

立教大学国際学術研究交流制度
2025年度「派遣研究員」報告書

1. 派遣概要

所属・職	異文化コミュニケーション学部・教授
氏名	イ ヒャンジン
派遣機関名	Im Kwon Taek College of Film and Arts, Dongseo University 所在国：韓国
研究テーマ	Transnational Cinephilia: Culture and Global Authorship between Japan and Korea
派遣期間	離日～帰国のうち、派遣研究員の期間を記入（私費滞在や他の研究費による延長等は含まない） 2025年 8月 23日～2025年 9月 22日（31日間）
研究経費	576,220円

2. 派遣期間中の活動

離日日および帰国日を含め、派遣期間中の活動を記入してください。全日程（毎日）記載する必要はありません。

活動内容記入例）〇〇に関する調査、〇〇氏と研究討議、共同研究、講演、視察等

年月日	活動内容
2025/08/23（土）	離日
2025/08/23（土）	韓国到着
2025/08/24（日）	映画評論家のノ・クァン氏と韓流研究者シム・ヅボ氏とインタビュー
2025/08/27（水）	映画の殿堂のシネマテック、講演 「ニュー・イラン派の継承と変奏—ジャファール・パナヒの映画世界」（添付写真1&2）
2025/08/28（木）	釜山青年映画祭資料調査とインタビュー（添付写真3）
2025/08/29（金）	釜山国際映画祭理事長、パク・クァンス監督とのインタビュー
2025/09/01（月）	東西大学 張在國（チャン・ジェグク）総長との面談
2025/09/02（火）	イム・グォンテク映画芸術大学 キム・デスン学長および学科教授方との面談
2025/09/03（水）	映画評論家パク・ウンジ氏、キム・ジョンソン教授との研究討議
2025/09/06（土）	釜山大学 キム・ジンスク教授との面談、釜山大学図書館での資料調査
2025/09/07（日）	東亜大学 クォン・ミョンア教授との面談及び大学図書館での資料調査
2025/09/08（月）	東西大学キム・ジョンソン教授との研究討議
2025/09/11（木）	慶福大学 理事長 イ・ワンジェ教授との面談
2025/09/12（金）	延世大学 文科大学学長 キム・ジャンファン教授との面談及び図書館での資料調査
2025/09/17（水）	釜山国際映画祭開幕式参加およびキム・ソンス監督とのインタビュー
2025/09/19（金）	映画の殿堂シネマテック イ・スンジン部長及びゴールデングローブ取材記者ハ・ユンソン氏とのインタビュー
2025/09/20（土）	釜山国際映画祭参加および映画祭関係者とのインタビュー
2025/09/21（日）	釜山国際映画祭開幕式参加およびキム・ソンス監督とのインタビュー
2025/09/22（月）	日本帰国

3. 研究・交流状況および成果

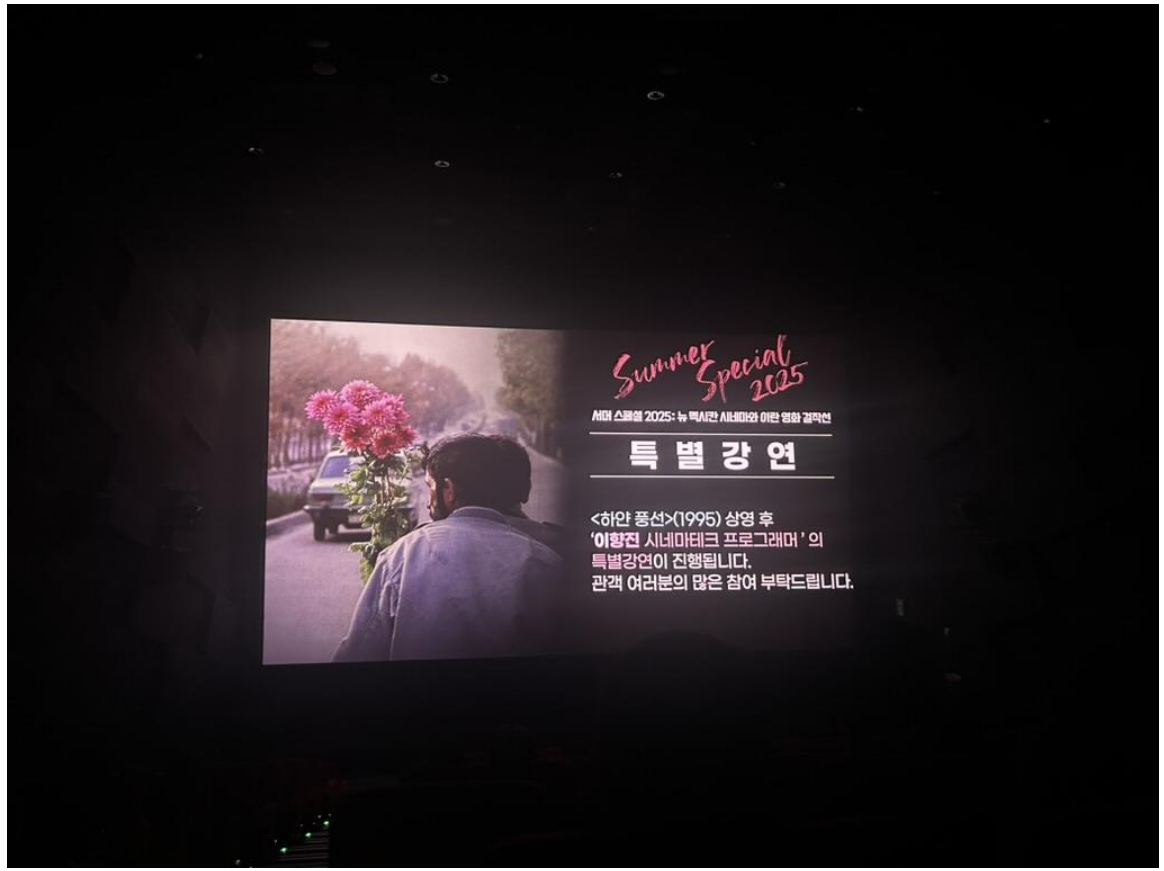
上記に記載した活動について、具体的な研究・交流の内容および成果、今後の研究の展望、本学と派遣機関との研究交流にかかる成果、展望等を記入してください。

This study critically examines the role of the Busan International Film Festival (BIFF) in cultivating regional cinephilia culture in Busan, South Korea, with a particular focus on transnational film exchange between Korea and Japan. Based on extensive data collection, archival research, and in-depth interviews with festival programmers, local filmmakers, and cultural administrators, the study highlights how BIFF has both strengthened local cinematic culture and facilitated cross-border cultural dialogue. Since its inception in 1996, BIFF has transformed Busan—a city historically defined by port and shipbuilding industries—into a globally recognized hub for film culture. Through festival programming, public education initiatives, and infrastructures such as the Busan Cinema Center and Cinematheque Busan, BIFF has fostered local cinephilic engagement, nurtured regional film talent, and provided consistent platforms for the screening of independent, art-house, and experimental cinema.

A key aspect of BIFF's influence lies in its role as a transnational intermediary, particularly in introducing Japanese and other Asian cinemas to local audiences. Interviews and archival evidence reveal that BIFF has consistently curated programs featuring Japanese auteurs alongside emerging Asian filmmakers from Iran, China, and the Philippines, enabling local cinephiles to engage with diverse cinematic traditions while fostering ongoing cultural exchange between Korea and Japan. Unlike Japan's decentralized cinephilia networks—such as the Athénée Française Cultural Center, Theatre Shinjuku, Pole Pole Higashinakano, and Iwanami Hall—Busan's model relies on a hybrid framework combining festival leadership and institutional support, which has allowed it to sustain a transnational focus despite the city's historically limited independent cinema infrastructure.

Despite these achievements, the study identifies structural and cultural limitations. Early festival leadership, largely composed of non-native Busan members, may have constrained the organic embedding of cinephilia into local cultural practices. Additionally, dependence on government and municipal support, while ensuring institutional stability, limits grassroots initiatives and autonomous cinema networks that characterize Japan's long-standing cinephilia movement. Furthermore, while BIFF's international orientation enhances Busan's global visibility, it risks privileging cosmopolitan programming over locally rooted film practices. Nevertheless, the festival's strategic curation and educational programs mitigate these challenges, enabling the development of both local talent and sustained transnational film dialogue.

In conclusion, BIFF exemplifies a successful model of a regional festival that combines local cultural development with transnational exchange. By facilitating sustained Korea–Japan film interactions and introducing diverse Asian cinema to regional audiences, BIFF has strengthened Busan's position as a hub of both local and international cinephilia. While challenges remain in fostering grassroots participation and embedding cinephilic practices beyond institutional frameworks, BIFF demonstrates the potential for city-supported festivals to cultivate sustainable, transnationally engaged film culture, offering significant implications for cultural policy, urban development, and regional collaboration in East Asia.





30th BUSAN International Film Festival

이향진 님

초청받은 차인에게만 유효할 수 있으며, 이권이 불분명한 경우 인정이 되지 않습니다.
The invitation is non-transferable. Entry may be denied if the label is unauthorised or damaged.

일시	2025년 9월 17일(수)	행사	18:00 레드카펫 행사
장소	영화의전당 야외극장		19:00 개막식
			20:00 개막작 상영 <어쩔수기없다> (한국)
			감독 박찬욱

DATE	Wed, 17 September 2025	CEREMONY	18:00 Red Carpet Ceremony
VENUE	BIFF Theatre, Busan Cinema Center		19:00 Opening Ceremony
			20:00 Screening of the Opening Film
			No Other Choice (Korea)
			Directed by PARK Chan-wook

BUSAN International Film Festival

OPENING RECEPTION INVITATION

In celebration of the 30th Busan International Film Festival, you are cordially invited to the Opening Reception.

Festival Chairperson PARK Kwang-su

Wed, 17 September 2025, 10:30 p.m.

ON THE PLATE | Paradise Hotel Busan, Main Building, 1F

This invitation is issued for one person only and is non-transferable. The shuttle bus from the Busan Cinema Center to the Opening Reception will depart after the Opening Film screening concludes.

제30회 부산국제영화제 개막식에 초대합니다.

We cordially invite you to the Opening Ceremony of the 30th Busan International Film Festival.

이사장 박광수
Festival Chairperson PARK Kwang-su

10.5.2023