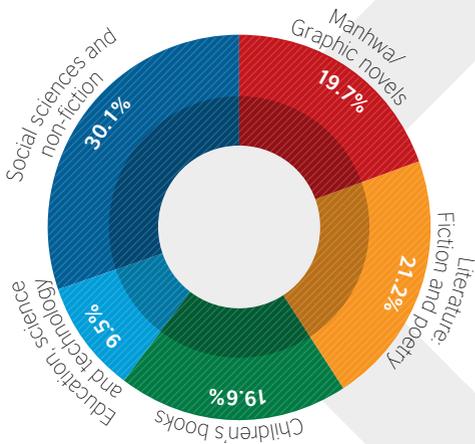


IN TRANSLATION

Books in translation account for 25.7% of the Korean market. 10,224 books in translation were published in 2012:

- 3,072 Social sciences and non-fiction
- 2,169 Literature: fiction and poetry
- 2,011 Manhwa/Graphic novels
- 2,002 Children's books
- 970 Education, science and technology

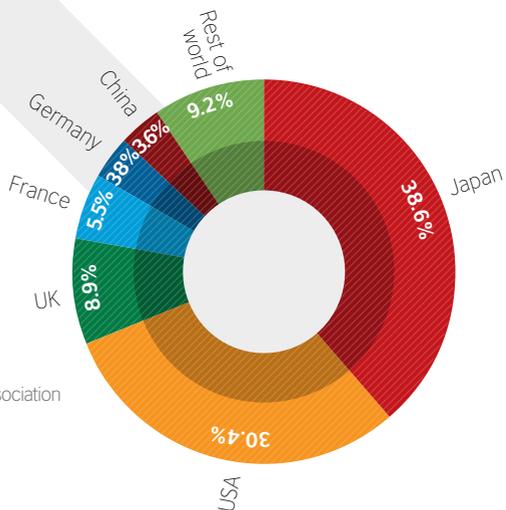
2012 data provided by the Korean Publishers Association



WHERE DO THESE TITLES COME FROM?

- 3,948 Japan
- 3,107 USA
- 914 UK
- 561 France
- 387 Germany
- 364 China
- 943 Rest of World

2012 data provided by the Korean Publishers Association



THE PUBLISHING INDUSTRY IN KOREA AND MARKET FOCUS 2014

On behalf of my fellow publishers, I would like to say how honored we are to be a part of the Market Focus at The London Book Fair, one of the most important in the world, and how happy I am personally to be able to give English and European readers an insight into our vibrant Korean publishing industry.

As with many other countries, Korea is experiencing a decline in print book sales, and there has been a fall in the number of new titles published as well as copies sold. Even so, classical literature is undergoing a marked revival, and books on healing and mentoring have remained consistently popular over the last four years. Other steady sellers include self-help books, and novels that have subsequently been made into films or TV dramas.

The decline in new titles and copies sold applies equally to children's books. However, this sector remains one of the major strengths of the Korean publishing industry, accounting for 60% of exported book rights – notably to China, Taiwan and France. The reputation of Korean children's books has been consistently reaffirmed by the many international awards given to our illustrators, including the prestigious Ragazzi Award and the Illustrator of the Year from the Bologna Children's Book Fair.

Although the growth rate of publications sold via e-commerce has slowed, digital publishing in Korea is expanding fast

as a direct result of the rapid growth in the market for smart phones and tablets since 2010. The number of titles published in ebook format is currently estimated to be around one million, most of which are digital academic journals, government issued-publications, and online magazines. Domestically published ebook sales are being spearheaded by romantic, martial arts and fantasy fiction, which together account for 50% of the market. *Manhwa* (graphic novels) are also proving popular in ebook format.

The total number of ebooks published following their publication in paperback is estimated to be between 100,000 and 120,000, most by e-commerce retailers such as Kyobo, Interpark, and Bookcube. Kyobo reported a 27.4% increase sales of digital titles last year, while the market share of people in their 40s rose from 25.6% to 32.5%. This unexpected increase in a market previously thought to be dominated by younger readers points the way to future expansion and development.

So, in spite of the current slow-down, there is good reason for thinking that the Korean publishing industry has a bright future. I am proud to say that we have an enviable global reputation in the areas of children's publishing and ebook-related technology, added to which the Korean publishing market is the tenth largest in the world by volume of titles published and is already highly regarded throughout Asia.

I encourage everyone to visit the Market Focus pavilion during this Book Fair, where you can meet many of Korea's most celebrated authors, along with leading figures from the publishing industry. Our 'one stop' Business Booth will be at your disposal to discuss rights issues with publishers and content providers. We have also prepared a guide to the Korean ebook market that showcases the cutting edge technology being employed by our leading ePub content and service providers. Everyone is cordially invited to our seminars, which cover the current state of the Korean market, an introduction to Korean children's books, the market for digital publications in Korea, and Korean books in translation. And last, but not least, you will be pleasantly surprised if you visit our Webtoon Booth, which made its hugely successful debut at the 2013 Frankfurt Book Fair.

I firmly believe that the Market Focus 2014 will be a genuinely stimulating environment, where people of all nations can share their vision for a brighter publishing future united by a love of books. I am also confident that the Market Focus pavilion will be remembered fondly as a place where new ideas were sparked, new titles born and new friends made. I look forward to meeting you there.

”
**THE MARKET FOCUS
2014 WILL BE A GENUINELY
STIMULATING ENVIRONMENT,
WHERE PEOPLE OF ALL
NATIONS CAN SHARE THEIR
VISION FOR A BRIGHTER
PUBLISHING FUTURE UNITED
BY A LOVE OF BOOKS**
“



ABOUT THE AUTHOR:

Eric Yang is the President of the Asia Pacific Publishers Association as well as the current Vice-President of the Korean Publishers Association, the trade association. Based in Seoul, Eric is currently C.E.O of RH Korea (Formerly Random House Korea), RHK JAPAN and Tabon Books which is a joint venture between RHK and the GS Group of Korea specializing in ePublishing, file conversion and content creation.

HALLYU: THE KOREAN WAVE OF INFLUENCE

As a former Korean linguist in the US military and a long-time admirer of Korean culture, I was excited to hear that Korea would be the market focus for this year's London Book Fair. It's a great idea, which taps in to South Korea's era of economic and cultural resurgence, or *hallyu* (transliterated from the Chinese phrase meaning 'Korean wave of influence'). However, until recently this eastern outpost has been off radar for most of us in the publishing world, overlooked partly in favour of writers from India, Japan and China but also because of the tendency of readers to reach for the familiar.

Fortunately, this is changing. The success of South Korean author Kyung-sook Shin's 2011 Man Asian Literary Prize-winning *Please Look after Mother* has gone some way towards piquing interest in Korean culture, and Ms Shin's success has inspired other South Korean authors to seek translations of their scripts more actively. Until recently, it seemed that South Korean writers were content to find success at home, but as South Korea became more outward-looking and more confident economically, so too did a generation of writers who came of age during this period known as the 'Miracle of the Han River' (the Han's historical and strategic significance can be likened to that of the Thames or the Seine). These writers began to shed the stylistic and conservative restrictions previously imposed upon them and when let loose became playfully experimental,

self-aware but not self-conscious, and delightfully hyper-imaginative.

When I launched the Asia Literary Agency in 2013, it was one of my aims to represent Korean writers, and it was Han Yujoo, the Bright Young Thing of South Korean literature, whom I made sure to meet when I visited the Seoul Book Fair last year. Ms Han, her remarkable translator, Janet Min, and I established a wonderful rapport, leading to Ms Han becoming one of the first authors on my list. Prior to that I had signed Hyeonseo Lee, with her astonishing story of escape from North Korea; we quickly sold this proposal at auction and since then around the world in twelve territories, and counting.

What I have found is that some Korean authors (though none I represent) have had their heads turned by the advances achieved by some of their peers, and it is perceived – again by some, not all – to be a slight if they were not also to receive such heady offers. They are rightly confident about their abilities, if not yet savvy about the vagaries of the English-language market.

It is important for me as an agent to communicate to my authors, be they Korean or not, the way the market works, and what we could hope to expect. For example, sometimes a boutique publisher with less money and a less internationally recognised name can really be the right fit, and sometimes the better fit for a debut

author or for an author who is debuting in English from another language.

Now that we are living in a globalised world, with the West looking over its shoulder to the East, it is important that we in the publishing industry open our eyes widely to look beyond what is offered to us by bestseller charts and the algorithms of Amazon recommendations.

But how can we understand what is going on beyond our home markets if we cannot read foreign languages? We must be much more enthusiastic about, and budget for translation. According to one of my new favourite documents, the ten-point Girona Manifesto on Linguistic Rights (ratified by PEN International in September 2011), 'the translation of texts, especially the great works of various cultures, represents a very important element in the necessary process of greater understanding and respect among human beings.' Really, this is the essence of the concept of *hallyu*, which many hope may bring peace, and perhaps also help to reunify the Korean peninsula.



”

... SOMETIMES A BOUTIQUE PUBLISHER WITH LESS MONEY AND A LESS INTERNATIONALLY RECOGNISED NAME CAN REALLY BE THE RIGHT FIT

“



ABOUT THE AUTHOR:

Kelly Falconer is the founder of the Asia Literary Agency, which she launched in March 2013. She began her publishing career in London at Orion Books/Weidenfeld & Nicolson and has been an editor of fiction and non-fiction for over thirteen years.

SMART SOLUTIONS: AN EVOLUTION IN EDUCATIONAL PUBLISHING

With content and technology converging at a rapid pace, how will educational publishers adapt for a new period in publishing? At Compass Media, our vision is to utilise technology to provide enriched content and a better educational habitat for learners, educators and institutions. The educationally thirsty and wired market of South Korea has situated us in the perfect conditions to lead an evolution in content provision.

Publishers have been talking about *adding value* through digital means for several years. But, what is meant by *adding value*? In many cases, this seems to be simply taking existing content in a .pdf and wrapping it with a digital overlay. This shows very little innovation on the part of the publisher. While this may work in the trade, the idea of providing content in this format is problematic to educational publishers. This is because learners need to engage with the book itself to input information and answer questions. Even the very best combination of platform and .pdf only allows us to mimic the learning habitat of a book. In test markets around the world, the feedback to such content for educational publishing has been a resounding 'no' and is one of the reasons educational publishing has not seeing the rapid digitisation that the trade has seen. Simply put, innovation does not come in a .pdf.

Smart solutions require the convergence of content and application.

Technology has changed the game by allowing us to rethink, redevelop, and reengineer what a traditional book is: at the end of the day, if we aren't reimagining what a book is, then we won't be making the appropriate content for a new smart learning habitat. At Compass, we have digitised our existing content into interactive HTML5 smart books. The converted books have been paired with a smart learning platform which provides utility to both educators and institutions. Content can be purchased from an online bookstore, www.booknaru.com, and delivered to a free smart learning application that runs on both Android and iOS.

The use of HTML5-authored content and the smart learning platform provides a number benefits. First, the designed user experience improves the way that the learner interacts with the content. When working in HTML5, students can actually input and answer questions on the digital page. Furthermore, after answering they can submit their answers electronically to their teacher. Educators can also interact with students in previously impossible ways, including two-way communication between student and teacher devices, sending digital tests and assignments, and controlling student devices to make sure they're on task. Next, integration of rich media includes additional content in various media types including audio, video, games and activities streamed to the learners' devices. This allows for

learners to interact with the content in a much more engaging way. In addition, the inclusion of social networking and communities where students can share and celebrate their learning accomplishments will help to engage digital natives. Finally, an advanced learning management system for educators and institutions is included that helps to streamline studies while providing analytical feedback on students' comprehension in real time. Allowing for this interaction between students and teachers will facilitate smart learning by allowing the educator to get feedback on both class and student comprehension of content. As such, HTML5 smart books will provide real value to students, educators and institutions around the world.

It's time to let our imaginations loose and create real digital solutions, rather than just short term fixes. It's time to join an evolution. It's time to reach, teach and learn more effectively.



”
TECHNOLOGY HAS CHANGED THE GAME BY ALLOWING US TO RETHINK, REDEVELOP, AND REENGINEER WHAT A TRADITIONAL BOOK IS
“



ABOUT THE AUTHOR:

James Hall has worked in education for 11 years as a teacher, a content developer, and on the business side of things. James has a unique vantage point on the smart learning evolution being based in Seoul and working for a global leader in digital learning, Compass Media.

TRANSLATING THE UNTRANSLATABLE

Every translator of the Korean language faces the same core challenge: the need to translate a challenging word or phrase. Take, for example, the Korean phrase *sugohada*. This phrase does not have an equivalent in English – it means something along the lines of making the effort to do something difficult, but as with every phrase, its connotation depends on the context. People will say ‘sugohaseyo’ to thank a cab driver once they arrive at their destination, or after buying a cut of meat from a butcher. But it can also be a way to acknowledge hard work. On my first post-baby trip back to Seoul, my uncle greeted me with, ‘sugohaettda’. Here, it wasn’t an expression of gratitude; he was acknowledging the effort it takes to give birth to and raise my daughter. Similarly, when I was in high school, my grandfather would shake my hand after a final exam and say, ‘sugohaetta’.

As it’s taken me a full paragraph to explain the different meanings conveyed by this simple phrase, my challenge is obvious: how can something like this be conveyed effectively in English? I recently faced this conundrum while translating Jung-myung Lee’s *The Investigation*, published by Mantle in March. Young prison guard Watanabe describes his aloof partner Sugiyama as someone who doesn’t even say ‘sugohaetta’ when he relieves his younger partner at the end of his nighttime shift, highlighting Sugiyama’s churlishness. It would have been odd



to explain this phrase via a paragraph’s worth of text in the novel. I could have inserted a footnote, but I personally find footnotes in a novel annoying.

At first, I considered going with ‘Thank you’. But that doesn’t make sense; why would a guard going on duty thank his partner? I also considered going the more literal route with ‘Good job’. But that seemed condescending, as if Sugiyama were Watanabe’s boss. Nobody would say that in this situation: if you bumped into a colleague as you went off duty, he wouldn’t tell you that you did a good job. I thought long and hard about what one would say to a colleague when one traded off like this. I wanted something that conveyed sympathy. I wanted the phrase to show that the speaker understood that doing nighttime rounds is a hardship.

I settled on 'Get some rest.' It's not literal, as it doesn't contain any of the words that come to mind when one thinks of the phrase *sugohaetta*. There's no mention of work or gratitude or difficulty or effort. But this seems to be the most natural thing someone would say to a colleague in this situation; it shows sympathy about being forced to stay awake in the middle of the night, checking on prisoners, and it acknowledges that Watanabe's shift is over and completed successfully. It also sounds like something a tough character might say; I could imagine two prison guards exchanging those words.

Although accuracy is crucial in translation, literal accuracy sometimes imbues the author's words with an inauthentic meaning. It's a fine balance, one that every translator navigates in his or her own way. There are no right or wrong answers, and someone else

might come up with a better solution. As for this phrase, my editors and I ended up cutting it out in the final version. Sugiyama's terseness was well conveyed throughout the chapter, making this bit redundant. Even when such phrases don't make the final cut, the challenge of conveying the untranslatable as accurately as possible is what makes translation thrilling.

”
**ALTHOUGH ACCURACY IS
CRUCIAL IN TRANSLATION,
LITERAL ACCURACY
SOMETIMES IMBUES THE
AUTHOR'S WORDS WITH AN
INAUTHENTIC MEANING**
“



ABOUT THE AUTHOR:

Chi-Young Kim is an award-winning translator whose recent works include Jung-myung Lee's *The Investigation* and Hwang Sun-mi's *The Hen Who Dreamed She Could Fly*.

KOREAN LITERATURE: WHERE HAS IT COME FROM? WHERE IS IT GOING?

The greatest challenge facing anyone trying to introduce Korean writing to the outside world is the world's general lack of knowledge regarding Korea's recent history. Until the end of the 19th century, Korean poetry and fiction were mostly written in imitation of (Classical) Chinese models. The very simple Hangeul alphabet, which had been invented in the 15th century to transcribe Korea's polysyllabic grammatical structures and the sounds of Chinese words, was hardly used, despised by male aristocrats as 'women's writing.'

In 1910, the independent kingdom of Korea was forced to become a colony of Japan. From then until 1945, the official language of Korea, for administration and education, was Japanese.

For educated Koreans, the Japanese annexation brought contact with the wide range of world literature and philosophy, following the Meiji Reform which had begun in the 1860s and was marked by a vast program of translation of European classical and modern writing. At the same time, Korean society was being challenged to abandon its patriarchal, hierarchical, authoritarian Neo-Confucianism. Therefore, when Koreans began to write and publish modern fiction using the Korean language their main themes were individual freedom and the tensions between older and younger generations.

The one feature common to all Korean writing from 1910 until the later

1980s was censorship. The Japanese authorities allowed a certain degree of publication in Korean, but no criticism of their rule was permitted. The longing for independence from Japan occasionally resulted in coded texts, alluding indirectly to Korea's colonised status. The Pacific War from 1941 was marked by a strengthened promotion of works in support of Japan's war effort, and a demand that Koreans should stop publishing in Korean.

When the war ended in August 1945, Korea did not regain freedom. Instead, the wartime allies decided, without asking the Koreans, that the peninsula should become a divided protectorate prior to the holding of 'free, democratic elections.' The portion to the north of the 38th parallel would be under the control of the USSR while the southern regions would be controlled by the US. This was the start of the great Korean tragedy. For thirty six years, Korean writers had struggled to write in a language that was taught in no school and was overshadowed by the prestige of Japanese. The joy of recovering the right to write and publish more or less freely in their national language was accompanied by questions about what writers should be writing about, and about what constituted 'good Korean style.'

The young intellectuals of Japan, Korea and China had long been inclined to prefer socialism, with its vision of an egalitarian society, in their

dreams of a new world. It was only natural that many of them rejoiced to see the USSR support those who, in the northern regions, sought to establish a Communist, revolutionary society, where the pro-Japanese collaborators and the traditional landlords would have no place.

By 1953, when the war was stopped, a very large number of the best writers were dead or, alas, about to discover that North Korea was not going to be their dreamed-of paradise. From the end of the war, 'Korea' meant 'South Korea' and its surviving writers, like everyone else, had to come to terms with the tragedy of division.

The decades of dictatorship that followed the war saw an enormous, unexpected transformation of South Korea into an urban, industrial, capitalist state. The rural villages that had been the deep heartland were emptied of their youth, who were needed to work as construction workers and cheap labour in factories. The fiction

of the 60s and 70s focuses mainly on this uprooting, the loss of rural innocence amidst urban violence and corruption, the little acts of human love and kindness that, again, offered hope of a redemption in a harsh social reality. After so much trauma, there was little space for fantasy and romance, 'realism and high seriousness' were demanded by the critics.

It was only when Korean cities began to be dominated by high-rise apartment blocks, the streets full of private cars, the stores overflowing with consumer goods, that a transformation came. Works of contemporary Korean fiction could finally begin to depict the comedies, fantasies and frustrations of the modern world. Amidst a great deal of suffering, Korean writers have produced works which reflect the challenges facing the Korea of their time. Korean writing is not only written in Korean, it is about Korea's unique experience of life. It has to be read and understood as such.



ABOUT THE AUTHOR:

Brother Anthony of Taizé has been living in Korea since 1980 and has published over thirty volumes of English translations of Korean literature, mostly poetry, including works by Ku Sang, Ko Un, Ch'on Sang-Pyong, So Chong-Ju, Kim Su-Yong, Shin Kyong-Nim, Yi Si-Young, Kim Kwang-Kyu, and Yi Mun-yol.

EBOOK DISTRIBUTION IN KOREA

The ebook market accounts for only a small percentage of the whole publishing business in Korea. As yet, there is yet no company like Amazon which dominates the Korean ebook market and as a result a diverse range of companies have jumped into the ebook business after examining the potential for growth, including book retailers, ebook distributors and IT companies.

Moreover, Google and Apple are selling ebooks based on Android, iPhone and iPad platforms, and it is expected Amazon will launch in South Korea quite soon. However, there is a general mood that the future of domestic ebook market is not particularly bright. First and foremost, ebooks are not widely read. Secondly, there is not enough content for readers to consume. Indeed, publishers and authors who provide the contents are pessimistic about ebooks: they worry about a decrease in print book sales, and also the copyright issues they face. Ebook readers tend to prefer specific categories, and so far the bestselling ebooks have been biased towards genre literature, romantic fiction and self-help books. Despite such concerns, a few domestic companies still develop devices related to ebook and introduce them in the market.

Reading ebooks is very common in the United States, China and Canada where the ebook market share is 8–15%, while Japan has its own active domestic market. The South Korean market is comparatively weak. As I mentioned, the

most popular category of ebooks has been biased towards genre literature, which has generally accounted for up to 70–80% of the ebook market. More recently, this figure has been closer to 50%, with a correspondingly increased market share seen amongst literature and fiction, business and economy, and self help categories. This should act as an encouragement to publishers. Recently, Kyobo Bookstore launched its ebook subscription service called SAM, Yes24 launched a tablet PC (Crema One), Upaper expanded its international open market platform, Book Cube Network held an eWriting Contest with an award of one hundred million won (£50,000), BaroBook began to distribute Korean digital content internationally, and the largest web portal Naver has launched its 'web novels'.

In other countries, romance, thriller, fantasy, and science fiction novels would be classified as fiction, but in South Korea they are specifically categorised as genre literature. Sadly, these genre literature novels, as well as the authors, are treated as second class, and the books are only read by a very few fans.

However, as the ebook market grows, genre literature is showing rapid growth, and readers who ignored genre literature are starting to read novels on ebooks. It is said that 70% of ebook sales are literature, but to be honest 10% of this is literature or literary fiction, and 60% is sales of genre literature. In the print book market,



genre literature represents only a small portion of wider literature and fiction, but you can appreciate how this is clear evidence that ebook readers are engaging with the content differently: for enjoyment rather than information.

There are other signs of meaningful change. In the past, ebook related associations and institutions tended to be located around Seoul, but have now spread nationwide, for example, in DaeJun, Kyungnam, Busan, Ulsan. Also, just this year, the Electronic Publishing Association and Self Publishing Association have been formed in the hope of establishing a new ecosystem model for ebooks. Since publishing books both in ebook format and print has lead to good results, the practice is now spreading among publishers. Accordingly, ebook distributors are launching marketing strategies to make the ebook market more active. Mobile and digital content business are growing faster than ever and in 2014, South Korea's ebook market is ready to take off to the next stage.

”
AS YET, THERE IS NO COMPANY LIKE AMAZON WHICH DOMINATES THE KOREAN EBOOK MARKET
“



ABOUT THE AUTHOR:

Byunghyun Ahn is Head of Digital Content Development, in charge of Kyobo Bookstore's digital content.

KOREAN PUBLISHERS AND ORGANISATIONS



ASIA PRINTING CO. LTD.

Asia Printing Co. Ltd. is a leader in sheet fed and web offset printing and it shows in the quality of our work. Our strong commitment to quality, service and technology has truly benefited our customers over the years. As our industry evolves, Asia Printing Co. Ltd. will continue providing innovative solutions to meet your changing needs.

www.koreanprinting.com



BOOKBOOK CO. LTD.

Booknbook are one of the leading ebook distributors. Services include selling South Korea's popular ebooks abroad.



BLUE RABBIT PUBLISHING CO. LTD.

Blue Rabbit publishes a wide range of book for babies, toddlers and pre-schoolers. We aim to help young readers learn and enjoy reading through our books.

www.brbooks.co.kr



BOOKJAM CORP.

Bookjam is a leading application development agency as well as a content platform building company. We create engaging apps and support iOS and Android platforms for our content providers, publishers and users. We offer a variety of content of the highest quality to users across the globe.

www.bookjam.co.kr



BRICKS EDUCATION

We are a Korea-based ELT publisher, characterised by quality teaching materials and user-oriented learning service. Our aim is to lay bricks one at time, so that our children will have a solid foundation on which to stand as they develop their English language skill.

www.ebricks.co.kr



CHONG-A PRINTING CO.

CHONG-A PRINTING CO. is at the forefront of printing and publishing technology change. We have the finest printing service with new machines and our ISO 9001 certificate. The entire team has years of experience and technical know-how and we strive for our customers' maximum satisfaction.

www.chongaprinting.com



THE CHOICEMAKER KOREA CO.

Foreign rights acquisitions and exports agency specializing in children's book rights and ELT. Titles represented include educational storybooks, activity books, early learning and ELT. The ChoiceMaker Korea Co. also represents Big & Small, a new Australian imprint who are publishing a complete learning library of books rewritten by Joy Cowley.

www.thechoicemaker.weebly.com



I-EPUB INC.

i-ePUB, Inc. is the first venture publisher of electronic books in Korea. Currently, it provides differentiated publication such as ePUB2.0, ePUB3.0 and apps (books, magazines, etc.) depending on contents and platforms. We supply content to both domestic and overseas distributors including Amazon and Apple.

www.i-epub.com



IPORTFOLIO

iPortfolio delivers new experiences in reading and enhances the quality of education through its cutting-edge technology. iPortfolio will take you to a new paradigm of convergence in education, publishing, and social networking. iPortfolio's premium ebook platform 'Spindle Books' have been chosen by Oxford University Press and Random House Korea.

www.iportfolio.co.kr



KK PRINTING CO. LTD.

KK Printing Co. Ltd. is a leading domestic printing company that specialises in innovative and alternative ideas.



KOREAN PRINTERS ASSOCIATION

Korean Printers Association has been leading the development of the Korean printing industry through establishment of policies for the Korean printing industry, and enactment of its laws. It also operates Export Support Centre in order to help Korean printing businesses to enter the global market.

www.printkorea.or.kr



KOREA CREATIVE CONTENT AGENCY (KOCCA)

KOCCA is the leading government agency dedicated to building a nation of imagination, creativity, culture and prosperity. It was established by the Ministry of Culture, Sports and Tourism to support the contents industry, which includes game, broadcasting, cartoon, character and animation.

www.kocca.kr



KYOWON CO. LTD.

Kyowon is the top children's book publishing company in Korea, providing various educational programs, picture books, animation and ebooks. Kyowon has sold rights to 68 countries and 87 companies since 2002. The sales figure is 1.2 billion US dollars with 35,000 sales representatives. We serve the domestic market through door-to-door channel.

www.kyowon.co.kr



LANGUAGE WORLD

Language World is a leading educational publisher, providing qualified ELT materials to primary EFL students in Korea. Abundant Knowledge on both ELT publication and EFL students enable us to be a reliable education brand in Korea. We aim to expand our business opportunities outside of Korea!



ORANGEDIGIT KOREA INC.

OrangeDigit Inc engages in the production of digital contents and the provision of 'ViewPorter™', a viewer solution, and digital publishing services, which offers digital content by using an interactive function which utilises various technologies and 2D/3D graphics.

www.orangedigit.com



MOON SUNG PRINTING CO.

MoonSung Printing always puts customer satisfaction first. The team work to ensure that all prints are top quality. MoonSung works with leading businesses in Korea, as well as midsize and privately owned businesses. MoonSung Printing Co also works in accordance with UW Marketing INC, Philippines, exporting and distributing goods.



PUBLICATION INDUSTRY PROMOTION AGENCY OF KOREA

Publication Industry Promotion Agency of Korea (KPIPA) is the Ministry of Culture organisation of Korea. As an IT powerhouse, we leap into the lead of e-publication. Korea's ebooks, armed with up-to-date digital solutions, will be led by KPIPA. Our 7 members would be a great partner for your digital publishing.

www.kpipa.or.kr



RH KOREA CO, LTD.

RH Korea, formerly Random House Korea, is a leading publishing company in Korea in the areas of genre literature, business, life style, travel, self-development and education.

www.randombooks.co.kr



TABON BOOKS INC.

We offer a fully integrated service from print file conversion to ebook distribution on/off-line to any desktop computer and to any smart device. The Tabon platform is fully customizable for integration within a client's existing system.

www.tabonbooks.com



SEESUN

Seesun was founded in 1998 with the desire to convey the value of family and life through words and pictures. Having cultivated its creative capacities as an advertisement design company, Seesun begins a new journey in 2014 to discover meaningful and heart-warming stories of our everyday lives.



Y FACTORY

We think about people and the future. Under this belief, we develop applications for people and for them to enjoy more convenient lives. We hope to make a positive influence on this trend by creating apps that kids will not only enjoy and but also learn from.

www.yfactorysoft.com



YEARIMDANG PUBLISHING CO. LTD.

Since its establishment in 1973, YeaRimDang has been publishing children's books on a wide variety of subjects in order to cultivate knowledge of liberal arts and classics. The representative, 'Why? Edu Comic Books' has sold over 53 million copies over the past 10 years.

foreign-rights.yearim.kr



YEOWON MEDIA CO. LTD.

Yeowon Media is a publisher of award winning illustrated children's picture books in a variety of themes. Our Tan Tan books explore art, science, math, culture, economy and music through creative stories and visuals. Today, Tan Tan books are read by children in over 50 countries.

www.tantani.com

The image features a dark red circular graphic on the left side, which is partially cut off by the edge of the frame. The word "PARTNERS" is written in white, bold, uppercase letters across the center of this circle. The background of the entire image is a solid, medium-dark red color. On the right side, there are several overlapping, semi-transparent red circular bands that curve from the top right towards the bottom, creating a sense of depth and movement.

PARTNERS



THE LONDON BOOK FAIR

The London Book Fair (LBF) is the global marketplace for rights negotiation and the sale and distribution of content across print, audio, TV, film and digital channels. Taking place every spring in the world's premier publishing and cultural capital, it is a unique opportunity to explore and capitalise on the innovations shaping the publishing world of the future. LBF brings you direct access to customers, content and emerging markets. In 2014, LBF launches London Book and Screen Week, with the book fair as the pivotal three-day event within a five-day programme. London Book and Screen Week opens with the Publishing for Digital Minds Conference on 7 April and closes with a direct-to-consumer creative writing event, The London Writer's Fair, on 11 April.

www.londonbookfair.co.uk



BRITISH COUNCIL

The British Council creates international opportunities for the people of the UK and other countries and builds trust between them worldwide. We are a Royal Charter charity, established as the UK's international organisation for educational opportunities and cultural relations. Our 7000 staff in over 100 countries work with thousands of professionals and policy makers and millions of young people every year through English, arts, education and society programmes. We earn over 75% of our annual turnover of nearly £700 million from services which customers pay for, education and development contracts we bid for and from partnerships. A UK Government grant provides the remaining 25%. We match every £1 of core public funding with over £3 earned in pursuit of our charitable purpose.

www.britishcouncil.org

THE PUBLISHERS ASSOCIATION

THE PUBLISHERS ASSOCIATION

The Publishers Association (The PA) is a strategic advisory partner to The London Book Fair Market Focus professional programme. The PA is the leading trade organisation serving book, journal, audio and electronic publishers in the UK. Membership comprises 113 companies from across the trade, academic and education sectors, comprising small and medium enterprises through to global companies. The PA members represent roughly 80% of the industry by turnover, and annually account for around £5bn of revenue.

The PA acts as the facilitator to bring UK publishers together with the rest of the world by organising the UK collective at overseas book fairs, leading trade missions for the industry and providing statistics and relevant information on overseas markets.

www.publishers.org.uk



KOREAN PUBLISHERS ASSOCIATION

The Korean Publishers Association (KPA) facilitates exchange between Korean and international publishers and promotes the reading culture in Korea. The KPA also protects the rights of writers and publishers by implementing the resale price maintenance, and promotes the publication market by safeguarding its development.

27 Korean companies including publishers, ebook specialists and print companies will participate in the Market Focus at The London Book Fair 2014. KPA hopes that this opportunity will pave the road for open discussion and exchange, and promote networking between international and Korean publishers. KPA represented Korea as the guest of honor country at the Frankfurt Book Fair in 2005, Bologna Children's Book Fair in 2009, Beijing International Book Fair in 2012, and Tokyo International Book Fair in 2013.



LITERATURE TRANSLATION INSTITUTE OF KOREA

The Literature Translation Institute of Korea (LTI Korea), established in 2001 under the auspices of the Korean Ministry of Culture, Sports and Tourism, is Korea's foremost cultural institution for international literary activities. We support translation and overseas publication of literary works written in Korean, and have so far funded over 900 translation projects in nearly 30 different languages.

Each year we organise literary events, readings, forums and residency programmes as a platform for cultural exchange. We believe that creating educational opportunities for aspiring translators is essential in globalising Korean literature. The LTI Translation Academy offers courses in literary translation throughout the year. By raising the global awareness of Korean literature, LTI Korea serves as a cultural bridge between Korea and the wider world.

www.klti.or.kr/eng



ARTS COUNCIL KOREA

Arts Council Korea is the largest governmental arts funding and advisory body in Korea. Through funding, developing and strengthening the arts sector, we are committed to support Korean arts and culture across literature, visual arts, theatre, dance, music, traditional and interdisciplinary arts.

We seek to create opportunities for as many as people as possible to appreciate the arts through offering vouchers, and fostering philanthropic support through running crowd funding and monetary donations. We also overcome geographical barriers through collaborating with regional and international partners beyond metropolitan areas. We deliver more than 170 billion won in funding for arts organisations, artists and people across the country every year.

www.arko.or.kr



KOREAN CULTURAL CENTRE

Opened by the Korean Ministry of Culture, Sports and Tourism in January 2008 in London under the jurisdiction of the Embassy of the Republic of Korea, the Korean Cultural Centre UK has played a vital role in the enhancement of friendship, amity and understanding between Korea and the UK through cultural and educational activities. For example, the KCCUK operates Korean language and culture learning programmes, including the King Sejong Institute as well as regular exhibitions covering diverse genres of arts, all at our centre. Furthermore, offsite the KCCUK presents large-scale cultural events such as the London Korean Film Festival, an annual event which attracts over 5,000 people every year. From its central London location the KCCUK continues to introduce Korean culture and arts to the UK whilst enhancing cultural exchange between both countries.

www.kccuk.org.uk



ASIA HOUSE

Asia House is the leading pan-Asian organisation in the UK. Through its cultural, business and educational events, Asia House promotes understanding and the mutual exchange of ideas between the diverse communities of Europe and Asia. The Asia House Bagri Foundation Literature Festival is the only UK festival dedicated to writing about Asia, from the Eastern Mediterranean to the Pacific.

www.asiahouse.org



BRITISH LIBRARY

The British Library is the national library of the United Kingdom and one of the world's greatest research libraries. The Library's collection has developed over 250 years and exceeds 150 million separate items representing every age of written civilisation and includes books, journals, manuscripts, maps, stamps, music, patents, photographs, newspapers and sound recordings in all written and spoken languages.

www.bl.uk



THE BRITISH CENTRE FOR LITERARY TRANSLATION

The British Centre for Literary Translation (BCLT), based at the University of East Anglia, is Britain's leading centre for the development, promotion and support of literary translation and contemporary writing from around the world. BCLT aims to promote translation and translated literature, encourage the production of translated literature, support professional literary translators at all stages of their career, share models of best practice, and generate and encourage academic debate.

www.bclt.org.uk



CAMBRIDGE LITERARY FESTIVAL

Based in the city's historic centre the Cambridge Literary Festival has become a staple of the Cambridge cultural calendar. Twice each year, in winter and spring, the organisers invite you to engage with cutting edge politics, commentary and science, the newest fiction, comedy, workshops, poetry, events for children and much more.

www.cambridgeliteraryfestival.com



THE TIMES CHELTENHAM LITERATURE FESTIVAL

The Times Cheltenham Literature Festival (3–12 October 2014) always attracts the biggest names in culture, politics and sport. Taking place over ten days in Cheltenham's Town Hall, Imperial Square and Montpellier Gardens, the Festival hosts a range of talks, workshops, debates, and other entertaining events, such as themed meals in its spectacular Spiegeltent. The Festival also has its brilliant Book It! family programme, which boasts around 100 children's events designed to celebrate story telling in all its forms.

www.cheltenhamfestivals.com



DASAN BOOKS

Dasan Books Co. Ltd. was founded on 10 February 2004 with motto of 'Books become happy when they meet Dasan Books'. Dasan Books have made efforts to make easy, fun books, and to deliver knowledge and information with amusement, and also to export publishing copyrights to many countries who are developing stocks of Korean culture and materials as well as increasing the standard and universality of works under the principle of 'challenge with Korean story telling'.

www.dasanbooks.com



EDINBURGH CITY LIBRARIES AND INFORMATION SERVICE

Edinburgh City Libraries and Information Service, winner of the 'Best Library of the Year Award 2012' presented by the Bookseller Industry, continually delivers an innovative and thriving public service. Through social media initiatives, digital and face to face contact we reach out to all our readers, striving to deliver a service which enhances and expands the reading experience.

www.edinburgh.gov.uk/libraries



EDINBURGH INTERNATIONAL BOOK FESTIVAL

The Edinburgh International Book Festival is the largest public celebration of the written word in the world. Every August we welcome over 800 authors in over 750 events each year including novelists, poets, scientists, philosophers, sportsmen, illustrators, graphic artists, historians, musicians, biographers, environmentalists, economists, Nobel and Booker prize-winners and many more besides, bringing readers and writers together for entertainment, discussion and pure inspiration.

www.edbookfest.co.uk



EDINBURGH UNESCO CITY OF LITERATURE

Edinburgh is the founding city in the UNESCO Creative Cities Network. Having devised the City of Literature designation for UNESCO it became the world's first UNESCO City of Literature in 2004. In 2005 the City of Literature Trust, an independent charity, was established to promote literary Edinburgh, champion Scotland's literature and develop international literary partnerships.

www.cityofliterature.com



FOYLES

Foyles is proud to be the official bookseller of The London Book Fair. Experience a taste of London's iconic bookshop at our stand, with Market Focus highlights amongst our curated range of books, plus readings and signings in conjunction with the English PEN Literary Salon.

www.foyles.co.uk



ENGLISH PEN

English PEN promotes the freedom to write and the freedom to read in the UK and around the world. The founding centre of a worldwide writers' association, established in 1921, we work to identify and dismantle barriers between writers and readers, whether these are cultural, political, linguistic or economic.

www.englishpen.org



FREE WORD

Free Word is an international centre for literature, literacy and free expression. We are a creative laboratory that explores important contemporary issues through local, national and international collaborations with writers and thinkers worldwide. Through work with our Residents, Associates and other partners, we develop a public programme of cultural projects that explores the transformative power of words.

www.freewordcentre.com



HAY FESTIVAL

Hay brings together writers from around the world to share stories and ideas at the annual festival in the staggering beauty of the Brecon Beacons National Park, and at our festivals around the world – from Cartagena to Dhaka and from Beirut to Nairobi.

www.hayfestival.org



KOREA CHILDREN'S LITERATURE SOCIETY

Korea Children's Literature Society (KCLS) was established in 1988 and has been devoted to Children's literature research and international exchanges since then. They kicked off the 1st Asia Children's Literature Convention in 1990 and the 1st World Children's Literature Convention in 1997. There will be the 3rd World Children's Literature Convention, the largest scale children's literature conference ever in Korea, happening 8th–12th August this year in Changwon and more than 16 countries representatives will participate in it.

wclc7777@hanmail.net



HUFS CENTER FOR INTERPRETING AND TRANSLATION

The Hufs Center for Interpreting and Translation (CIT), established by alumni from the Hankuk University of Foreign Studies' Graduate School of Interpreting and Translation (GSIT) provides services to a wide range of government agencies, private enterprises and individual clients. As a reliable language service provider, the CIT will keep you on top of the latest global trends and advance your efforts and exchanges with overseas clients and counterparts.

www.hufscit.com

London Review OF BOOKS

LONDON REVIEW OF BOOKS

Readers of the London Review of Books have come to expect inspired matches of writer and subject. Often provocative and always original, our writers do more than just review books – they analyse, inform and interrogate world culture.

www.lrb.co.uk



MODERN POETRY IN TRANSLATION

Modern Poetry in Translation publishes the best of world poetry in the best English-language translations. We publish great poetry, conversations, interviews and reviews and we have an active digital presence with free workshops, supplementary material, blogs and podcasts. In 2015 MPT celebrates 50 years of groundbreaking international publishing with a programme of events, readings and performances. Sign up to our e-letter and join us to celebrate world poetry.

www.mptmagazine.com



PAJU BOOKSORI

Paju Booksori is the largest book festival in Asia, held in Paju Bookcity, developed as a Mecca of the international publishing industry. The festival was launched in autumn of 2011. It aims to raise the value of books and literature, cooperating with readers, writers, publishers and cultural organisations.

www.pajubooksori.org



NAVER

The NAVER Corporation is Korea's premier Internet company, operating the nation's top search portal NAVER, Korea's first online children's portal Jr. NAVER, and the nation's first online donation portal Happybean, and also offer innovative mobile services for the global market, including the mobile messenger LINE and BAND, and the Dodol Launcher. Naver Knowledge Encyclopaedia is the largest free online expert-driven style encyclopaedia in Korea, and includes the UK Contemporary Writers Database, provided by the British Council.

www.naver.com



THE SAISON POETRY LIBRARY

The Saison Poetry Library is the UK's largest collection of modern and contemporary poetry from 1912 onwards. It is open to everyone and free to join (on proof of UK address). It offers free events and exhibitions year-round, as well as free listings of nationwide poetry competitions, courses, events, magazines, book publishers and other helpful links.

www.poetrylibrary.org.uk



SEOUL ART SPACE_YEONHUI

Seoul Art Space provides customized support for both Korean and foreign artists, and provides cultural opportunities for the people of Seoul. Seoul Art Space_Yeonhui has 17 writing rooms dedicated to literature creation, and 3 rooms utilised to host global residencies for foreign literature exchanges. In addition to hosting Yeonhui Thursday reciting theatre, Yeonhui literature school and various global exchange programs, it is focused on being the center for the internationalisation of Korean literature.

www.seoulartspace.or.kr



SOAS

SOAS, University of London has the largest concentration in Europe of academic staff concerned with the study of Asia, Africa and the Near and Middle East. Teaching and research on Korean language and literature are carried out within the Department of Japan and Korea in the Faculty of Languages and Cultures, and through the Centre of Korean Studies which coordinates all Korean-based research activities across various departments at SOAS.

www.soas.ac.uk



THE UNIVERSITY
of EDINBURGH

UNIVERSITY OF EDINBURGH

Consistently ranked as one of the top 50 universities in the world.

www.ed.ac.uk



WALES LITERATURE EXCHANGE

Wales Literature Exchange is the translation junction connecting writers, translators and publishers in Wales and abroad. The Exchange is based at Aberystwyth University and was established in 2000 to facilitate the translation of Welsh literature internationally and the translation of world literature in Wales. A translation grant fund is administered for foreign publishers.

www.waleslitexchange.org



WOWBOOK CULTURE & ART CENTRE

Wowbook Culture & Art Centre has held Seoul Wowbook Festival, the very first festival of all-encompassing book culture and art, since 2005. Seoul Wowbook Festival is one of the biggest book festivals in Korea and brings together culture, industry and art.

www.wowbookfest.com

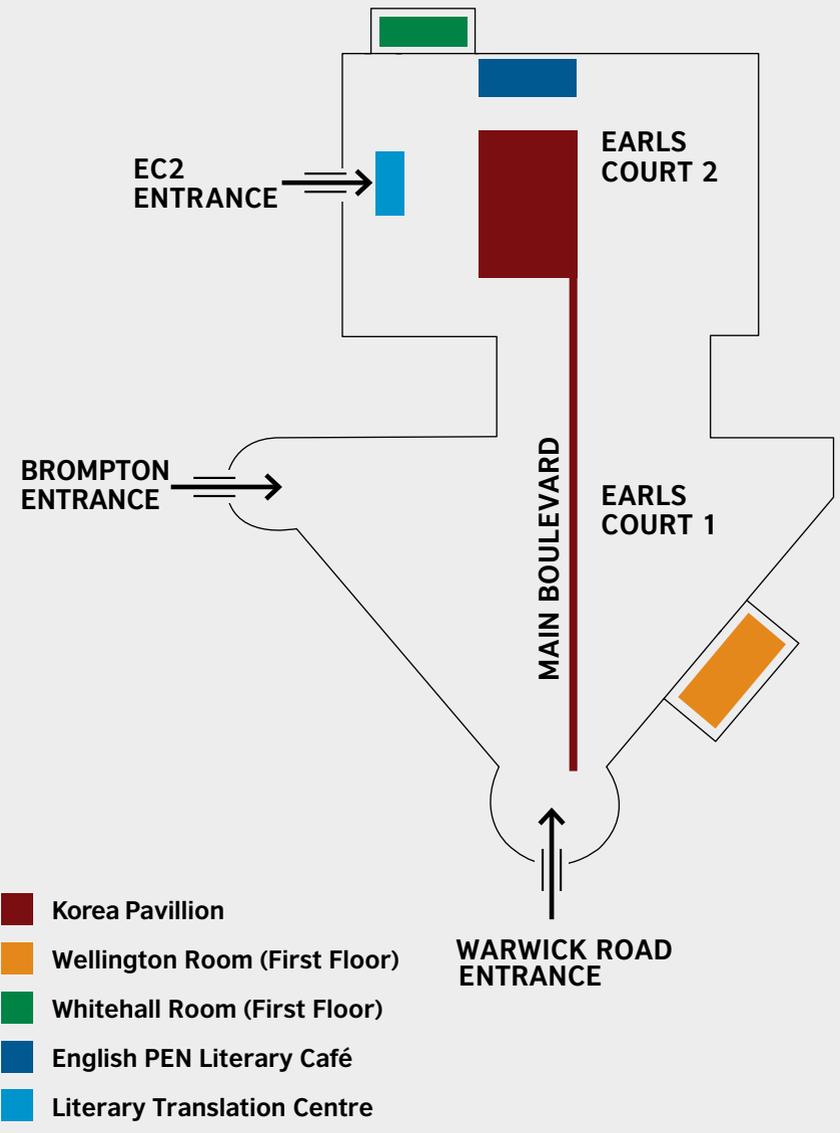


WRITERS' CENTRE NORWICH

Writers' Centre Norwich is a dynamic literary organisation based in Norwich, England's first UNESCO City of Literature. Our mission is to explore the artistic and social impact of creative writing through pioneering projects, working with writers and partners regionally, nationally and internationally. We are audience-focused and artform-led, with an agenda of excellence, engagement and experimentation. WCN is developing a National Centre for Writing – a world leading centre for creative writing, reading and translation.

www.writerscentrenorwich.org.uk

EARLS COURT MAP



KOREA

#LBFKOREA


Korea Market Focus 2014
The London Book Fair


TUE
WED
THU
9-10-11 APRIL
2014
EARLS COURT ■ LONDON ■ UK

 BRITISH
COUNCIL

 LTI Korea