



Washington Coalition for Comfort Women Issues, Inc.
워싱턴 지역 정신대 문제 대책 위원회

Mission Statement with logo

Washington Coalition for Comfort Women Issues, Inc. (WCCW) was founded in December 1992 in Washington, DC, to advocate for the rights of wartime victims and their lawful reparation. Our mission is to contribute to the eradication and prevention of sex crimes against women by promoting public awareness and education. WCCW dedicates itself to being the voice for "Comfort Women", victims who were euphemistically called by Japanese military to refer to women who were imprisoned and forced into sexual slavery during World War II. WCCW believes that the Japanese government must clearly acknowledge its responsibility in perpetrating the atrocity against these Comfort Women, give official apology, provide redress from government sources, and open all government records regarding its involvement. Until these steps are taken, WCCW is an independent, non-profit, non-partisan, research and educational organization. WCCW welcomes persons of all gender, race, and nationality.



WCCW Film Festival Executive Committee:

Christopher Simpson, Jongsuk Thomas Nam, Myong Ho (Lucy) Nam, Jungsil (Julie) Lee, Edward Jang, Jackie Kim, Aileen Chung, Helen Won, JeeEun Chung

WCCW Film Festival Volunteers:

Jaeheup Kim, Sophia Larkin, Sophia Lee, Wooyoung Kim, Ugie Marder, Taeyi Kim

Sexual Violence in Warfare: The Films of Unhealed Wounds

WCCW International Film Festival

November 9~11, 2018

American University

School of Communication

McKinley Building,

4400 Massachusetts Av, NW.

Washington DC 20016



Washington Coalition for
Comfort Women Issues, Inc.
워싱턴 지역 정신대 문제 대책 위원회

Co-Host



Sexual Violence in Warfare: The Films of Unhealed Wounds

WCCW International Film Festival



November 9, Friday

- 5:30 pm Refreshment
- 6:00 pm Welcoming Remarks: Lucy Nam, Chair of Film Festival
- 6:05 pm Congratulation Remarks: Julie Jungsil Lee, President of WCCW:
- 6:10 pm Opening Film Screening: *I Can Speak* (119 min)
- 8:10 pm Director's Talk Discussion: Honorable Mike Honda,
Thomas Nam,
Okcha Soh
(Moderator: Lucy Nam)
- 8:30 pm Opening Reception: Kowin DC, Co-sponsor

November 10, Saturday

- 10:00 am Film Screening: *50 Years of Silence* (57 min) / *Daily Bread* (15 min)
- 11:15 am Director's talk: Prof. Christopher Simpson at AU:
(Moderator & Translator: Lucy Nam)
- 11:45 am Coffee break
- 12:15 am Film Screening: *Because We Were Beautiful* (60 min)
- 1:15 pm Discussion: Sami Lauri, President of Kowin DC
- 1:40 pm Coffee break
- 2:00 pm Film Screening: *Twenty Two* (99 min)
- 3:40 pm Discussion: Prof. Wing Chi Chan, Poet cum Musician
(Translator: Julia Kim)
- 4:00 pm Refreshment
- 4:55 pm Director's Talk: Cho Junglae (video clip)
- 5:00 pm Film Screening: *Spirits' Homecoming* (127 min)
- 7:10 pm Reception
- 7:50 pm Film Screening: *Ae-Eum-Gil* (A Long Way Around, 100 min)
- 9:30 pm Grandmother's Remarks: Oksun Lee (video clip)
- 9:35 pm Director's Talk: Yi Seung-hyeon, director of *A Long Way Around*
Ahn Shin-Kwon, director of *House of Sharing*
Chung Moo sung (?), actor
(translator: Ahn HyeonJong)
(Moderator: Julie Jungsil Lee)

November 11, Sunday

- 10:00 am Film Screening: *For Her* (14 min)
- 10:20 am Film Screening: *Apology* (104 min)
- 12:05 pm Director's talk: Tiffany Hsiung, director of *Apology*
(Moderator: Jackie Kim)
- 12:20 pm Directors Roundtable: Asia Policy Point, Co-sponsor
"The Art of Witness" All directors and invited scholars
(Light Lunch) (Moderator: Mindy Kotler,
Translator: Sophia Larkin)
- 2:00 pm Closing Remarks: Christine Choi, Co-chair of the board of WCCW

GREETINGS



Washington Coalition for Comfort Women Issues, Inc.
워싱턴 지역 정신대 문제 대책 위원회



Myong Ho (Lucy) Nam, MD

Co-Chair of the Board of WCCW
Chair of the WCCW Film Festival



Jungsil (Julie) Lee, Ph.D.

President of Washington Coalition
for Comfort Women Issues, Inc.

Dear film lovers;

Welcome to the first International Film Festival exclusively covering “Comfort Women Issues”. This project started as a suggestion by director Jung Rae Cho in passing, who took 7 years to complete the “Spirit’s Home Coming” supported by crowd funding. It was a wild dream but became closer to reality, when Mr. Thomas Nam readily accepted to be the consulting director of the program. With encouragement from these experienced professionals and after considerable trial and error we learned many lessons along the way.

One thing we instantly agreed upon was to use the festival as an opportunity to educate general public about the history of the atrocities experienced by women under Japanese military occupation during WWII. We wanted the festival to be inclusive in representing the experiences of women from all walks of life – innocent teenage girls from Korea, China, Taiwan, Philippines, Indonesia, Netherlands and the Pacific Islands – who were taken against their will and without any knowledge of where they were going to be taken. For decades they endured misery, but their courage prevailed. These women have shared testimonies which have inspired artists, directors, and producers in the film industry to tell their stories through works of fiction, documentaries, and animated films.

After many sleepless nights of viewing film after film and worrying about the next obstacles to tackle, the committee selected 9 films for testing with the public. We all breathed a sigh of relief! During the testing period, we discovered that many of the selected films had attendance in various international film festivals with awards and some even drawing audiences in the multi-millions. This indicated that there was interest amongst people to learn about the history of the comfort women.

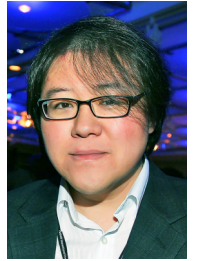
Raising awareness about the experiences of “Comfort Women” is not just about understanding their history. Documenting their stories gives their experiences permanent life so that we can learn from the errors of the past and successfully eliminate wartime sexual slavery and sexual atrocities against women in the future.

We would like to express our sincere appreciation to the wonderful and talented film festival committee members. Their tireless dedication to this project made everything possible.

Sincerely

PROGRAM DIRECTOR'S NOTE

The Inaugural International Film Festival titled “Sexual Violence in Warfare: The Films of Unhealed Wounds” by WCCW (Washington Coalition for Comfort Women Issues, Inc.) was created to raise the awareness regarding comfort women issues. Films in this year’s programming reflect such efforts through both dramatic and documentary storytelling.



The opening film, <Can Speak>, combines lighthearted comedy with a key social issue of comfort women that delivers the powerful message that the audiences of all ages and backgrounds can appreciate. For dramatic films, <Spirits’ Homecoming> tells the story of two Korean teenage girls kidnapped and forced into sexual slavery and how one of them tries to reconnect with the other spiritually decades later, while <For Her> is a short animation with true recording of testimony by a Japanese soldier who witnessed the sexual slavery first hand.

As for documentaries, <The Apology> follows 3 former comfort women from Korea, China and The Philippines in their twilights, providing their emotional firsthand accounts and seeking the apology from the Japanese government. <0 Years of Silence> and <Daily Bread> shed the light on Dutch women who were forced into being comfort women; two films are based on Jan Ruff O’Herne’s courageous personal testimony. <Because We Are Beautiful> searches throughout Indonesia to gather the emotional testimonies of the women and how these experiences have influenced their lives, while <Ae-Eum-Gil (A Long Way Around)> tells Ms. Ok-seon Lee and her return to motherland Korea 58 year after being dragged away to China as a teenager. Finally, <Twenty-Two> tracks down 22 former comfort women living in China in their harsh current status as they calmly recall their harrowing tales.

It was a new experience for me personally, and privilege and honor to work on this “Critical Issue” with dedicated WCCW Film Festival Committee members.

Jongsuk Thomas Nam

Managing Director; Network of Asian Fantastic Films (NAFF), South Korea

Programmer; Bucheon International Fantastic Film Festival (BIFAN), South Korea

Curator, AFTER DARK, Jio Mami Mumbai Film Festival, India

Programmer, Scream Asia Film Festival, Singapore

Program consultant for Sitges Pitchbox, Spain; Ventana Sur Blood Window,

Argentina; Udine Far East Film Festival Focus Asia, Italy

CONGRATULATION REMARKS



United States
U.S. Representative



From the three courageous South Korean victims of sexual slavery breaking their decades-long silence in the Japanese courts to the relentless support and actions of WCCW, I joined my colleague Lane Evans and dozens of other supporters of human rights to secure passage of H.Res.121 in 2007. I am proud to have stood shoulder to shoulder with WCCW in this victorious grassroots effort, which sparked the fire in our Nation and in at least nine other countries' legislatures to combat the global epidemic of human trafficking and modern day sexual slavery.

I said then and I will say now that the Japanese government must officially acknowledge, unequivocally apologize, and accept historical responsibility for sexual slavery and other heinous crimes against these grandmothers, called the euphemistic epithet "Comfort Women", They must denounce the false claims of innocence, furnish legal reparations, and educate current and future generations about this horrible crime by opening to inspection, rather than guarding and falsifying, their archives.

Today we celebrate another accomplishment of WCCW, the First International Film Festival dealing with "Comfort Women Issues", bringing nine films of various genres to introduce the history to the public in the visual art format. These films are part of a global movement, and I believe this format will help the global community learn and understand the grandmothers' demand for justice and make it an effective and powerful tool for the education of following generations as these films speak of crimes against humanity and give lessons and legacies from victims and survivors of sexual assault all around the world. All of us can learn from the past. All honest, good people will stand together to never again allow this fate to befall women, in wartime or in peacetime.

Sincerely,

Michael M. Honda

A Member of the U.S. House Representatives from 2001 to 2017
& Honorary Chair of the board of WCCW

CONGRATULATION REMARKS

CONGRATULATION REMARKS



SHARON BULOVA
CHAIRMAN

COMMONWEALTH OF VIRGINIA
County of Fairfax
BOARD OF SUPERVISORS



Dear Friends:

On behalf of the Fairfax County Board of Supervisors, I'd like to take this opportunity to welcome you to the inaugural Washington Coalition for Comfort Women Issues' (WCCW) International Film Festival. This event showcases nine international films that share the history of the "comfort women" of World War II, and honors the legacies of these wartime victims.

Since 1992, the WCCW has worked to educate the public on the atrocities and trauma that came to "comfort women", a euphemism used to describe the wartime sexual slaves under the Japanese Military system during World War II. Too often, these women are forgotten about in our conversations of human rights abuses. Confronting the atrocities of the past are uncomfortable, but we must remember the stories of these sexual slaves and the pain they endured so that we can be better suited to prevent this in the future. The WCCW's International Film Festival brings light on the victims' stories so that as global citizens, we can stand up and say "never again".

The film festival, featuring films from Korea, China, Canada, Australia, and the Netherlands, shows just how broad reaching the "comfort women" experiences are. The issue is close to our hearts in Fairfax County as well. In the backyard of the Fairfax County Government Center, you can find a memorial to the women who were victims of sexual slavery and human trafficking during World War II. I invite you to visit the memorial, as it is a beautiful spot to honor these victims and contemplate how to recognize and prevent these tragedies from happening in the future.

Again, welcome to the WCCW's inaugural International Film Festival and thank you to the WCCW for hosting such an important event.

Sincerely,

Sharon Bulova
Chairman



CONGRATULATION REMARKS

I offer my heartfelt congratulations on opening the first international film festival on the 'comfort women' in the United States.


Hello. My name is Ahn Sin-Kwon, and I am the chairman of the House of Sharing, a residential home for many of halmonis, the victims of 'Japanese military sexual slavery.'



Firstly, I would like to give thanks and respect for the Washington Coalition of Comfort Women (WCCW), which organized this international film festival despite difficult circumstances.

I believe that this international film festival will be an excellent opportunity to spread awareness of the issue of Japanese military sexual slavery', which has not yet been resolved.

The halmonis are incredibly happy about the film festival, and wanted to thank those who made it possible.

Lee Ok-Sun halmoni, who is the main character of the film, <Ae-oom-gil ( a long way around)>, wanted very much to be here today, but could not come due to health issues. I am here in her stead.

The victims were all powerless young girls during Japanese Colonial Rule and World War II.

Now, they are elderly women.

International solidarity is necessary for them to regain their human rights.

This film festival is an effort to restore the human rights of the victims. I hope that it will become an impetus to spreading internationally the message that the issue of Japanese military sexual slavery is a war crime issue, as well as a women's rights issue.

Thank you.



I Can Speak

2017 | 119 min | Korea |
Comedy, Drama

A feisty retiree, infamous for hounding the local district office with innumerable complaints, clashes with a scrupulous young public servant. But when she discovers he's fluent in English, she suddenly tamps down and asks him to teach her. He reluctantly agrees and an unlikely bond develops, until her harrowing secrets make a very public return to the surface. Based on true events, what starts as a lighthearted *Harold and Maude*-style story, reveals a dark side of Korean history in this deeply moving and transformative journey.



Director **Hyun-Suk Kim** was graduated School of Business at Yonsei University, and received MA degree for Advanced Film from Joongang University. He has received many awards, such as 17th NY Asian Film Festival in 2018; 38th Cheong-Rhyong Film Award in 2017; 31st Cheong-Rhyong Film Award in 2010; 17th Booil Film Award and 44th Baek-Sang Award in 2008; 39th Baek-Sang Art Award in 2003; Hukuoka Film Festival Best Film Award in 2002; Dae-Jong Film Award in 1995, etc. "I Can Speak" opened on September 2, 2017 in Korea and since had 3 million viewers at 280,000 movie

theaters. It won the Best "Audience Pick" Award at the 17th New York Asian Film Festival held in from June 29 to July 15, 2018; and the main character, Moon-Hee Nah won Best Actress at the Baek-Sang Art Award. Director Kim also participated in the production of many other successful films including *Sessibong* – director, 2015, *Wild Dog* – production consultant, 2014, *11 O'clock* – director, 2013, *Sirano; Fake Romance Arranger* – Scenario & Director, 2010, *Scout* – scenario & Director, 2007, *Kwangsik's brother Kwangtae* – music, scenario & director, 2005, *YMCA Baseball Team* – scenario & director, 2002", *Joint Military Surveillance Region, JSA* – Scenario, 2000.



50 Years of Silence

1994 | 57 min | Australia |
Documentary

Spanning five generations from a colonial life in Java, through the war to a new start in England as a young bride and her migration, with her family, to Australia, 50 YEARS OF SILENCE is Jan Ruff-O-Herne's story. It shows her extraordinary courage and dignity as she travels to Tokyo to give evidence at an international public hearing. After making headline news throughout the world, Jan continued to Holland to meet with other Dutch women who were similarly enslaved. Inspired by her example they too decided to make their stories public. This outstanding documentary tells Jan's story with grace and power and shows how a suburban grandmother changed recorded history and became an inspiration to others through her faith, courage and inner strength.



Carol Ruff (middle) is an artist, film maker and musician. During the 80s and 90s she produced dozens of large, exterior, social-realist murals in Australia and PNG, focusing on Aboriginal rights, women's issues, and community.. In 1995, she co-produced the documentary film *50 Years of Silence*, after her mother, former "comfort woman" Jan Ruff O'Herne, spoke out about war time atrocities. The film won many awards including the AFI Award, TV Logie for Most Outstanding Documentary and the Asia Pacific Festival Award. She has produced a number of solo exhibitions, including two exhibitions of paintings about her mother's life and war time experiences, 'Java to Gepps Cross', which toured nationally and 'No Hiding Place' which was shown at the Migration Museum in Adelaide. She now lives in Sydney where she is the director of Gallery East.



Daily Bread

2018 | 15 min | Australia |
Biography, Drama



Because We Were Beautiful

2010 | 60 min | Netherlands |
Documentary, History

In a WWII internment camp in Indonesia, Jan and a group of Dutch women and children face a daily struggle against abuse, disease and starvation. The Japanese Camp Commandant and his beloved, fluffy white cat, oversee the grueling camp regime. Jan is a brave but impulsive young woman, and when she acts out of desperation to save a little girl's life, her actions bring consequences upon the whole camp. What is the price for a meal when women and children are starving? Daily Bread is based on an excerpt from the autobiography Fifty Years of Silence by Jan Ruff O'Herne, which was published by Random House and has been translated into five languages.

Filmmaker Frank van Osch travelled through Indonesia where he searched for former 'comfort women', together with photographer Jan Banning (World Press Photo Award 2004) and journalist Hilde Janssen. During the Second World War these women were forced to carry out sexual activities in military brothels, encampments and Japanese barracks. A lot of 'comfort women' have already passed away and the ones who are still alive are now all in their '80's. In 'Because we were beautiful' a number of these women tell their story despite the taboo that is still attached to this subject. We see intimate photo sessions and sometimes painful conversations about the systematic rape, the humiliation, the fear and how this influenced their lives. To this day, this is an unread page in history for many people and these women deserve to be heard, while it is still possible for them to tell their story. A documentary full of shame, sorrow and reluctantly told life stories.



Ruby Challenger (right) is an emerging Australian film producer and director. Her first short film, Daily Bread, had its World Premier at Flickerfest 2018. She has worked for the last decade across both Art and Costume departments, often in the roles of Art Director (What If It Works, 2017), Production Designer (Old Spice commercial with the Bondi Hipsters) and Costume Designer

(Timothy, ABC 2014). Ruby has just completed her first short film, Daily Bread and has two music videos to be released in 2018. Ruby completed a Film Studies Major in her Bachelor of Arts at the University of Sydney and partially completed a Bachelor of Design in Fashion and Textile Design at the University of Technology, Sydney. With a background in fine art and fashion, Ruby takes inspiration from a variety of visual sources to inform her filmmaking, as well as a deep passion for telling stories that tap into the universal human experience.



Filmmaker **Frank van Osch** set up the company, Van Osch Films, and has won several awards so far in his illustrious career. His documentary "Because We Were Beautiful" won first prize at two different film festivals in the USA. Recently he won the 'NL-Award' for Best Documentary for "Dating on the Dance Floor" and he was awarded the Heineken Cultural Prize of his hometown Den Bosch.



Twenty Two

2015 | 95 min | China |
Documentary, History



Spirits' Homecoming (귀향)

2016 | 127 min | Korea |
Drama

At the time of filming, only 22 of the 200,000 Chinese victims forced into sexual slavery during World War II remained alive. Through a restrained and careful approach, *Twenty Two* offers a look at the current situation and lives of these 22 elderly women. Quietly humanistic, the engaging and challenging film follows the subjects as they go about their daily lives, listening to them talk about their experiences and their own perspectives on life, including both suffering and happiness. Skillfully avoiding becoming intrusive, Guo Ke's film attempts to trace, assemble and preserve fragments of histories both factual and highly personal, and ensuring their voices are heard. With a strong sense of character and obvious investment in its subject matter, the film invites the viewer to listen to the stories of these women, and pays tribute to their bravery.

In 1943, Jungmin is a sweet innocent girl at a blooming age of 14. She was taken to a Comfort Station located in Mudan, China by Japanese soldiers. She suffers severely and miserably abused as a comfort woman. As war situation for Japanese gets dim, the soldiers try to destroy the evidence dragging the girls to the incineration site. Korean independence army arrives just in time, Jungmin gets shot by the Japanese soldier and dies, but Jungmin's friend Younghee's life is spared. And about 60 years later, through the Homecoming ritual, all the dead girls who were Comfort Women victims are awakened and become butterflies, finally returning home as butterflies. The movie 'Spirits' Homecoming' is a fiction movie based on testimony of Il-Chul Kang, a Comfort Woman victim, who was taken as a sex slave at age of 16 during 1930s~1940s when Japanese Imperialism was at its peak.



Guo Ke was born in Chengdu, China in 1980. Shortly after graduating from Hong Kong Jucai Artist Training Course in 1998, he moved to Beijing and worked in various film-making departments. From acting, dubbing, coordinating to directing, Guo Ke has participated in more than 40 movies and TV series. Before filming the feature-length documentary *Twenty Two*, Guo Ke made his directorial debut with the documentary short *Thirty Two* – the story of an astonishing 92-year-old Chinese 'comfort woman'

survivor and her half-Japanese son. The short film won the Best Cinematography Award at the 2013 Chinese Academy Awards of Documentary Film, and was nominated for prizes at the 2014 American Documentary Film Festival, London International Documentary Film Festival and Manya Human Rights International Film Festival in Uganda, among others.



Junglae Cho is from Cheongsong, Gyeongbuk South Korea. Attended Daegu High school and has a bachelor in Cinematography from Chungang University. Since his debut in French Cote Film Festival with film 'Jong-gi', his graduation project, he produced over 50 documentaries and animations. In 2012, his feature film of traditional Korean Chorus 'Duresori' was directed and produced through Myung Film. The movie 'Foul ball', documentary of

an independent baseball team, with three years of picturing, has been released in 2015. Furthermore, since 2001, he performed as Korean traditional drummer. Through these activities, he was able to meet Comfort Women Victims.



A Long Way Around (에움길)

2017 | 76 min | Korea | Documentary



The Apology

2016 | 104 min | Canada | Documentary

Ms. Ok-seon Lee (born in 1927), who was dragged away to China by the Japanese army in the age of 16, finally comes back to her home country 58 years later. Her new life begins at “House of Sharing”, in which the victims of sexual slavery make a living together. Right here, Ms. Lee became a family with all the other ladies who have experienced the similar sufferings, and walked together along the path for regaining the victims' honor and for solving the conundrum of sexual slavery. The path is no longer full of only pain and suffering; now it is the path for treading together. Even to this day, Ms. Lee takes her own “long way around” with her each step.



Yi Seung-hyeon was born in 1989 in Seoul, Korea. He started learning drama since 2011 and joined the team making film of “Spirits’ Homecoming.” Before shooting the film, Yi recorded all the process he had gone through for the film from participating in acting workshop to studying the testimonies of the Victims of Japanese Military Sexual Slavery. Yi starred as Danaka, a nice Japanese soldier while managing data and recording making imagery. After the film cranked up in June 2015, Yi, as the Assistant Director, was in charge of documentation of historical

evidence of the Victims of Japanese Military Sexual Slavery, the very basis of the movie. While he was organizing the historical evidences, he became more interested in Japanese Military Sexual Slavery leading him to join “Spirits’ Homecoming: Unfinished Story” as Direction Team as well as completing the synopsis of this documentary film as the Director of the “A Long Way Around.”

He won award for Documentary Category at the Louisville’s International Festival of Film in 2018.

Winner of the 2016 Best Documentary award at the Busan International Film Festival, *The Apology* follows the personal journeys of three former “comfort women” who were among the 200,000 girls and young women kidnapped and forced into military sexual slavery by the Imperial Japanese Army during World War II. Seventy years after their imprisonment in so-called “comfort stations,” Grandma Gil in South Korea, Grandma Cao in China, and Grandma Adela in the Philippines are facing their twilight years. After decades of living in silence and shame about their experiences of institutionalized rape and sexual slavery, in *The Apology*, they speak intimately with Hsiung (herself a sexual assault survivor), and give their first-hand accounts of the truth for the record, seeking apology and the hope that this horrific chapter of history not be forgotten.



Tiffany Hsiung (writer and director) is an award-winning filmmaker based in Toronto. Her approach to storytelling is driven by the relationships she builds with people. Since 2009, Hsiung has been documenting the lives of survivors of military sexual slavery during World War II, inflicted by the Japanese Imperial Army, for her first feature-length film, *The*

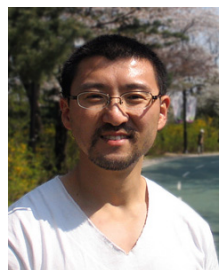
Apology. For the past six years, Hsiung has been advocating in communities and universities across North America for the grandmothers (survivors known as “comfort women”), as they fight for justice, by sharing their stories. Her most recent presentation at the United Nations in New York brought to light one of history’s greatest and unresolved injustices on the world stage for human-rights issues. Hsiung’s work is grounded in cross-cultural and intergenerational themes and is intended to inspire younger generations and viewers to learn about their own culture—and social responsibility—in the global community.



For Her (소녀에게)

2017 | 14 min | Korea |
Animated Documentary

Japanese Army grandfather who fought in World War II testifies to the Massacre in China and about the Japanese military sexual slavery. The voice is the true recording of the testimony and the animation film was created based on the story.



Joon-Ki Kim is an animator. He has made animations about “comfort women” for the past 10 years including *Her Story* (소녀 이야기), *Cycle* (환) and *For Her* (소녀에게). He was previously an adjunct professor at Dankook University, Graduate School of Cinematic Contents. He has won several awards including Ministry of Cultural and Tourism Special Awards for Animation, Grand Prize and Audience award at the Seoul International Animation Festival (SAIF). His other Animation productions

include *The Room* (2005), *The Life* (인생) (2003), and *Light Houses Keeper* (등대지기) (2001).



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