

문학석사 학위논문

Functions of Korean Film Festival  
영화제의 기능에 관한 고찰

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Tracy Lorena Campos Lopez의 석사 학위논문을 합격으로  
판정함

2019년 12월 03일

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# **I. General Introduction**

## **1. Research background**

In recent years, film festivals have become one of the most popular celebrations of cultural heritage while, at the same time, becoming one of the most powerful phenomena of expression at the current time. The increase of these celebrations has made several cities in different countries of the world have one or more film festivals per year (Jurado Martín, 2006).

Currently, film festivals not only fulfill their traditional function as establishments that support and disseminate; they also maintain the culture of a society. These festivals also stand out for their capacity to produce economic movement in the territories where they are held, contribute to the diversification of tourism products, and improving the image of the hosting cities, just to name a few. This shows us that ultimately the festivals have various functions related to the economy, politics, and the film industry that is not new but fostering these same functions in the scientific community has been slow to be recognized for what remains a practically unexplored field.

The meetings organized by the film festivals are where it most communicates the functions that the film festivals should fulfill. Usually, a group of several directors announces it in conference mode. In the conferences, the problems that are common in the film festivals and the needed support of the organizations usually come to light. Another place where we can find information about the functions of film festivals is in the investigations carried out by different authors around the world such as Turan (2002), De Valk (2007), Jurado Martin & Cortes Selva (2018), and Alonso (2017b). In these investigations, you can find a set of functions that almost all festivals have in common:

From an economic point of view, film festivals can have functions in local and regional development and can be divided into two groups: Short term and long term. On the one hand, short term development is related to the exchange of goods and services that occur inside and outside the film festivals, which has an effect on the economy (M. Devesa et al., 2012). These economic benefits are developed mainly thanks to tourism. As a consequence, the celebration of a film festival can be a transcendental agent in the choice of a tourist destination. On the other hand, there are long-term economic effects related to the creation of a brand for the city because the physical location of film festivals has a significant significance for the construction of the city's image. This situation achieves the consequence that cities obtain economical, symbolic, and political income. This situation generates a beneficial alliance between the film festival and the city (Alonso, 2017b).

From a political point of view, film festivals may have functions that go beyond the promotion of culture. Film festivals can have two faces: the public and the backroom. The first has to do with the screening of films, social-cultural events and the purchase and sale of films; The second, which we will call the hidden face of film festivals, presents the hidden political interests that may exist behind these festivals. One of these hidden functions is related to the political hegemony that governments apply at festivals by showing citizens what they want them to see. However, this function is not always present in most of the film festival. The unknown function that is most common is when politicians use film festivals as political campaigns to secure a place in future elections (Wong, 2011).

From a cultural point of view, film festivals can develop functions that can be divided into cultural capital and social welfare. Film festivals are a place where you can see and participate in artistic events that cannot be done for the rest of the year, providing cultural opportunities for audiences that are often innovative and complement the fixed ideals that citizens have (M. Devesa et al., 2012). This situation can cooperate with progress and social welfare, both from a personal point of view and from a general representation. Film festivals can generate social benefits that improve citizen welfare, social cohesion, and the development of civic values. All this as a result of the learning opportunities that citizens can find in them (Moscardo, 2007).

From the point of view of the industry, film festivals not only have the function of exhibiting films but also fulfill other functions within the industry, such as developing functions such as the promotion and exhibition of independent films, support for new producers, and meeting places. All these benefits are given because film festivals can capture in the same place and, at the same time, a large group of actors involved in the film industry (De Valck, 2007).

The present investigation is an attempt to explore the economic, political, cultural and film industry functions of film festivals in South Korea. It should be noted that South Korea, from the late 1990s and early 2000s, began to be recognized in the film festival circuit. However, in recent years "The boom" of film festivals in South Korea has left everyone surprised. Government-sponsored film festivals not only occur in large cities but also in small cities, especially after the success of the Busan Film Festival, which has been more successful than any other film festival in South Korea building a strong regional identity and benefiting the national film industry (Ahn, 2011).



In recent years, the small cities of South Korea have produced more and more often film festivals. Both the public and private sectors have pledged to help the development of these festivals because it is believed that they can promote the economy, culture, and film industry of the places in which they are celebrated (Iwabuchi et al., 2016).

In the specific case of film festivals in South Korea, the situation is alarming because the information regarding film festivals is almost nil. Fortunately, there are studies by researchers such as SooJeong Ahn (2011) or Iwabuchi & Berry (2016) on the functions, definition, and content of film festivals in South Korea. Still, the road is long to reach international proposals such as Roy (2016) or Cindi Hing-Yuk Wong (2011), who explain the uses and functions of film festivals in different parts of the world in a more precise and more defined way.

Recent studies have established a specific group of uses and functions shared by film festivals in South Korea; however, they have not classified these uses, which could generate confusion when trying to analyze what is the primary purpose of a film festival in South Korea.

## **2. Research objectives**

The objective of this research is to discover what are the functions of film festivals in South Korea, for practical reasons, this study focused on three DMZ International Documentary Film Festival, Gangneung Film Festival and Pyongyang International Peace Film Festival, however many other festivals were mentioned as references at many times during the interview.

The reason why we decided to study these festivals were practical and representative:

**Practical reasons:**

Member of the organizing committee of 11th DMZ International Doc Film Festival Conference - "Cinema, North Korea, and Division of Nation" held on September 22, 2019.

I worked as an assistant who provided support to the administration and speakers. My main function was to coordinate the conference, help the speakers in the preparation of their presentations and edit a compendium containing all the publications. For these reasons, I was able to get easy access to information related to the festival.

Gangneung and Pyeongchang International Film Festivals are organized in Gangwong Province which provides convenience when meeting with people from these festivals to conduct interviews and find information.

**In terms of representation:**

DMZ International Documentary Film Festival, Gangneung International Film Festival, and Pyonchag International Film Festival were initiated and supported by the government.

DMZ international Documentary Film Festival, Gangneung International Film Festival, and Pyongyang International Film Festivals are neither high-level events nor very small local activities. However, they are a precise model of a typical festival that has increased in number in recent years. For that reason, these festivals can be representative cases for many other film festivals in South Korea.

To achieve this objective, the methodology used is a model created by the author of these thesis called *The Campos Composite Model* and then we will test the model with in-depth interviews. This methodology aims to help us answer the question of this thesis: *Do film festivals in Korea fulfill economic, political, cultural and film industry functions?* Getting the answer to this question will help us discover that the purpose of film festivals is much more than cultural and related to the film industry. Sometimes, film festivals perform functions that go beyond the private area of the festival and directly affect the surrounding outer region.

### **3. Research question**

This study tried to provide the answer to a research question, which seeks to reveal the functions of film festivals in South Korea and if these have to do with the economy, politics, culture, and film industry of cities in which they are celebrated. As the present study is qualitative, the objective was to understand what the functions were at film festivals through an in-depth interview with film festival programmers and film experts (through their own experiences). Therefore, as Taylor and Bogdan (1984), advise, the in-depth interview was appropriate to allow the understanding of the informants' perspectives regarding their lives, experiences, or situations.

#### **a. What are the functions of film festivals in South Korea?**

This question tries to reveal whether film festivals in South Korea have economic, political, cultural, and film industry functions. In general, a function means *the fundamental purpose of something* (Cambridge Dictionary, 1995). The functions of film festivals usually relate to cultural activities, since from a business perspective, they are still considered to be following in the shadow of other festivals, such as literary or musical

(Jurado Martín & Cortes Selva, 2018). Different investigations have shown that film festivals have long ceased to have only one cultural function and that today they perform functions in different areas (M. Devesa et al., 2012; Jurado Martín & Cortes Selva, 2018). These functions are fulfilled under certain conditions, such as the socio-economic characteristics of cities and the willingness of governments to perform them. The reality is that the functions of film festivals may be the same for all festivals, but the degree to which these functions are fulfilled varies depending on the real purpose of the festival.

#### **4. Significance of the research**

In general, research on film festivals is essential because the concept of “film festival” as a cultural event is emerging as an organizing principle that can be applicable to the improvement of a society like ours, fulfilling functions that can be social, political, cultural and in the film industry. However, there are not enough studies on the roles of film festivals that provide a detailed explanation of the real purpose of these functions, how they are used, and who uses them and for what reason.

In this sense, this research can be used for a series of purposes, such as the evaluation of film festivals and levels of satisfaction, the formulation of national and international policies that control film festivals, and improvement in the direction and guidance of the programmers of film festivals.

#### **5. Structure of the thesis**

The present investigation is organized in the following way: the first chapter consists of a general introduction that presents the references of the study, describes the questions and objectives of the investigation, clarifies our inconveniences in the research, and

justifies the study. The second chapter consists of an exploration of the bibliography, referring to the history of film festivals around the world. The third chapter includes data regarding the number of film festivals produced in Korea and the changes that these festivals are going through. Chapter four offers a detailed representation of the functions of film festivals around the world. Chapter five, which provides the thesis methodology, shows how the field data and secondary data were collected, analyzed, and interpreted, while in chapter six, the researcher offers a discussion of the findings and attempts to explain them using the selected theoretical framework for this research. The last chapter presents the conclusion and some recommendations for future film festivals in South Korea.

## **II. Film Festival in the World**

### **1. Development of film festivals**

Film festivals have become a global phenomenon in the last twenty years. The core of its origin and its early stages of development began in Europe. Three historical phases include the beginning of the first film festivals, their various transformations, and subsequent multiplication throughout the world (De Valck, 2007).

In the first stage (1932-1968), the festivals are configured as spaces for diplomatic negotiation between several states and are necessarily controlled by government agencies. In the second stage, which began with the revolts of May 68, independent programmers assume control of the festivals. The third stage (1980-2000) is a testimony to a proliferation of international festivals and the manifestation of industrial sections in their programs. Finally, we consider it appropriate to add a fourth stage (2000-present), in which the local surrounding vicinities of the film festival circuit has been established (Vallejo, 2016, p. 26).

### **2. The first stage of film festivals**

The first stage is distinguished by the manifestation of film festivals. It began with the first edition in Venice in 1932 and carried on until May 1968, at which time the political, social, and cultural movements of the time, generated meaningful transformations in the Organization of festivals. Although there was a history of experiments, the starting place of the film festival format, as it is known today, was in Venice in 1932. This first edition in Venice of 1932, in contrast to the previous background, contemplated an annual agenda and, at from 1934, a regular prize: The Golden Lion (Alonso, 2017b, p. 4).

A historical review of the appearance of festivals around the world shows that after the pioneers founded it in Venice in 1932 and Cannes, founded in 1939, the popularity of film festivals increased massively:

The cities of Europe began to produce film festivals, focusing on fiction, then leading to film festivals around the world: Locarno (1946), Karlovy Vary (1946), Edinburgh (1947), Berlin (1951), San Sebastián (1953), Pula (1954), Mar del Plata (1954), London (1957) and Moscow (1959) (Vallejo, 2016, p. 27).

There is a factor that contributed to the emergence of film festivals in Europe since the 1930s, and it was the development of a vanguard movement, which since the 1920s was able to group intellectuals and artists in film clubs and societies in cities like Paris, London, Berlin, Amsterdam, among others. This movement was one of the factors that allowed the germination of the festival circuit since 1930 (De Valck, 2007). However, one of the main characteristics of this period is the government control to which the film festivals were subjected. At this point, the government controlled from the organization to the films that were going to be shown (Vallejo, 2016). The year 1932 would also be the year in which the period of silent films ends, and a new era of sound cinema began. The movie quickly began to be translated into different languages and to use subtitles, which allowed the rapid distribution in different markets around the world (De Valck, 2007).

The Venice festival was an escape for government dominance in the movies. The festival was able to mix the national and the international by inviting several countries to participate and present their films. On the other hand, a second characteristic of the

festivals is its rejection relationship with the system that Hollywood was implementing. Film festivals, unlike Hollywood, were more concerned with national interests than with economic ones. In simple words, film festivals adopted the idea that certain artistic creations have not only economic values but also social, political, and cultural values (De Valck, 2007).

The International Federation of Film Producers Associations (FIAPF) appeared in the first Boon of film festivals in 1930 to establish, systematize, and to institutionalize the large quantity of festivals that are offered each year. The main functions of society are the regulation of copyright and anti-piracy, public and private financing, technological regulations, along with others. In simple words, its purpose is to regulate film festivals around the world to facilitate the work of producers, sales agents, and distributors. It is monitoring the accreditation of festivals based on several guidelines that must be: financing resources, choice of films and juries, security frameworks, etc. (De Valck, 2007).

In the 1950s, festivals specializing in specific themes and genres appear in contrast to major film festivals. In countries like the United States, the initiatives did not come from the government, but professional sector. The New York Film Festival was created in 1963, and propaganda spaces such as the Millennium Film Workshop in 1967. Differentiation and specific issues begin to be fundamental characteristics in this new stage. Film festivals begin to establish marked difference between each other in order to reach a faithful and exclusive audience (Vallejo, 2016).



### **3. The second stage of film festivals**

Before the Second World War, national and international film networks were created. The clubs and film societies in different cities of Europe offered the opportunity of the non-commercial exhibition for all types of films. These projections were made in order to interfere in the commercial film industry (De Valck, 2007).

This stage witnessed the emergence of festivals with international content and often with ideologies opposed to the government, which ends up claiming cinemas in previously ignored geopolitical spaces such as Latin America and the Arab world. It is in this period when the government begins to lose power, and the programmers start to control the festivals, applying new criteria for selecting films by using this new system to festivals such as Cannes or Berlin (Thevenin, 2012). In these festivals, it is shown that the concept of programming is much more than an exhibition of films, the work becomes collecting opinions, questions and answers after screenings, meetings, etc. (De Valck, 2012).

In Europe, there are festivals committed to politics and cinephilia, such as the Nyon festival (1969) and others such as Rotterdam (1972), which focused on the creation of cinephile culture. Diversely, Latin American Pan-American festivals appear as the international festival of the new Latin American cinema of Havana (1979) (Gutiérrez & Wagenberg, 2013). In this period, the organizational issues of the festivals are quite far from the governments. In that sense, the organization falls to the new programmers of the theme festivals, which will become tremendously popular in the 1990s. Programming strategies begin to take on importance because the policies are based on new concepts and new ideas (Vallejo, 2016, p. 29,30).

#### **4. The third stage of film festivals**

Film festivals began their internationalization in 1980. It has been divulged in many articles that activities in the film industry at festivals are the main feature of this stage. One of the most outstanding features is the set of productions that were created in this period (Vallejo, 2016). Some authors have estimated that this stage should be called "The Age of Directors," as directors become more prominent than programmers, who, prior to, controlled film festivals almost entirely. One of the most important strategies used by directors was to stop the role of passionate moviegoers and start working and cooperating with film programmers, politicians, and investors (De Valck, 2012).

In this period, for-profit organizations become a crucial factor for the improvement of festivals. Both public and private funding enhanced the possibility of festivals thriving. Thematic festivals and the internal trade of the festivals become a new procedure in which the festivals can acquire private funding (Vallejo, 2016). Optimism follows because film festivals increase collaboration with the public sector, developing financing activities and distribution of its programs, which will result in an increase in production and commercial exhibition (Isaza, 2012).

These initiatives have attributed the power to unleash and conserve project financing (especially those that come from developing countries), project development and production workshops, financing forums, and markets specialized in distribution and sale, promotional activities, and networking (Vallejo, 2014). The economic value and as a meeting point of the festivals was finally recognized. In many countries, independent programs such as European Union Media or IBERMEDIA will play an essential role in promoting co-productions. Due to the emergence of these institutions, information

workshops, markets, and funding forums increased, resulting in the innovation and prosperity of film festivals. These types of festivals are credited with the ability to attract international attention from producer filmmakers, distributors, etc.(Vallejo, 2016, p. 36).

The trend of interconnection between festivals and the development of the industry increases competition among festivals, competing for films, media attention, and promoting alternative media production. In this new stage in which the development of the film industry predominates, the role of film festivals was as a discoverer of producers and trends. It is believed that these changes had a positive impact on new regions such as Asia, as countries such as Tokyo in 1995 and Shanghai in 1993 were able to accredit their festivals at the FIAPF (Ahn, 2011).

Scholars argue that, although these changes seem positive and productive, they also have a wrong side, a study explored that, with the increasing production of films in 1980, a great deal of conflict arose. One of these problems was the fact that there were a large number of films that traveled through a large number of festivals, but none managed to succeed outside of these (De Valck, 2012). The reality was that, although the festivals increased, and their presence seemed beneficial in every way, they also had their negative side and harmful to the films and producers.

## **5. Film festivals today**

The uncontrolled expansion of film festivals caused a saturation of the international circuit. More and more events made it impossible for many festivals to be recognized nationally or referenced on a worldwide scale. This, consequently, prevented the discovery of talented producers, trends, or worthy films. On the other hand, in different

countries, the decrease in public and private sources of financing due to the financial crisis of 2008 contributed to the disappearance of the festivals. While these situations occurred, technology developed and presented new platforms for social exposure and interaction on the Internet (Vallejo, 2016). Many academics and professionals dedicated to the study of festivals showed their concern for this situation in their publications and opinions (Peirano, 2014).

The problem of the saturation of film festivals is not due to the increase in exhibition venues or the growth in films. The problem stems from the lack of professionals and financing to produce quality festivals. At this time, film festivals, and all the people involved in them assume different types of strategies such as specialization, diversification, financing, and distribution (Ambrós, 2009).

Finally, it should be added that there are currently different types of festivals. International, national, regional, local festivals, dedicated to specific genres and other specific categories. The main objective of all these competing and living together as independent events and, at the same time-fighting attention with other types of exhibition events (Alonso, 2017b).

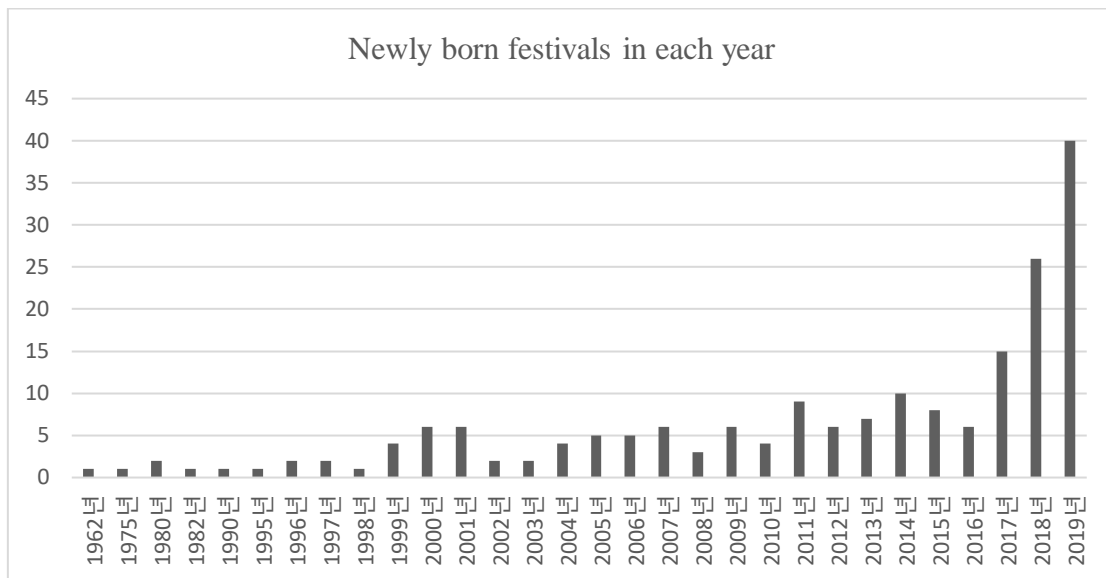
### **III. Film Festivals in Korea**

#### **1. Development of Korean film festivals**

In 2019, the Busan International Film Festival celebrated its 24th year, highlighting the fact that it has been 24 years since the International Film Festival was launched in Korea. After its launch in 1996, it has caused a ripple effect across South Korea and many festivals followed shortly thereafter. A year later, the Bucheon International Fantastic Film Festival was established; two years later, the Seoul International Women's Film Festival was born in 1999, and the Jeonju International Film Festival began in 2000. Since then, international film festivals have been stable occurrence. Even though some have disappeared, several others festivals have emerged in their place. Currently, it is estimated that there are almost 200 big and small film festivals held in Korea every year (Jo, 2019).

Looking at the state of Korean film festivals in the past two decades, international film festivals have led Korean festivals from 2000 to early and mid-2010. However, as of 2010, the trend of film festivals experienced some changes. These changes were rooted in the environment of the media and the audience, as well as changes in international film festivals. Furthermore, a variety of government-directed film festivals have been growing slowly for a few years and have increased rapidly in recent years.

Figure 1. Newly born festivals in each year



Source. (Kim, 2019)

## 2. Five major changes in the Korean film festivals

### A. Weakening the influence/differentiation/ professionalism of the International Film Festival

The main international film festivals in Korea have suffered several incursions, and their influence in the film industry is weakening. This is due to external changes caused by the rapid organization of festivals and the political situation (Jo, 2019, p. 7).

Large-scale international festivals in Korea such as Busan, Bucheon, and Jeonju, have become similar in general. The decline in interest has made film festivals in Korea less and less professional and specialized. This, because according to statistics, the most important thing for the festival is the number of audiences that can attend.

Film festivals that are supported and financed by the government in Korea go through an evaluation that analyzes the following points. According to Jo, “the individual items of the evaluation index, which are 100 points in total, are mostly allocated 2 or 3 points, among which items are given a relatively high item-specific score. Financial independence (6 points), budget execution performance against plans (5 points), adequacy of program composition (7 points), audience growth rate (5 points) and seat share (7 points), contribution to film development (5 points), Audience characterization awareness and achievements (5 points), characterization plans and goal achievements (5 points). These indicators were created to provide a basis for allocating national budgets allocated to international film festivals” (Jo, 2019, p. 7).

In the past support for film festivals increased, however recently there has been a cut in the financing of film festivals in Korea. To argue that “during the administration of President Park Geun-Hye, the Ministry of Planning and Finance announced the introduction of a system that gradually reduces the budget for international events. It has been reduced to 2.5 billion a Year” (Jo, 2019, p. 7).

The previous situation in which the money for international festivals has been reduced has had the effect that has been mirrored in many of the festivals. In their eagerness to save, they begin copying models from other festivals that assure them of success. The vicious circle begins when the budget is scarce, and the budget grows, and the budget is scarce again. As a result, each international film festival has become similar to the Busan International Film Festival, reinforcing popular programs rather than improving their own differentiation. The problem is that, if this situation persists, the high level of professionalism that film festivals should have is inherent, lacking in professionalism,

and this would result in the interest of the audience and film experts visiting film festivals (Jo, 2019, p. 7)

### **B. The problems of differentiation of international film festivals in Korea:**

The little distinction that exists between one festival and another have produced situations where the audience rejects some festivals for being a copy of others. It seems that the new trend is that festivals offer a unique feature and system that others do not possess:

The general audience/expert content and operational satisfaction survey and specialization evaluation of the 2015 and 2018 international Film Festival Evaluation Report shows that international film festivals of a broad and comprehensive nature, such as Jeonju and Bucheon, as well as specialized festivals, are generally well-received by the public in general and experts in terms of content and operation, on the other hand, according to specialized evaluations of film festivals in Korea, it is shown that the Women's Film Festival, has low ratings in general, and the main reason for this situation is that this international festival does not show differentiated programs for the public and professionals (Jo, 2019, p. 8).

### **C. The rapid increase in the percentage of scheduled releases among film festivals.**

The main reasons why movie-loving audiences are looking for a large international film festival is the pleasure of seeing a movie that is not normally seen in theaters, or a movie that is unlikely to be premiered or released in Korea at all. However, the recent rapid growth of the additional copyright market and the emergence of some art films that are



big enough to create a new word "art buster" have resulted in a significant increase in overseas film imports, which has led to a change in the audience's attitude toward the festival. In the past five years, the number of movie releases has already exceeded 1,000 since 2014, and the number of independent/art movie releases exceeded 300 in 2013 and 600 in 2016. In addition, the number of foreign film imports, which account for about 75% of the total number of releases, exceeded 1,000 in 2014 and exceeded 1,500 in 2016. This is an enormous number, given a large number of format releases.

Table 1. Foreign film imports/releases in the last five years

Year	2014		2015		2016		2017		2018	
Division	Import	Premiere	Import	Premiere	Import	Premiere	Import	premiere	Import	Premiere
All audience	141	132	102	88	119	99	151	124	152	120
12 years and over	122	104	171	133	205	154	199	166	196	128
15 years old and over	309	250	298	226	382	276	333	150	495	433
Youth not allowed	463	393	678	497	820	689	622	59	664	600
Limited screening	1	0	3	0	0	0	0	0	0	0
Total	1,036	878	1,252	944	1,526	1,218	1,437	1,245	1,507	1,190

Source. (Jo, 2019)

Now, foreign films with artistry and popularity are mostly imported and can be seen in Korea. The problem is that nowadays, programmers' selection criteria have become more

popular due to the needs of festivals, and the rapid growth of the additional copyright market has led to fierce competition among importers to import more art or independent films than ever before. Increasingly, the level of choice for programmers and importers' works is becoming similar. It is now the situation that most of the major international film festivals' major and principal works are mostly imported films, which made meetings and negotiations with domestic importers the main task of film festival programmers. Fans, who now occupy a large part of the movie's core support audience, have come to grasp this situation, they know that Important art films can be seen through general theaters and IPTV without going to film festivals.

If this situation persists, would enthusiasts have to go to the festival and watch a movie? Korea's (international) film festivals, which are becoming less differentiated and generally leveled out, must make great efforts to raise interest in their programs. In order to draw attention to the films themselves rather than the event of the films, it is necessary to plan abundantly and show a program with high professionalism and obvious distinctions. Of course, such a program cannot be designed and created in a short time. Why do film festivals that maintain their reputation and authority for a long time abroad run sidebar programs such as Directors 'Week and Critics' Week (Cannes Film Festival) Forum (Berlin Film Festival)? For this reason, it is necessary to consider whether the international human network related to the program is operated at a cost to maintain the identity and quality of the program (Jo, 2019, p. 13).

#### **D. Changes in audience types and tastes.**

The audience at the festival is also changing. The main audience for the film festival is the young audience in their 20s. Retrospectively, compared to the past, the taste of the young audience is different from the past viewer. Present-day audiences have different life patterns and consumption patterns. This generation enjoys life, but it's challenging for them to take things seriously (Jo, 2019, p. 14)

The audience at film festivals increased, but that does not mean that the number of people interested in the films shown at the festivals will increase: The number of spectators who only seek to go to film festivals to see an actress or a famous actor is expanding, while what they are interested in watching the movies decreases (Jo, 2019, p. 14).

According to a recent survey by the Busan International Film Festival, the total number of visitors every year is not increasing. The proportion of middle-aged audiences is growing significantly. You can quickly check this out at some international film festivals. Contrary to the expectation that film audiences will get thicker as time goes by, the young audience starts to break away. International film festivals have become a time to ask fundamental questions about what visions and strategies it would take to breed and grow a diversified and determined audience that also encompassed a healthy amount of young spectators.

International film festivals are at a time when fundamental questions must be asked about what visions and strategies they need to have in order to have a diversified audience and not only focus on the young audience (Jo, 2019, p. 14).

This change in audiences has been driving the growth of specialized small film festivals, interlocking with travel trends, and, in recent years, small-scale trends. The intricacies of the big film festivals and the inconvenience of watching movies are turning the audience to specialized small films that can satisfy their tastes. Since 2013, like Muju Mountain Film Festival, Suncheon Bay Animal Film Festival, Seoul International Food Festival, Chungmuro Musical Film Festival, World Intangible Heritage Film Festival, Ulju World Mountain Film Festival, Seoul International Architectural Film Festival, Catholic Film Festival, Seoul Guro International Children's Film Festival, Barrier-free film festivals, Incheon Independent Film Festival, Incheon Diaspora Film Festival, North Korean Human Rights International Film Festival, Daegu Social Welfare Film Festival, etc. have become small festivals that have been successful (Jo, 2019, p. 14).

#### **E. Change in the attitude of the audience and the media**

The opinions of film commentators have ceased to be essential for the new audience of film festivals. Moreover, since anyone can share their opinion about a movie online, this has worsened even more through social networks.

In general, the audience's attitude towards the film is different, despite the increase in movie premieres and small film festivals. Audiences consume movies faster and faster, and they don't consume movies as seriously as they used to. Audiences only watch movies and rarely research them. In addition, information about the film and the necessary information to select the film is obtained through Naver or the following main sites on the Internet portal. In addition, the development of social networks has made it possible for anyone to verify and share a simple review of a particular movie almost in real-time,

which is why the authority of film criticism tends to be similar to each other (Jo, 2019, p. 15).

Many movie audiences no longer talk about movies even after watching them, so it is not necessary for this new audience to visit somewhere to share opinions. The change in the public's attitude towards the film means that, from the perspective of the festival, the main target audience of the festival is fundamentally different from what it used to be.

This phenomenon is reinforced by the interests in the actors instead of the movies, combined with a media environment in which it is difficult to find a suitable film journalist. This plight further handicapped by the fact that most media outlets are only concerned about transmitting news quickly with little worry about the quality. Furthermore, we must associate this with the fact that it is increasingly difficult to find an article or review about a film made by a professional.

#### **F. The degree of change in the media environment.**

The case of *Okja* (Bong, 2017) displays a good example of changes in the media environment. Produced by Netflix in 2017. <Okja> by Bong Joon-ho was launched at the same time through Netflix and a national theater. The theaters that launched <Okja> were theaters that projected independent/art films that the young audience mainly seeks, but it was a great surprise to see a large number of older people visiting the theater to see the movie. While the majority of the young audiences saw *Okja* online, middle-aged audiences, who were not accustomed to these types of online services, such as Netflix, went to the cinema.

As such, our communication and media environment are changing rapidly. Now, young audiences can watch their movies on a big screen and at a lower price than a movie theater. With big screen TVs and mobile devices, today's youth can easily watch movies anytime, anywhere through a small smartphone or tablet PC. This phenomenon is being led by the huge OTT platforms (over-the-top) in the United States, which are preparing to launch recently, and the domestic OTT platform that has begun full-scale mergers to survive. It is expected to accelerate further in the future (Jo, 2019, p. 16).

The movies that used to be seen as a group, which made people laugh, cry and share a wonderfully emotional experience in the original theater, has increasingly become the film that an individual can enjoy alone. As technology advances, in the future, you can find yourself in a world where you can watch all the movies in the world, new or old, paying a single and unique fee. In this case, what will be the point of having film festivals? Can festivals survive? Essentially, to continue the festival in this rapidly changing environment, watching a movie at a festival should give the audience a different experience of watching a movie alone or just watching a movie in a theater.

### **3. Film festivals**

#### **a. DMZ International Documentary Film Festival (DMZ Docs)**

The DMZ International Documentary Film Festival (DMZ Docs) is a film festival held in the cities of Goyang and Paju, Gyeonggi Province, which is one of the two Border sharing provinces with North Korea. The Demilitarized Zone (DMZ) is the only Demilitarized Zone in the world, where the reality of national division of North and South Korea is most vividly deployed. DMZ Docs founded in 2008 with the aim of

promoting the spirit of peace in both the Korean peninsula and the world. The border city Paju was the original place where the festival began, but the distance from Seoul and the fact that it's a documentary festival, it was never easy for DMZ Docs to attract sizable participants. Main host of the festival is the Gyeonggi Province which later decided to include the city of Goyang which has over a million population and a hub in the northwest Gyeonggi Province where Paju is a neighboring town. This helped increasing the number of participants but brought about difficulties of organizing the festival in two different cities. It's like the Sundance Festival is hosted in both Park City and Salt Lake City. When there was a 'me-too' scandal with the former chair of the Organizing Committee, Cho Jae-hyun, a famous film star who immediately stepped down from the position in 2018, the festival looked doomed. But a newly elected Province Governor, Lee Jae-myung used the sensitive political situation rather wisely, and named a female film professor a new chair of the organizing committee while giving large autonomy and support to the festival. The 11<sup>th</sup> festival in 2019 was reportedly attracted more than 18,000 visitors and claimed as a good success by the organizer (N. Y. Kim et al., 2012).

#### **b. Pyeongchang International Peace Film Festival (PIPFF)**

Pyeongchang International Peace Film Festival is a Non-competitive film festival on the theme of peace, coexistence, and prosperity. The 1st Pyeongchang International Peace Film Festival (PIPFF) took place for five days beginning on August 16th, 2019 at Pyeongchang, Korea, where the 2018 Winter Olympic Games were held. The film festival is focused on the agenda of war, peace, international conflict, migration, and diaspora based on the geopolitical uniqueness of the Korean peninsula, which has been experiencing a long period of confrontation between the two

Koreas. The birth of PIPFF was rather abrupt following the North-South Summit in early 2018. The peace mood that plagued the whole country and even the world after the Trump's visit to Korea and the meeting with Kim Jong-un, the infamous North leader, prepared for the PIPFF. For the Gangwon Province, which is one of the two border provinces to the North, this looked as a good opportunity to use the post-Olympic facilities in the northeastern part of the province. But the first festival of the 2109 was poorly executed due partly to the short time for preparation and partly to the mismanagement of the organizing committee. Despite of the poor performance and harsh criticism against the festival, it successfully secured the same amount of budget from the provincial government for the 2020 event which is scheduled to be held in June.

### **c. Gangneung International Film Festival (GIFF)**

The Gangneung International Film Festival is a non-competitive film festival dedicated to celebrating literature arts through films. GIFF is another typical film festival of Korea funded by the local government. As the home of Korea's most celebrated female artist and writer Shin Saimdang and poet Heo Nanseolheon, Gangneung aims to promote the values of literary arts with the residents of Gangneung and movie fans worldwide. The Gangneung International Film Festival hosted its first event in November 8-14, 2019 at various venues in the city of Gangneung, showcasing seventy movies from twenty different countries. Gangneung city invited an old veteran of international film festival, Kim Dong-ho who led the Busan International Film Festival into success decade ago, to architect the new festival for the beautiful seashore city in the east coast. As predicted by many critics even before the festival, however, the first event went into a miserable failure. GIFF also had a short period of preparation as similarly happened in PIPFF just a few months ago in the same and near cities. It is said that the city mayor wanted to begin the



festival sooner than later and actively supported the festival. Unfortunately, Kim Dong-ho's old style plan was no more effective in Korea where the number of annual film festivals grew to near 200 from virtually 0 when he organized the BIFF more than two decades ago in 1996. Post-festival gossips coldly criticized that Kim Dong-ho wasted too much money for inviting more than thirty international guests who were mostly festival organizers themselves and friends of Kim on full payment at luxurious class for organizing a forum in the festival. But the forum was proved to be almost useless for the festival. It is unclear whether there will be the second festival of GIFF in the next year, but the local press, which benefitted from selling advertisement for the festival, hailed the first event was successful.

## **IV. Functions of Film Festivals**

### **1. Introduction**

Film festivals fulfill different functions, depending on the expert's point of view. Few studies deal comprehensively with the subject. In general, they tend to be related to cultural activities, but today a film festival involves all kinds of economic, political, and industrial activities. After examining a considerable number of authors, mainly De Valck (2007), Turan (2002), Alonso (2017b), and Jurado & Martin (2018), I discovered that many of them coincide with the ideas regarding the functions of film festivals, but name them differently, which does not allow readers to understand the functions of film festivals properly.

For this reason, I saw the need to develop a compositional model that I called the *Campos Composite Model*. This model was designed to basically group and organize the functions mentioned by the authors in the following four categories: Political, economic, cultural, and film industry. I must also mention that each category has its subcategories, all composed in order to organize and explain in a proper way the functions of film festivals.

Table 2. Film Festival Function

Functions Authors	Economical	Political	Cultural	Film Industry
De Valck <i>Film Festivals: From European Geopolitics to Global Cinephilia</i>			•	•
Turan <i>Sundance to Sarajevo: Film Festivals and the World They Made</i>	•	•	•	•
Jurado & Cortes <i>And what are film festivals for? Study on the functions of film competitions in Spain</i>	•			•
Alonso <i>The Mar del Plata International Film Festival (MPIFF) and its relationship with the international festival circuit</i>			•	•

Note. Main authors selected for research and the functions they consider exist at film festivals.

## 2. Functions of film festivals

The functions of film festivals, in general, used to be related to exclusively cultural activities. However, today, film festivals fulfill functions pertaining to politics, economics, and the film industry.

The main objective of most film festivals is cultural and is focused on the promotion and development of the film industry. For this reason, film festivals have become a mandatory place of passage in the directors' trajectory. However, some researchers of these events justify that the functions go beyond the simple cultural function and include other purposes that are political and economical in the film industry. The truth is that, between

one and other authors, the subject arouses interest and concern and especially when assessing a festival since there are no established ideas of the functions that film festivals must fulfill.

### **3. Economic function of film festivals**

Film festivals are considered within the category of cultural events. However, it has been a long time since they have stopped producing only culture and have begun to have effects in different areas such as the economy. This shift shows its ability of being able to alter the local economy for the short and long term.

Culture has always been understood as a manifestation of the intellectual and aesthetic cultivation of an individual or a social group, at present, which two faces of the same model, has coupled new functional requirements, basically linked to its ability to generate wealth, of urban change and social cohesion (Delgado, 2000, p. 31,52).

In my investigation, functions of film festivals can be divided into two subcategories: Tourism and City Branding.

*Tourism*, is a short-term consequence related to the power of attraction and the creation of expenses of film festivals. It is seen that film festivals attract local audiences and visitors who spend capital on cultural activities, as well as other goods and services related to the film festival, which affects the local economy. Another consequence is *the brand of the city* or *city branding*, which is a long-term consequence, that simply means that the film festivals have to function in the productive, urban and social structure of the

town in which they are organized, while managing to have some effects on its cultural, social and physical environments. For example, the ability to attract companies and investments, the rescuing of buildings, the improvement of the educational level, the development of the competitive position of the city, and improvement in the social well-being and identity of citizens should all benefit from the long-term consequences.

#### **a. Short-term function of film festivals: Tourism**

Film festivals today are an essential practice for cities and regions where they are performed because they are one of the most famous attractions for tourism. The celebration of a film festival can be a transcendental agent in the choice of a destination. It can be a compelling reason in the repetition of a visit, which will cause the tourist profile and the cultural profile of the place to be improved while an impact occurs economically in terms of manufacturing, sales, and work.

Since its origin in Europe, film festivals were created for the tourist promotion of cities. Alonso (2017) points out in his publication *The Mar del Plata International Film Festival (BIFF) and its relationship with the international festival circuit. Historicization and conceptualization of a global phenomenon:*

Festivals promote tourism and a city image that is politically useful for local governments. Film festival attracts a large number of public - both tourists and local citizens - and the attention of the media in a short and concentrated period of time, generates clear symbolic and economic opportunities - city marketing. An event of this nature puts the city in the eyes of the public (Alonso, 2017b).

Turan (2002), in his book *Sundance to Sarajevo: Film Festivals and the World They Made*, mentions how the *Sundance film festival* and *Cannes film festival* generate economic benefits for the cities through the tourism they generate.

In the case of the *Sundance film festival*, we can see that, although the city is practically dead all year, this situation changes during the festival period, restaurants, hotels and other types of businesses increase their sales. They are improving the economy of the place:

Thanks to the festival's popularity and influence, its impact on the town is undeniable. Because of the surge of visitors, cellphone usage during the festival increased 550 percent over the usual rate. The visitors are estimated to have spent over \$25 million in the 1999 event alone. The restaurants had to be reserved a month in advance, with one restaurant charging a \$60 food minimum per customer as the price of booking a table. The festival regularly creates theatres to keep up with its growing audiences (Turan, 2002, p. 42).

In the case of *the Cannes festival*, the situation is not different, and the festival generates a tremendous economic movement in the city due to a large number of people that the film festival is capable of attracting:

The festival has become the world's largest annual media event, a 24-hour movie billboard that in 1999 attracted 3,893 journalists, 221 television teams, and 118 radio stations representing 81 countries (Turan, 2002, p. 15).

Cannes is a festival that can be seen as a business more than a cultural event. The days on which the festival takes place, the city stops and the audience starts a party that triggers shopping, tourism, and fun:

According to the genial and informative *Hollywood on the Riviera: The Inside Story of the Cannes Film Festival* by Cari Beauchamp and Henri Behar, the ambiance of that first festival was not much different from today. They quote an excerpt from a French newspaper about the 1946 event that could have been written last year: "Here the streets are so jammed that one would think one is still in Paris. The shops are full of stuff at astronomical prices and . . . On the Croisette, it is a constant parade of cars. It's the rendezvous of stars and celebrities, a whole world, half-naked and tanned to a perfect crisp." (Turan, 2002, p. 19)

All this economic movement produced by the Cannes festival has made tourism increase, and the city improves. As Turan (2002) mentions the changes in a short time have been amazing:

By the time I returned to Cannes in 1992, even more, had changed. The Gonnet, my first hotel, had been converted to luxury apartments, the old Palais had been torn down and replaced by the aggressively modern Noga Hilton, and a massive new Palais had replaced the chic casino next to the city's old port. Opened in 1983 at a cost of \$60 million, the five-story Palais offers state-of-the-art projection in its two main theaters, the 2,400-seat Lumière and the 1,000-seat Debussy, and has so many hidden stairways, passages, and elevators I was still discovering new ones in the year 2000 (Turan, 2002, p. 20).

Tourists who visit the city where film festivals are held generate a succession of benefits for local economies ranging from accommodation, gastronomic demand, consumption of local products and services, and other cultural and non-cultural offers that the city can offer tourists.

### **b. Long-term function of film festivals: City branding**

The studies that exist regarding the practice of urban branding have shown that beyond trying to advertise cities and simple marketing, there is also management exercises. The process of creating a brand of the town requires mobilizing and obtaining local support, improving public-private collaboration, and interacting with audiences around the world. In simple words, cities cannot improve their image only with advertising, but they must also increase activities and events for visitors and residents. Alonso (2017) explains how film festivals are key to the development of the economy, the image of the city, and the progress of culture:

The physical location of film festivals has significant importance for the construction of its image and to differentiate itself from the rest of the events of the circuit. In return, the city obtains economic, symbolic, political revenues from the location. Thus, this beneficial double alliance between the festival and the city is key to the analysis of the phenomenon. The name of the town is an essential component in the marketing strategies of these events. The festivals, for the most part, are named by the city to which they belong (Alonso, 2017, p. 25).



The local authorities are clear that film festivals do much more than screen movies. This type of event is capable of changing the image and economy of a place due to all the economic, cultural and promotional movement that it brings:

From the perspective of local authorities and city branding officials, film festivals are popular. They attract film businesses to the city, portraying the city as a cultural place, and conduct film businesses. The city also becomes Glamorous when stars come visiting. The city also becomes glamorous when stars come visiting, and journalists publicize the city, especially when stories of movies and stars develop in the city. In this context, other events such as the Olympics, World Bank, and MFI annual meetings or Formula One races serve similar purposes of attracting tourists, boosting the local economy and enhancing the image of the city (Florida, 2003; Harmaakorpi et al., 2008; Ooi & Pedersen, 2010) as cited in (Ooi & Pedersen, 2010, p. 319)

Film festivals can have an essential function in *tourism*. However, their function triples when we talk about *city branding* since film festivals are an easy way for local governments that want to boost the image of the city in a positive way to do so.

#### **4. Political functions of the film festival**

The political functions of film festivals can be varied, according to previous research. I have been able to perceive two of its main uses: Firstly, hegemony. This occurs when the socialist countries block the entry of international films and the film festival becomes the only means to enjoy films from around the world freely. Secondly, a function that is rarely mentioned in the research, but that is real and exists when local governments uses film

festivals based on their own interests. The use of film festivals, in this case, is used as a showcase to show and improve their image. Based on this idea, in the *Campos Composite Model*, I divided the political functions of film festivals into two subcategories: *hegemonic roles and political career support*

#### **a. Hegemonic function**

Testa (2014), in his publication entitled *Rethinking the Festival: Power and Politics*, mention Gramsci's theory of power. The formulation of the Gramscian theory is based on *hegemony* and divides them into two dimensions:

- 1) *The predominance of one political entity over another.*
- 2) *The predominance of the dominant classes of society over another.*

Gramsci mentioned that cultural hegemony is both the domination itself and the result of more or less conscious strategies of social engineering implemented by the dominant classes/groups/strata to maintain the domination. This is done through the subtle and non-necessarily coercive imposition of their vision of the world over the lower classes/groups/strata.

Testa (2014), in his book *Rethinking the Festival: Power and Politics* relate Gramsci's theory to festivals, and concludes that: The dominant groups of society maintain control while maintaining the "spontaneous consent" of subordinate groups. In simple words, we could say that dominant groups or political entities give subordinates a space of time (period of time that the festival will last) to do, show, see and learn whatever the subordinate audience wants.

To show that the political function that I named "hegemonic function" exists, I rely on the book of Turan (2002) *Sundance to Sarajevo: Film festivals and the world they made*, where the author explains the political functions of film festivals using as an example the Havana film festival in Cuba.

Turan (2002) mentioned in his book that Cuba is a country that had no future in the film industry and much less with film festivals due to the blockage of external influence that the country is going through. However, its film production and its film festivals among them: *Havana's film festival* has proven to be successful within the Cuban audience, and instead of stopping and disappearing, film festivals and film productions have continued to develop and grow:

To examine this small island's Film history is to discover how far from conventional expectations everything is isolated and beleaguered by an American economic blockade that is almost as old as its revolution, Cuba should never have been able to muster the resources to develop any kind of film industry or to play host to a prestigious international festival dedicated to the socially conscious Latin American cinema (Turan, 2002, p. 81).

The economic and political problems that Cuba has had, and still has, has been a major contributing factor as to why half of the cinemas closed in the country. As a result of these closures, the only means to watch foreign films in Cuba has been through the smuggling of contraband.

Cuba's continuing economic miseries have made a difference in the relationship between its citizens and film. Estimates are that about half of Havana's movie theaters have been closed, victims of everything from persistent blackouts, and weakened public transportation due to the lack of gasoline to projectors so ancient some are reportedly held together with string. As a result, most Cuban moviegoing has transferred to television, especially a heavily watched Saturday night double bill that features hot items from Hollywood like *Forrest Gump* and *Jurassic Park*, all conveniently bootlegged off satellite transmissions (Turan, 2002, p. 81).

When the festivals in Cuba began, the films they showed were almost exclusively Latin American; However, today, in film festivals held in Cuba, you can find movies from different countries.

Where in the 1980s, the films shown were almost exclusively Latin American, now European, Asian, and even American films form a major presence. What audiences at more than twenty theaters in Havana and elsewhere in Cuba (the festival travels to half a dozen cities) may see has included *Pulp Fiction*, *Raise the Red Lantern*, *In the Name of the Father*, *Babette's Feast*, and dozens more. The reason: the country lacks the money to procure these films for regular theatrical runs, so if they were not brought in for the festival, Cuban audiences would not get to see them at all (Turan, 2002, p. 84).

*The Havana festival* is a festival that travels around Cuba using different theaters in dozens of cities, allowing audiences to enjoy the content that is not possible to enjoy in cinemas or open television. Turan (2002) also mentions that although the reality of Cuba

is harsh and bleak, the Havana festival has become a place where the audience celebrates and shares freedom:

If all this sounds grim and somber, it shouldn't, because the passion and enthusiasm of the convivial Cuban population, the people the event is really intended for, make the Havana Festival just the opposite. Packs of lively fans crowd around the posted screening lists as if they were winning lottery numbers, and enormous throngs line up for hours in advance at major Havana theaters like the Yara and the Charlie Chaplin (the festival headquarters) and respond lustily to what's on-screen (Turan, 2002, p. 84),

Turan's research and publication demonstrate that the Havana festival, even with the harsh reality that Cuba is going through, gives the audience that little space of freedom or "spontaneous consent" in which the audience feels free to enjoy the content they want and that otherwise could not, even for a short period of time, be indulged.

### **b. Political career support**

None of the four authors selected for this research De Valck (2007), Jurado and Martin (2018), Alonso (2017b) or Turan (2002) mentioned the political function of the film festivals that I have named '*political career support*', however, in some other research, it was mentioned. I consider it essential to mention this current problem. So, *what is a political career support function?*

For my research, I have decided to define this title as the function of film festivals in which politicians show all of their support and interest in film festivals, not for the purpose of helping and producing culture for society, but with the aim to show themselves

to citizens and get more votes in future elections. In simple words, politicians use film festivals as a marketing campaign to make themselves known and their exceling their careers, ensuring a strong foothold in the next elections.

Cindy Hing-Yuk Wong (2011) In her book *Film Festival: Culture, People, and Power on the Global Screen* mentions that participants share places, events, and surroundings, but use the festival for very different reasons:

People associated with specific films—producers, directors, actors, scriptwriters, publicists— promote their films while at the same time looking for new opportunities in which they may take different roles, keeping an eye on markets as much as prizes. Critics, festival programmers, and distributors busily seek the best films to write about, to acquire for exhibition, or to buy for regional distribution. Paparazzi want the best pictures of the hottest stars, and the press wants scoops and buzz, projecting yet another image of the festival to the world (Wong, 2011, p. 9).

As shown in the previous paragraph, each person involved in the film festival has an interest in cinema, however, the part I am interested in showing in my research is mentioned in a seemingly irrelevant sentence. The author mentions that apart from the classic participants of a festival such as producers, writers, and publicists, who go to film festivals for obvious reasons and who are related to the film industry, there is another group interested in film festivals that may have no interest in the development of the film culture or industry but who participate and organize film festivals for their own benefit. In this group, we can find politicians interested in growing their careers.

Local politicians show up to shore up support for the festival, to brand the city or state, and perhaps to snare photo opportunities for their own careers (Wong, 2011, p. 9).

For local politicians, organizing a film festival is the perfect opportunity to show citizens that they are interested in the cultural growth of the city or show their interest in specific issues such as feminism, war, abuse, and many other concerns they feel potential voters may have. If the aim of the festival is one of these themes, it may be counted as a bonus that politician can relate to the local peoples' worries. Undoubtedly, film festivals are an excellent window to improve the image of the politicians who organize them since the foundations for holding a film festival will always be cultural or have to do with a specific theme.

### **5. Cultural function of the film festival**

Film festivals are places where you can see, enjoy, and participate in activities that are not presented every day of the year. Festivals provide audiences with the opportunity to experience innovative, attractive, alternative, and progressive cultural events that are often able to change or complement people's fixed cultural infrastructures: Film festivals are centers of cultural transfer, where culture is consumed (spectators), culture is presented (films), and culture is even produced (Frey, 2013, pp. 74–77).

De Valck (2007) in his book, *Film Festivals: From European Geopolitics to Global Cinephilia* mentions that film festivals are a circuit that operates around the world, far from economic interests, but with a high interest in exhibiting culture, giving the audience the opportunity to enjoy alternative entertainment:

"The circuit of festivals works as an" alternative "model that operates independently of commercial objectives and, at the same time, allows it to reach audiences around the world ... The bottom line is that attending festivals has become an established cultural practice. This "festival" solution to the unbalanced distribution market can be considered, on the one hand, successful, because it gives audiences a chance to see the smaller budget and niche films that are not made available to them in the commercial context while offering sure art-house hits the chance to accumulate the necessary critical acclaim before entering the theatrical market.... (De Valck, 2007, p. 107).

De Valck (2007) concludes that film festivals go far beyond being an activity that seeks profit for the producers or programmers. Film festivals, most of the time, are commercial activities that have no interest in profit. The author emphasizes that his main functions of film festivals can be to support tourism and national cinema and, in this way, improve the cultural knowledge of people:

It is sufficient to underline that the supply of festivals with films is not subject to the rules of commercial launches because film festivals are not commercial, for-profit companies, but organizations that pursue their economic sustainability to perform a specialized task for film culture, and a number of other reasons, such as tourism, industry support national film, etc. - They are not in a position to pay high fees for the movies in their programs (De Valck, 2007, p. 105).

One of the most important functions of film festivals for De Valck (2007) *focuses on promoting film culture and neglecting economic interests*. If we analyze the situation of film festivals today, it is clear that it is complicated for a film festival to be produced with the sole purpose of making profits or some other economic benefit.



In my research, I have decided to divide the cultural functions of film festivals into three subcategories: *accumulated cultural capital*, *cultural welfare*, and *educational*.

### **a. Cultural capital**

Cultural capital has different definitions. In my research, I explained the concept of "cultural capital" following the description of Pierre Bourdieu, one of the main representatives of contemporary sociology and creator of the term. He defines this terminology as the accumulation of culture, typical of a class, which is inherited or acquired through socialization. It tends to have a greater weight in the cultural symbolic market and raises the social level of its carrier. The term was first used in the book "The Reproduction," by Pierre Bourdieu and Jean-Claude Passeron, published in 1973.

Following the concept of Bourdieu, I present two types of cultural capital that may be related to film festivals: *Embodied cultural capital* and *Institutionalized cultural capital*.

- **Embodied cultural capital:** It refers to the faculty of the human being to cultivate. The internalization of cultural capital and its possession is what gives birth to a person's habit. However, the transmission of capital does not occur instantaneously but gradually and over time.

In the book *Film Festivals: From European Geopolitics to Global Cinephilia*, De Valck (2007) believes that the main objective of film festivals is far from being economical but seeks to improve cultural knowledge.

Over the years, the film industry also experienced a significant influence of transformation by cable television and (predominantly) video. These

two developments led to the creation of the international circuit of film festivals in which some of the main festivals operate as markets, generators of cultural capital and agenda setters, while the remaining majority focuses on the exhibition (thematic) of films (festivals) and, occasionally, the discovery of new talents (De Valck, 2007, p. 104).

The opportunity that film festivals offer the public to extend their knowledge and ideas has been a reality since, without film festivals, it is almost impossible for people to access this content.

This "festival" solution for the unbalanced distribution market can be considered, on the one hand, successful, as it gives the public the opportunity to see the lowest budget and niche movies that are not available to them in the commercial (De Valck, 2007, p. 107)

- **Institutionalized cultural capital:** It refers to being recognized by political institutions through elements such as school titles. Its value is relative and depends on its position within the relative scale of school titles. It is the value of a title that allows you to benefit, for example, under the labor market or the market for cultural goods products. This type of capital is achieved through the investment of time and money. Therefore, Bourdieu refers to this capital as a value that can be exchanged for money.

De Valck (2007) mentions in his research the importance of film festivals at the time of giving cultural value to films. Prizes won at film festivals become excellent cover letters for movies that, in the future, could become economic benefits: Many of the films that

win awards at film festivals probably reach theaters. Festival logos are used prominently in the promotion of niche or quality films (De Valck, 2007, p. 108).

De Valck (2007) also insists that the phenomenon of adding cultural value is a central function of film festivals. He explained this function in three periods: Firstly, the festival organizers select films and classify them into sections. Secondly, the prizes are awarded through different mechanisms: by audiences, by external institutions, or by juries with experience in cinema. Finally, the movie experts, critics, journalists, and prizes. This three-stage process generates a series of status for the different directors, films, producers, among others. At the end of each edition of the festival, there are winners, losers, surprises, and labels that finally have a significant consequence when it comes to marketing a movie.

- **Objectified cultural capital:** It refers to the cultural capital that is represented by material objects that a person has such as movies, books, paintings, robots. These objects may be materially appropriate by economic means (money) or symbolically (knowledge) as incorporated cultural capital.

In the book *Film Festivals: Culture, People, and Power on the Global Screen* (Wong, 2011) the author describes that film festivals play a central role in the definition of cinema and in sustaining the culture of cinephilia. Film festivals go beyond people entirely dedicated to cinema as producers, entrepreneurs, and actors. The festivals also include critics, press, fans, and audiences who attend the festivals or rent a DVD "backed" by the recognition of the festival (Wong, 2011).

## **b. Cultural and social welfare**

Cultural festivals can cooperate with social progress, both from a personal point of view (self-esteem, confidence, creativity) and from a general representation (creation of a pleasant social atmosphere). In that sense, the cultural possibilities offered by festivals, contiguous with the festive atmosphere that characterizes this type of event.

Festivals can generate social benefits that are related, in general terms, to the improvement of citizens' well-being, social cohesion, and the development of civic values. All this as a result of learning opportunities for cultural events, exposure to creativity, networking, and relationships between people, and the close relationship that festivals have with the place where they are held (Moscardo, 2007, p. 23,32)

In simple words, film festivals are capable of generating a healthy social and interaction space for citizens because there is no single reason to attend a festival. In the decision to visit a festival, there are different reasons and a very distinct desire for experiences.

The experiences offered by a film festival can be multiple: see a world premiere, immerse yourself in films outside the commercial circuit, meet filmmakers, the possibility of discovering new talents, the experience of meeting other people, generating a way out with friends, family or couple, among so many things. Some authors have called this trend as the "culture of the event" or of the "experience," which has been reinforced in recent years despite increased consumption at home (Alonso, 2017b).

Contrarily, De Valck (2007) argues that the recent expansion of film festivals is due precisely to the need of contemporary societies to live, buy, and sell experiences:

Nowadays, the average festival-goer is no longer a classic cinephile whose primary interest concerns the "films" being shown. The festivals are attended for various reasons by a variety of cinephiles. For some, the experiences of being part of the "festival," it's a unique setting, the spectacle, the hypes, and the premieres are just as important as (and sometimes more important than) the film themselves (De Valck, 2007, p. 212,213).

Even though De Valck (2007) states that there are festivals for movie lovers, he mentions that these events fulfill other functions, such as developing the social relations of citizens between them and the relationship of the local governments with citizens. Because of this, we could consider film festivals as a primary event for local governments because these events not only to promote the seventh art but also to benefit the socio-cultural field.

## **6. Film industry functions of film festivals**

Film festivals have not only the function of the exhibition but also fulfill other roles within the industry for producers and their films. Film festivals can capture, in the same place, a large group of actors involved in the film industry. It extends its talent by drawing in not only curious tourists, moviegoers, film critics or journalists but also producers, investors, and potential buyers. Within this environment (a film festival) producers can find the best opportunity to sell, offer, and promote their films.

Industrial functions of film festivals are mentioned in the books of De Valck (2007), Jurado and Martin (2018), and Alonso (2017b). However, each author considers different

industrial functions. I define the industrial purposes of film festivals as *Functions that directly influence film productions* based on the publications of De Valck (2007) and Jurado Martin & Cortes Silva (2018) authors who share the concept that: Film festivals have a direct influence on the production and promotion of movies that are participating or will participate in film festivals.

In my research, the industrial functions of film festivals were divided into two categories: *Industrial Functions* that are divided into three subcategories: Promotion and exhibition, support production, and meeting point.

#### **a. Promotion and exhibition**

Jurado Martin and Cortes Selva (2018) in their publication entitled *what are Film Festivals for?*, argue that the functions of the film festivals will always be different since these functions will depend on the type of professional; "The film contests perform various functions according to the point of view of the expert..." (Jurado Martín & Cortes Selva, 2018, p. 85).

The research of these authors concludes when they explain that the functions of film festivals will depend on the uses that industry, producers, and organizations need. These functions may be different, but they all share promotion and exhibition as an essential function of film festivals:

1. **From the point of view of the industry**, festivals have the fundamental functions of promoting, distributing, and serving as a market for cinema.
2. **From the point of view of the professionals of the sector and especially of the amateur creators**, the festivals have the functions of serving as a meeting point

for professionals, new filmmakers and the public, being a showcase of the production, display of films and Deliver awards to consolidate professional careers.

3. **Finally, from the point of view of their organizations**, and backed by public organizations, media and other experts in general, they are given a cultural approach, where the competitive aspect is fundamental, as well as all activities related to actions cultural events such as workshops, cycles, publications, exhibitions, etc. (Jurado Martín & Cortes Selva, 2018, p. 98).

### **b. Support producers**

Film festivals have become a key point for the industrial support of new producers. As they train and exhibit new talents, especially since a film festival almost always manages to transcend national borders, they have often become the main promoter of producers who do not have a large market in which to sell and show their films.

Film festivals become mass in the facilitation services of the industry. They organize film markets, industry meetings, producer networks, training for the development and production of scripts, and all kinds of seminars. With these types of initiatives, festivals try to make useful contributions to the development of the transnational film market...Through on-site training, festivals help new talents prepare for the transnational practice of the contemporary film industry (De Valck, 2007, p. 109,110).

Alonso (2017b) also helps us to support the function called "Support producer" by mentioning that film festivals are events that promote the development of young producers:

Film festivals are not only exhibition spaces but also fulfill industrial and commercial roles in the film production chain. These roles consist of co-production, financing, and the promotion of young talents (Alonso, 2017b, p. 32,33).

The majority of the prestigious international film festivals, such as the Sundance film festival and the Cannes film festival, offer funds through foundations for the production of films and cash prizes that facilitate the development and amplification of new producers' projects. At this moment, there is a tremendous diversity of programs and foundations that offer this type of contribution to modern producers. The Hubert Bals Foundation of the Rotterdam festival, created in 1988, was the pioneer, but today the vast majority of film festivals have their support programs for independent and new producers. Turan (2002) in his work *Sundance to Sarajevo: Film Festivals and the World They Made* mentions as a model the Sundance film festival, a festival dedicated to encouraging independent cinema and young talents:

The Sundance Film Festival today is agreed upon unanimously as the largest independent film festival in the United States. The festival first founded in 1978 in Salt Lake City, Utah. A city that initially relied on its ski resorts and their visitors. The festival went through quite a few name variations such as U.S. Film Festival, Utah/U.S. Film Festival, United States Film & Video Festival, Sundance/United States Film Festival before becoming the nowadays well-known Sundance Film Festival. In 1980, it was said that the move to Park City was suggested by director Sydney Pollack. "You ought to move the festival to



Park City and set it in the wintertime. You'd be the only film festival in the world held in a ski resort during ski season, and Hollywood would beat down the door to attend." It was reported he said (Turan, 2002, p. 35,36).

The Sundance festival has been able to change the lives of many amateur movie producers as it became a window to showcase their productions.

The festival plays the role of the ultimate “dream factory” for aspiring independent film creators. It was the road to stardom for many of today’s well-known directors and actors. Kevin Smith said after the debut of his film *Clerks* in Sundance: “When I came to Sundance, I was a wage slave. And then, twenty-four hours later, I had a filmmaking career.” Ed Burns, best known for being a co-star in *Saving Private Ryan*, also had his big break thanks to Sundance: “Nothing has been the same since. The lights went down, the movie starts, and the audience starts laughing. And then afterward, agents, production companies, and distribution companies—right then and there—the bidding war begins.” (Turan, 2002, p. 31).

The Sundance festival has become an opportunity for thousands of young producers who want investment and audience for their films.

The spirit of the festival is embodied in the aspiring filmmakers giving out cards in hopes of gathering an audience for their films and even sometimes asking for funds for their projects. The festival's essential and core nature and feeling remain despite its success and size the same. It is its "shaggy, countercultural

essence" that is created by the filmmakers themselves. It is the young independent creators wandering the streets, sticking the posters of their "made entirely without adult supervision" (as one filmmaker put it) films around the city on any empty space they could find (Turan, 2002, p. 34).

Film festivals have become a hope for new movie producers who find it difficult to get investors to develop their projects. Due to these reasons, it can be considered that film festivals have a tremendous role in the development, improvement, and execution of new film projects of professionals who are at the beginning of their career and independent producers.

### **c. Meeting point**

In the beginning, the aim of film festivals was to promote and exhibit films, but recently it was noticed that one of the reasons why people attend film festivals is to create networks of contacts with a common interest:

Film festivals have the capacity to convene in the same space and during a limited period of time a large number of actors involved in the film industry: not only general audiences, moviegoers, Journalists or critics but also distributors, exhibitors, producers, filmmakers, sales agents, investors, television signals, among others. That is, within the atmosphere of the festivals, public experiences and cinephiles coexist with exchanges and situations linked more directly to the economic activities of certain actors for promoting selling or buying films (Alonso, 2017b, p. 25).

Film festivals involve much more than the exhibition of films. Their role or functions in society has changed over time and now fulfills economic, industrial, social, and cultural

purposes. Film festivals have become “meeting points that connect different parts of the production chain, which has led them to be fundamental spaces for doing business. As Isaza (2012), in her publication titled: *Branding Latin America: film Festivals and the international circulation of Latin American films*, points out: "...In this sense, film festivals function as a market were there many buyers and sellers willing to do business and as networking spaces for the specialist in the field." (Isaza, 2012, p. 22)

## **V. Research Methodologies**

### **1. Introduction**

The phenomenon of film festivals is a practically unexplored territory with many research possibilities at the national and international levels. Although there are favorably studies such as De Valck (2007), Turan (2002), Alonso (2017), and Jurado & Martin (2018), the path is still extensive to obtain a quantity of literature that can adequately explain the subject. These days, the answer to the question, *What are the functions of film festival?* does not have a clear response and may not be completely understood. Therefore, this chapter serves to specify and describe in detail all the methods and perspectives used to collect, present, analyze, and interpret the data of this research. I explain why these methods were chosen and how they fit into the investigation.

### **2. Research design**

The design of this research encompasses a qualitative design. It is inspired by the strengths and weaknesses of the methodologies mentioned below, and, will be used to understand the functions of film festivals. In general, qualitative studies are guided by an inductive design in which the researcher goes from “the bottom up” using the opinions of the participants to build broader themes and generate a theory that interconnects the issues (Creswell & Clark, 2007, p. 23) to an antithesis, a deductive-qualitative concept that works from “top to bottom” and goes from a theory to hypotheses to data and then objects or adds content related to the subject under investigation.

In this research, I consider that Quantitative methods have their limitations. These studies do not provide the reasoning behind participants' responses, they often do not reach underrepresented populations, and they may span long periods to collect the data(Goertzen, 2017, p. 12,18).

### **3. Case study design**

This investigation focuses on the case of South Korea as a type of qualitative research. A case study is seen as “An in-depth exploration from multiple viewpoints of the complexity and uniqueness of a particular project, policy, institution, program or system in a “real-life” (Simons, 2009, p. 21) It is advisable when researchers are expected to focus on a situation, region, an individual or group of people with the aim of answering the ‘how’ and ‘why’ problems (Njie & Asimiran, 2014) The goal of qualitative analysis is to obtain a complete, detailed description. No attempt is made to assign frequencies to the linguistic features which are identified in the data, and rare phenomena observed receive (or should receive) the same amount of attention as more frequent phenomena. Qualitative analysis allows for fine distinctions to be drawn because it is not necessary to shoehorn the data into a limited number of classifications (Ochieng, 2009, p. 17). Furthermore, the Variability of data quantity is a problem because Large sample sizes are needed for more precise analysis. Small scale quantitative studies may be less reliable because of the low quantity of data (Denscombe, 2010). This also influences the ability to generalize study findings to more extensive populations. Despite these critiques and criticisms, I think the method fits this research because qualitative analysis allows for ambiguities/contradictions in the data, which are a reflection of social reality (Denscombe, 2010).

### **4. Qualitative methods**

My research follows a qualitative technique directed by a model called The Fields Composite Model that will be tested by in-depth individual interviews. The in-depth interview is recommended for cases where the issues of frequenting are complicated,

compromised, and it is not advisable to treat them with other group methodologies (Vilches, 2011, p. 217). Many studies on the functions of film festivals have demonstrated the effectiveness of a qualitative approach (Alonso, 2017b; De Valck, 2007; M. F. Devesa, 2006; Jurado Martín & Cortes Selva, 2018; Turan, 2002). Therefore, I believe that a qualitative method is a convenient approach to this research since our goal is to find out and understand the research problem based on the opinions of experts in film festivals in Korea. The qualitative research methodology has a formidable intrinsic value. It helps the researcher to summarize empirical materials, from the interview to the direct observation allowing to examine ambiguities and contradictions in the data that are a record of social reality (Denscombe, 2010; Denzin & Lincoln, 1994). Unlike the quantitative method, qualitative research intends to examine the meaning of people's experiences, the sense of people's culture, and how people see a particular problem or case. Quantitative analysis wants to recognize the relationship between variables, such as dependent, independent, and foreign variables (Denscombe, 2010; Denzin & Lincoln, 1994). Unlike the quantitative method, qualitative research intends to examine the meaning of people's experiences, the sense of people's culture, and how people see a particular problem or case. Quantitative analysis wants to recognize the relationship between variables, such as dependent, independent, and foreign variables (Creswell, 2009).

The choice of a qualitative approach to this research is also justified by the fact that the purpose of my study is not to provide comparative and statistical indicators, but aims to verify, through The Campos Composite Model whether or not film festivals in South Korea have an economic, political, cultural and film industry functions. Consequently, my intention is to collect the perceptions of the protagonists of film festivals in Korea (programmers, professionals, and producers).

## **5. Data collection**

Qualitative methods were convenient for collecting and examining a variety of data. In this research the information was obtained through in-depth interviews and bibliographic resources. Based on the publications and theories discussed in the previous sections of my research, this research argues that data collection for the evaluation of the functions of film festivals in South Korea must involve three fundamental points: film festival programmers (internal focus of film festivals), professionals with experience in cinema (external focus of film festivals) and bibliographies (external and internal focus of film festivals). These three routes are intended to interact with a film festival. The present investigation considers that the collection of their perceptions offers a balanced understanding of the functions of film festivals in South Korea.

## **6. Bibliographic resources**

The literature on film festivals already anticipates part of the materials with which it will work. Its importance is relativized in relation to other methods such as the web for updating a database, analysis of qualitative non-significant content, and in-depth interviews. The bibliographic material will serve as an approximation to know the profile of film festivals around the world and in South Korea and, a review of the uses attributed to it.

Diversely, because there is a close relationship between South Korean festivals and festivals around the world, many of the supporting bibliographies of this work has its origin in materials from different countries of the world, such as Europe, Latin America, and Africa.

In relation to studies on film festivals, Korean publications are scarce, especially before 2012, and few are current. Therefore, international references should be used to find the specific weight in the search for information on the uses of film festivals.

## **7. Korean resources**

To find information about film festivals in South Korea, *the specific action plan for the early development of film festival* (Jo, 2019) was reviewed. This compendium was presented at the conference of the Pyonchang International Peace Film Festival that was held in the city of Chuncheon in December 2019. The conference aimed to show, explain and share improvements that can be applied to the festival to be successful and the mistakes that have been made. It was composed of professionals with experience in film festivals and the audience was allowed to participate and share their ideas.

Also for this study, the qualitative research of Kim Shin Dong titled *200 film festivals are held every year in Korea* ( Kim, 2019) about the number of film festivals in South Korea that took place in 2019 was used. The results of this investigation allow us to visualize widely the changes that have occurred and the increases and decreases of festivals over time.

## **8. In-depth interviews**

In-depth interviews are a qualitative research technique in which the interviewer guides the dialogue but gives space and independence to the interviewees so that they can present their ideas, perspectives, and points of view without inconvenience. The in-depth interview is an understanding of the perspectives that informants have regarding their lives, experiences, or situations, as they express it in their own words (Taylor & Bogdan, 1984). The conversation is recorded and then transcribed before it is analyzed. In an in-



depth interview, there is no formal exchange of questions and answers; a script concerning general issues is raised and is gradually addressed. In that sense, creativity must be constant, so you should do it without asking awkward and intimidating questions (Robles, 2011). All of the above ideas explain that the enormous privilege of an in-depth interview lies in the possibility of deepening the point of view of a person (the interviewee) as much as possible, and understanding what the ideal theory to examine the existing relationships between which a person (the interviewee) thinks, feels, says and does (Martínez & Rodriguez, 2008).

Some researchers mention that the primary difficulty of in-depth interviews is when they have interfered with lies, distortions of subjectivity, and intromissions of the researcher. Challengingly, the interviewer does not enter the interview without leaving behind their norms and ideas, therefore, it may happen that "the norms and ideals that govern their thoughts" are in opposition to those that arise within the interview. The danger here is that if the interviewee's rules and ideas differ from those of the interviewer, the interviews will impose theirs (Guber, 2001). During the execution of this research, in-depth interviews were conducted with film festival programmers and specialists in the film industry in South Korea in an attempt to provide answers to the question of my research. (See table).

Table 3. Number and information of people interviewees

No	Name	Gender	Age	Country	Occupation
1	Choi	F	30s	Korea	Film festival team leader
2	Kim	M	50s	Korea	Film festival director
3	Choi (2)	F	40s	Korea	Film festival programmer
4	Lee	M	40s	Korea	Film Professor
5	Kim (2)	M	40s	Korea	Film Festival programmer
6	Kim (3)	F	40s	Korea	Film Professor
7	Kim (4)	M	50s	Korea	Film reporter
8	Seo	M	50s	Korea	Film reporter
9	Kim (5)	M	40s	Korea	Film professor
10	Goeun	F	30s	Korea	Film activist

Note. As is evident in the table, ten in-depth interviews were conducted. Interviews were conducted at the participants' work stations or another place beneficial to the participants. Previous contact was made in advance between November and December 2019. Festival programmers and film specialists met in South Korea, in the cities of Seoul and Chuncheon.

## **9. Data analysis & interpretation methods**

Analyzing qualitative data means adjudicating both academic and ideological positions. In many cases, it can represent a challenge for the researcher since it involves discovering the depth of what has been said and not said, what is expressed, the gestural and making sense of the materials coming from different sources. The analysis begins with the compilation of data, the composition and the study of the data, and constantly highlighting the similarities and differences between interviews, especially those that can answer the research question posed. After developing this entire process, the researcher can deploy the most significant task of current sociology, create and refine theories obtained from the research data (Glaser & Strauss, 1967; Schettini & Cortazzo, 2015). This research used the thematic qualitative analysis, which refers to a flexible method considerably used in qualitative research to recognize, examine, and establish an account of the most critical issues. The thematic analysis strives to organize the data and interpret it; however, to arrive at this point, the analyst needs to establish criteria, categories, registration, and systematization of the information (Barrera et al., 2012). The data recorded during the interview was transcribed, analyzed, and interpreted following the protocols of the thematic analytical process (Braun & Clarke, 2006). This process consists of:

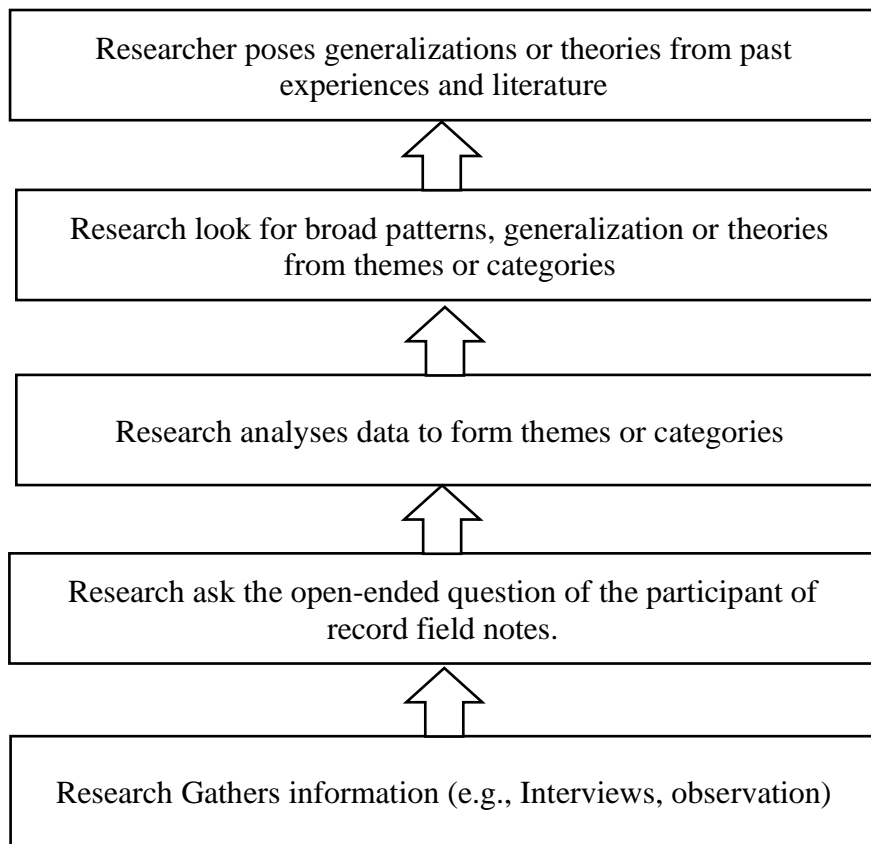
- Phase 1: Familiarization with the information.
- Phase 2: Generation of categories or codes.
- Phase 3: Search for topics.
- Phase 4: Review of topics.
- Phase 5: Definition of topics.
- Phase 6: Production of the final report.

In this investigation, the data was grouped into subjects that ended up forming a composite model called "*Campos Composite Model*" that classifies the functions of cinema in Korea in the economic, political, cultural and film industry categories. This method will be tested with interviews seeking to prove whether film festivals in South Korea have economic, political, cultural and film industry functions.

### **10. The Campos Composite Model**

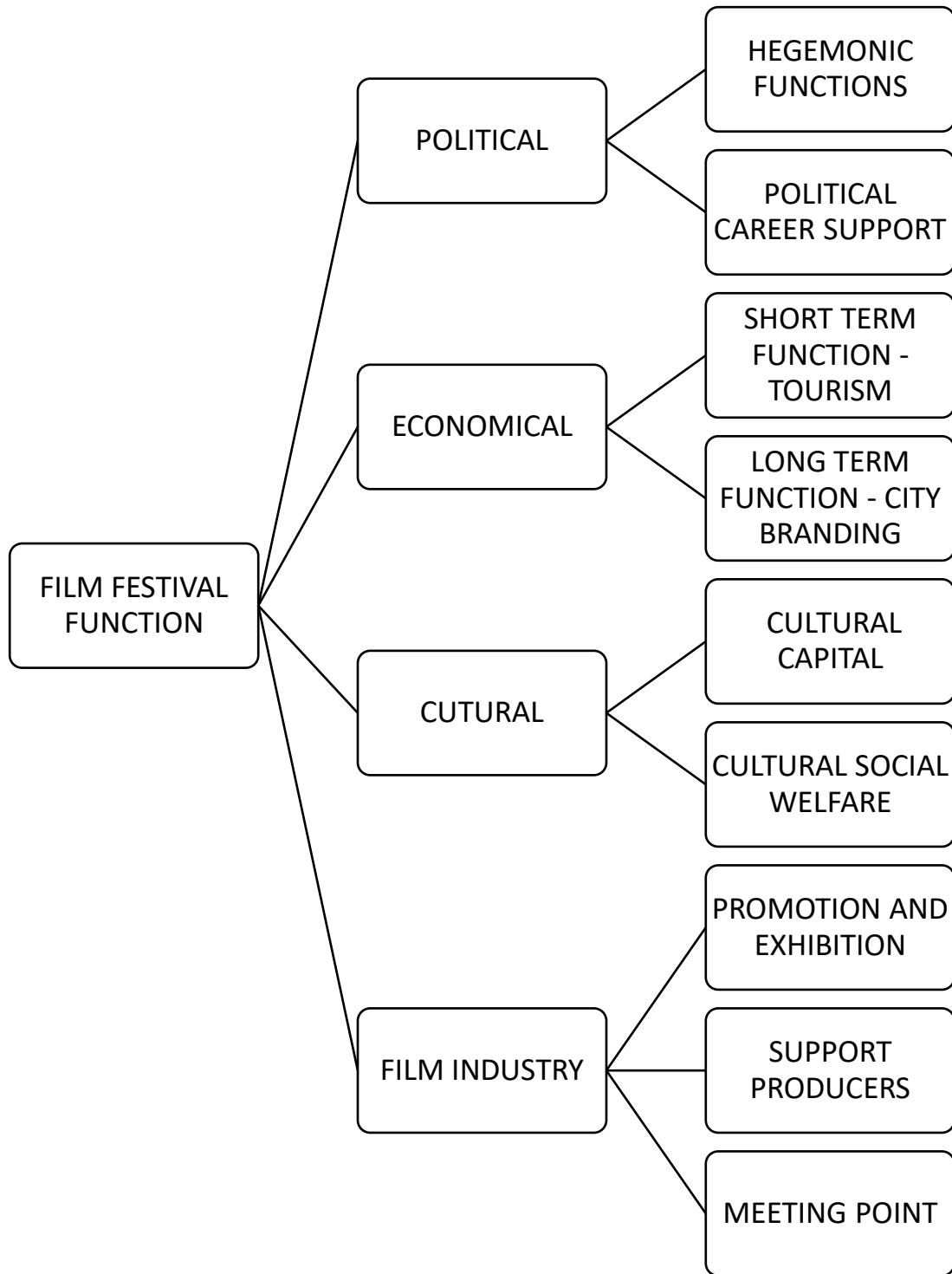
The *Campos composite model* is a model designed exclusively for this research and is based in the model of *Inductive logic in qualitative research* (Creswell, 2009, p. 63). One of the most significant disadvantages of the analysis of qualitative research is that it takes considerable time, and the amount of information the researcher receives (Bowen, 2009) is often vast and mostly irrelevant. Large amounts of data are often difficult to interpret, and it could cause the answer to the central question of the investigation to go unnoticed. Therefore, in qualitative research, it is advisable to divide the information into categories. In this investigation, the functions of film festivals in Korea were divided into four categories: economic, cultural, political, and film industry. Once the information is categorized and embodied in The Campos Composite Model, it will be easier to find, analyze, explain and prove the functions of film festivals in Korea in interviews.

Figure 2. Inductive logic qualitative research



Note: The inductive logic of research in a qualitative study (Creswell, 2009, p. 63)

Figure 3. Campos Composite Model



## **VI. Field Finding**

### **1. Introduction**

In the previous chapters of this investigation, the functions of film festivals are mentioned, and it is confirmed that these functions exist. However, the existing literature does not openly define what the tasks of film festivals in South Korea are. This chapter sets out to respond to that imperative. The study was measured based on indicators such as opinions, perceptions, and judgments of respondents based on four key themes: economic, political, cultural, and film industry functions that were presented and tested in The Campos Compositive Model. For example, the researcher sought to recognize the perceptions of scheduled film festivals and questioned film experts about the functions of film festivals in South Korea. The goal was to confirm whether film festivals in Korea truly have an economic, political, cultural, and film industry role. In the subsequent section, I present data on film festivals in South Korea. The data was collected through in-depth interviews and will be analyzed thematically. Conversely, the analysis of the data collected from the bibliographies allow the generation of four key themes on which to base the analysis: economic functions, policies, cultural, and the film industry.

### **2. Functions of film festivals in South Korea**

This section includes the data extracted from the interviews carried out. The objective of this section is to:

- Identify the economic, political, cultural, and film industry functions of film festivals in South Korea based on the *Campos Composite Model*.

### **3. Economic functions**

The presence of film festivals produces merit for cities in several valuable ways as it promotes employment establishment, tourist growth, and strengthens the city's brand.

#### **A. Short term function - Tourism**

According to respondents, one of the economic functions that film festivals have is to promote tourism, which is efficient since tourism ends up generating economic movement in the cities where festivals are organized. People who visit the cities that host the festivals make use of services that rarely have to do with cinema such as cafes, restaurants, and hotels, boosting trade in a positive way as highlighted in the following statement:

*When I say that the film festival produces profits, I am talking about tourism, especially the one the people visit coffees, hotels, and restaurants. Tourists who come to a film festival come to roam, eat and sleep. It is practically the only thing they do during the festival period, and it is good because the economy of the place grows a bit (Interview # 2, Film festival programmer in Korea).*

Although there is no official statistics on the number of festivals held annually in Korea, experts argue that film festivals increase every year. However, tourists concentrate only a few events, based in large cities. The Busan film festival is the one with the highest promotion and the one that has begun to shake the entire market:

*Busan's case is unusual. Why Busan? Why not Seoul? If you realize a story similar to what happened in Cannes. Not in Seoul but in Busan. Korea until 1999 was very focused on Seoul and focused on Seoul. The entire film industry was in Seoul at that time Busan did not have the proper infrastructure to have any film festival or produce films; however, Busan became the host for what the city of Busan could offer. The Busan festival period was at the end of August or mid-*



*October that is a good season due to the sun and the beaches that Busan has. All the people in Seoul went to Busan due to the weather. As you can see, one of the initiatives to create the Busan film festival was to promote the local economy with tourism. Film festivals can push the local economy because they attract tourists, and at the same time, they can also start a local film industry in Busan (Interview # 4, Film professor in Korea).*

Film festivals contribute much more than screening fabulous films and having the presence of celebrities. These yearly events feed the culture of the people through the best of the seventh art, then, incidentally, they collaborate with the economy and tourism of the cities where they occur. It is possible that the financial benefits attainable by this event to their hosting cities cannot be accounted for because it is generated from several levels:

*From an economic point of view, we can talk about the DMZ festival that is currently not just a film festival. For example, the DMZ festival is an event of approximately seven days that always has a small food festival adjoining. Then there you can find small food carts and small vendors, local wines, etc. In these situations, we can express that film festivals do indeed contribute not only because people spend money on the film festival but because they spend money on other things and in the same way we should consider the money that sponsors invest. Taxi drivers, restaurants, shops all involved waiting this season to make money (Interview # 9, Film Professor in Korea).*

## **B. Long term function – City Branding**

As large companies use marketing for advertising and recommending their products to a particular group of people, cities in South Korea through film festivals also use marketing to create a communication strategy. It incorporates perspectives such as urban planning, politics, and administration, whose main objective is to compete within the world of tourism and state that its province is influential:

*Particularly the city government. As I told you, they require some promotion for the city because in Korea everything is very centralized in Seoul, everything is there, and the rest of the city's areas doesn't matter. Every city administration wants to grow its city, create a much better promotion, and develop the city to have more power, so they must promote it. Film festivals can provide you those promotional and economic gains (Interview # 4, Film Professor in Korea).*

The most effective way to sell a product, service, or convey emotion is through the brand. People seek to relate the unknown to something we understand and assimilate according to our experience. In the last decade, film festivals have become key in strategies to sell cities and countries as a tourist destination, beneficial for businesses, and cultural destinations not only among foreigners but also among their neighbors.

#### **4. Political function**

Film festivals persistently have two faces: the public and the backroom. On the one hand, the public face of film festivals has to do with movie screenings, social events, movie commercialization, and others while on the other hand, in the backroom or the hidden face of film festivals are the political interests. Here, the 'backroom' face can be divided into two subsections: Hegemonic and those to help future political campaigns. In simple words, Film festivals have a close link with power.

### **A. Hegemonic Function**

The hegemonic function that is based on the political power of film festivals are to promote imposed ideals or give citizens some freedom to see what they want to see for a short period (in the case of socialist countries). The situation mentioned above does not seem to occur at film festivals in Korea since many of the interviewees do not mention it. Still, it is confirmed that this situation exists in other countries:

*Berlin is a tourist city. Still, it started its festival because they had a political purpose, they wanted to have a festival in western Germany that shows eastern movies to western Europeans. The Moscow festival also has political ambitions. All these political festivals generally occur in the capital of the country. If you look in history, you can see that kind of thing (Interview # 4, Film professor in Korea).*

### **B. Political career support**

The execution of film festivals may be linked to the promotion of the cities in which the festival is organized, however these festivals can also be used as tools to promote the careers of some politicians. The most recognized events help to improve international, national, and local images of the politicians involved in the festivals:

*Each film festival has its opening days, and some politicians want to go and say something at the opening festivals because there is a lot of press. They can show themselves, but for our committee that is not good, it looks terrible, we really don't want to that, but sometimes we have to let them talk a little. I think the local committee and mayors wish to promote themselves and show significant events.*

*Film festivals are events that can be seen as very elegant and excellent. I think they think they are significant events for their purposes (Interview # 3, Film festival team leader in Korea).*

Film festivals are the ideal mix of movies, food, and parties. They are, in addition, glamorous events that attract recognized or little-known stars to capture the attention of the public and the press, although it seems that everything is for the sake of promoting the city and tourism. There may be other hidden political reasons:

*Many local politicians want to have a film festival because of the local elections. They want to be reelected because they only have four years on power; hence, they want the votes. The film festivals have a strong influence and impact on people. They spend a lot of money, but they do not make profits. With the same money, they call many stars; the stars are impressive for people; they attract people's attention. That's why they like to make a film festival (Interview # 2, Film festival director in Korea).*

In recent years the increase in film festivals in South Korea has been extraordinary. There are many reasons that can justify this increase: Its small cost of production, the high power of attraction of different audiences and the positive economic and social effects. However, there is one reason that you rarely see mentioned. We could say that this reason is not specified in the literature or that people do not want to talk about it. An example of this is found when Mayors and governors use film festivals as "free campaigns" that help them guarantee votes in the upcoming elections. Nevertheless, there are cultural benefits that can not be disregarded regardless of their size of the audience:

*The mayors or governors know that they have future elections, so they want to create some exciting events for the city or province. You know that festivals will make them look good. And they do them. When these politicians discover the prices of producing film festivals, they say: is that all? It is not even a million dollars. For a hundred thousand dollars, two hundred thousand dollars, or three hundred thousand dollars, you can have a film festival. I dare to say political interests are one of the reasons why so many film festivals are happening outside the main cities of Korea (Interview # 5, Film festival programmer in Korea).*

Film festivals are not only seen as promoters of individual political campaigns but also as group political campaigns. Many times, local governments need to state that they are doing something right and fruitful for the city. What is the easiest way to prove this? Produce film festivals, since they are easy to produce and tremendously cheap:

*People may think that the reason for producing film festivals is to improve the local economy, but I don't think so. What I believe is that the provincial government needs to do something to be seen as a good government. Being the host of a film festival is the easiest way to make them look good. You know, these events, film festivals have movies and movie stars look very bright and incredible. And they are better than having a vegetable festival. Best of all, film festivals don't cost much. All you need are theaters and screening fees. That's it. And then you can hire temporary staff. There are many film specialists in Seoul or formal film festivals producer. So, it is effortless for the local government to engage them and make them work for a few months to have a film festival. As we see,*

*the main objective of film festivals maybe not to contribute to the local economy, but even as we see, more and more cities are producing them (Interview # 6, Film festival professor in Korea).*

## **5. Cultural function**

### **A. Cultural capital**

For those interviewed, film festivals constitute a cultural event in cities and countries around the world as a celebration of the richness and diversity of culture and creativity. From a cultural point of view, they offer a unique snapshot of the identity of a community, they provide the opportunity to revitalize and preserve cultural proactive, and often serve as a creative laboratory for contemporary and independent artists. For example, Asiana film festival and Jeonju film festival:

*If we talk about film festivals. Primarily because of Korean independent films, they don't have places to show up because CGV, Lotte cinema, and Megabox are not going to show this kind of movie because they won't produce any profit. It is a niche for artistically oriented people. That is the goal of independent films. So many of them do not find cinemas and many times they only show their movies through IP TV, which is cable television through the internet. But film festivals are the best option for them. You know not only gives them a chance to show the movie, but when the movie ends, they can hear comments about these movies. We don't have to talk about mainstream filmmakers because they have many ways to show their films. But this small group of independent movie producers. The small group of independent producers does not have the platform to show their films, and the film festivals are the ones that give them sections, for example, film production students. And that could be a great start to his career. For*

*example, if movie production students participate and win an award at the Jeonju Film Festival, that would be very helpful for them. And then winning a prize at a festival is almost a requirement these days because movie students looking for work have to have the experience; nobody wants to hire someone without experience. So, if you have those awards, it is good to make your career more valuable. Today these types of film festivals are growing. For example, the Asiana film festival. This film festival is specially created to help independent student productions. (Interview # 4, film professor in Korea)*

Film festivals boost cultural capital by becoming platforms for independent producers to show their films to the public. As mentioned in the previous interview, it is not only difficult for independent film producers to show their films but also it may be complicated for the audience, who are fans of this type of independent films, to find a place to watch them. As a result, film festivals such as Jeonju and Asiana film festivals become the best places.

## **B. Cultural, social welfare**

Film festivals can favor social improvement. The cultural possibilities offered by film festivals contiguous with the festive atmosphere in which it characterizes this type of event can compose social benefits such as increasing the well-being of citizens, social connection, and the development of civic values:

*The truth is that our festival (Pyeongchang International Peace Film Festival) was created by the conflict situation between North Korea and South Korea. Last year you know there was good news when Trump arrived. We dream of a good future relationship between North Korea and South Korea. Our mayor thinks that we can exchange a lot between South Korea and North Korea*

*because we are very close to the DMZ, and we can play a significant role in the Korean problem. Although our relationship is improving, if the time comes, we can communicate efficiently, and we have a lot to do. I think the mayor of Gangwon wants you, you know, that our film festival has a role in this relationship between South Korea and North Korea. Still, right now, I think it's difficult because everything is paralyzed, but we must be prepared if we begin to have a relationship again. Earlier this year, I went to the Berlin film festival, and some people from North Korea also went to Berlin, and I heard that the North Korean committee wanted to exchange movies with us, but their government did not allow them to do so. However, I think we will soon have a better relationship, and we can do many things together (Interview # 5, Film festival programmer in Korea).*

The learning opportunities offered by film festivals can include but are not limited to the exposure to the new and unknown, the establishment of new networks and relationships between people favor the coexistence of citizens and generating healthy social spaces:

*We have an LGBT film festival in Korea that is very large. It is one of the biggest LGBT film festivals in the world, not only in Asia, which is very surprising. In Korea, people do not usually declare gays openly. Currently, it is still challenging to talk about it. But still, the LGBT film festival is quite old, much older than many other festivals and is very stable. I go there every year, and I can realize that this whole audience is not only made up of LGBT people there. You also find heterosexual people. And they go because they want to experience this culture. Maybe directly or indirectly. Festivals are an excellent place to*



*experience new types of culture. I mean, you can gay bars or gay pride, but you expose yourself a lot. But film festivals are places where you can participate and enjoy things that are not conventional (Interview # 8, Film festival reporter in Korea).*

A film festival can improve the culture of a city by changing the behaviors and perceptions of a single person. As we know, films from the beginning have been the most essentially informal education we have. Through film festivals, it is possible to educate and learn about different topics:

*Film festivals with specific themes can inspire and influence people. For example, a young woman of 20 who has never heard about feminism in her life and comes to a women's film festival and watches a couple of films that can change everything. Change your mind completely. That's why I'm sure that film festivals that present these themes can change the world, but I don't know if a horror festival can do that. But film festivals like DMZ that presents documentaries I think they could do. A single film can change the future of the person and his mind, especially in young people who are so emotional. I do not think that the way of thinking of the elderly changes, but whatever it is to young people, of course, it does. So that is the positive influence of film festivals (Interview # 7, Film reporter in Korea).*

## **6. Film industry function**

### **A. Support Producers**

Film festivals have become a platform for many newly graduated professionals or independent producers. Film festivals activate and disseminate the work of new talents through selection, exhibition, production assistance, distribution facilities, and economic support programs. This situation causes new projects to be treated more seriously and to cease being viewed as a hobby:

*Jeonju international film festival has one of the best models and is one of the best festivals in the last four or five years because its goal, for example, is independent films, you already know very artistic and not very popular. They created many projects. They invested money in making movies only in Korea but also outside of Korea. You know the little film that needs money they support them, and then they invite them because in the movie business it is not necessary to have a big movie, a small film can be significant. And the director of a short film can be very famous in Hollywood or things like that. There is always a right kind of circle; they still think about very specific small but very creative film festivals. So, at the festival, they have many independent projects and events for independent films (Interview # 8, Film reporter in Korea).*

Film festivals such as the Jeonju film festival have special categories that allow new talents to exhibit their film projects. Astonishingly, they also provide financial support to motivate the production of new films with the only condition being stipulated is that they are presented later at the festival. For an independent film student or producer, film festivals have become almost necessary platforms to develop their art.

## **B. Meeting point**

Festivals have the power to congregate in the same territory and, for a limited period, a large group of actors involved in the film industry. Not only general audiences, moviegoers and journalists have invested interest in this platform but also television producers, sales agents, and investors, just to name a few. In simple words, exchanges and situations related to promoting, selling, or buying films takes place in the internal atmosphere of film festivals:

*Film festivals have become a place where you can find the best movies and meet the best people in the industry. Due to problems with the language by Korean programmers who cannot travel and communicate efficiently, film festivals in Korea have become the only channels to make international contacts. Since it brings together a group of specialized people in the same place, an example may be the Busan film festival (Interview # 3, Film professor in Korea).*

Korean film festivals can be the best way for Korean programmers and specialists to build relationships with other international specialists. It is known that language barriers often prevent these programmers and specialists from traveling abroad, still, having international specialists, producers, or programmers in the country, whether they be native or foreigners, the situation becomes much more straightforward and manageable.

## **VII. General Conclusion**

This research was conducted in an attempt to investigate the possible effects that film festivals could have on the economic, political, cultural, and film industry of South Korea. An effort was made to understand the extent to which such functions exist at film festivals in South Korea. Literature has recorded that film festivals in Korea fulfill functions. Even so, it does not specify what these functions are, and it has not categorized them. They have neglected the functions of film festivals in South Korea, causing confusion among researchers. Therefore, the question is to clearly understand whether film festivals in South Korea fulfill economic, political, cultural, and film industry functions. In general terms, this study committed to showing the functions of the festivals through four categories established in The Campos Composite Model. The categories presented were economic, political, cultural, and in the film industry. With this view in mind, this study sought to verify through The Campos Composite Model if film festivals in South Korea fulfilled these functions. The study was guided by a research question that included: Do film festivals in Korea fulfill economic, political, cultural, and film industry functions? Theoretically, the understanding of the role of film festivals in South Korea was based on research conducted in other countries.

Through an extensive review of the literature and applying qualitative interviews, this research was dedicated to delineating the processes of film festivals in South Korea and the possible functions they fulfill. For practical reasons, this study focused on three DMZ International Documentary Film Festival, Jeonju International Film Festival and Pyongchang International Film Festival, however many other festivals were mentioned as references at many different times during the interview. The key features of the findings suggested that all film festivals in Korea have economic, political, cultural, and

film industry functions at a greater or lesser level. It also suggested that international film festivals such as Cannes, Sundance, or Venice are looked upon as a reference point and an example for film festivals in Korea, especially with regard to the organization of these events. Film festivals in Korea have significantly benefited from the experience of international festivals in different social, cultural, economic, and political spheres. It is believed that film festivals in Korea have improved dramatically because it has emulated many of the international festivals.

On an economic level, the results of this study confirm the existence of the economic function of film festivals, in Korea, in the *short term, through tourism and in a long term, through the creation of city branding*, which are functions that were found and test within the *Campos Composite Model*. In this process, film festivals in South Korea have shown that they not only produce benefits for the film industry, but also produce economic benefits for individuals outside the festival. A significant milestone was that entrepreneurs such as taxi drivers, restaurant and hotel owners, and others who are completely disinterested in attending film festivals are the ones who are waiting for the arrival of the festivals. This is because they know that with the arrival of the festivals, economic benefits will also come for them. However, despite the fact that the economic function of film festivals is perceived as completely optimistic, the reality in the field does not always coincide with the expectations of those responsible for the festival. While these types of functions are considered beneficial by the receiving populations, many times, the festivals fail due to poor organization, and there are incredible losses of the city's money.

At a political level, the results of this study confirm the existence of political functions in film festivals in South Korea. Although two political categories were mentioned in the *Campos Composite Model: Political hegemony and support political career*; the first was not mentioned by any of the interviews as an activity that happens in South Korea. Conversely, with respect to the politically supported career, it was found that, although film festivals are promoted as benefits for the community, these activities are also aligned with political interests. This situation disappointed the interviewees because local governments use public funds to improve their own campaigns through film festivals, failing to focus on its primary purpose. In this situation, however, the results of the study reveal that there is a hidden political function that apparently everyone knows, still, nobody wants to mention. The interviewees confirmed the existence of this situation, but they were not comfortable talking about it openly. Therefore, Korea could apply better control policies on the real purpose of film festivals. The interviewees claim in some particular cases especially in small town festivals, regulatory frameworks and policies that guide and help the good organization of the festivals. However, although respondents complained about the misuses or abuses of film festivals in the early stages of the interview, the vast majority ended up accepting the fact that film festivals will continue to grow and appear. Why? because of political interest.

On a cultural level, the results of this study confirm the existence of cultural functions at film festivals in South Korea. In the *Campos Composite Model*, I present two categories: *cultural capital and cultural*, social welfare. With respect to this, it was tested that film festivals promote, increase, and improve the culture of citizens individually and as a group. A film festival can show films that can change people's perspectives, and that will, therefore, improve relations with other people in their community by making them more

tolerant and wiser about different topics that they probably didn't know or understand before.

On an industrial level, the results of this study confirm the existence of functions in the film industry at film festivals in South Korea. In the *Campos Composite Model*, they were divided into two categories: *Support producers and meeting point*. In this process, it was tested that film festivals promote the development of new film producers and independent producers. Producers who do not belong to the commercial area of the film industry tend to have issues improving, showing and finding sponsors for their films. Therefore, the opportunities offered by festivals are very beneficial for their career. Additionally, concerning whether film festivals in Korea have the function of being a meeting point, it was found that programmers and festival makers have problems establishing connections abroad due to language problems. So, having producers, specialists, programmers, and different people in the film industry from different parts of the world together in one place in South Korea helps to create networks more efficiently.

Consequently, this study has pointed out the positive and negative functions of film festivals in South Korea. While the commitment of national and local governments promises a bright future for film festivals, the reality in the countryside is different. Little control and significant investments of money in these types of events can be a real threat. Citizens and the audience of movie festivals are often unable to detect such problems or, much less, solve them. Access to information about money invested, the audience, and other data about film festivals is almost non-existent. None of the interviewees could answer precisely how many film festivals South Korea has. The most important thing

here is that the small cities of South Korea have become the new hosts of film festivals, and this has led to a positive economic movement for the towns during the festival period.

The results of this research have provided the answer to the research question by demonstrating that film festivals in South Korea have economic, political, cultural, and film industry functions. While we can say that the political function is negative when using public money in the future re-election interests of some politicians, we must also mention that economic, cultural, and film industry functions are advantages of this cultural event. The results also show that there is active participation and desire of the citizens of the host cities of film festivals, which allows the festivals to thrive even with little funding.

The study serves as additional evidence that, at first glimpse, film festivals only have positive functions in the cities in which they are organized, however, the little control that exists by the government to these activities can lead to problems that contribute largely to the waste of money. Furthermore, it revealed how organizational challenges due to the lack of specialists, can be a critical factor as to why many of the festivals become failures.

The emergence of film festivals in small cities has also made citizens find a place where they can socialize and share related tastes. The findings echo the cultural function that is called "social welfare," which demonstrates that citizens can increase their socialization and understanding capabilities by participating in a film festival. Many times, it is merely by watching a movie; a person's perception of the world can be changed entirely.

As the study highlights a combination of approaches related to the functions of film festivals in Korea that can be positive and negative, it is legitimate to conclude that the



functions of film festivals vary depending on the point of view of the programmer, professional, or audience. This trend confirms what has been commented on in previous research in which it is stated that the functions of film festivals vary from person to person, and no one will consider the same functions for all festivals (Alonso, 2017b; De Valck, 2007). Therefore, this study leaves open a series of areas where academic research should drive more debate, for example, to show whether film festivals are increasing in South Korea for political interests. In doing so, the investigation would have to go much deeper, exposing the fact that local governments are using film festivals as costumes for their political campaigns.

This research argues that film festivals in Korea have a tremendous political function that is beneficial to the interests of local politicians. However, there is not enough academic material and data to confirm this information. Last but not least, previous research mentions that it is complicated to control or evaluate a film festival because there is no model or structure that allows analysis to know if a film festival was a success or a failure. This situation means that many of the film festivals in South Korea are not adequately controlled, and problems arise. Future researchers must still make substantial progress to develop a model that allows the evaluation of film festivals based on their functionality in the economic, political, culture, and film industry.

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## 초록

### 영화제의 기능에 관한 고찰

2019-12-03

석사학위논문

Tracy Lorena Campos Lopez

언론정보학과

지도교수: 김신동

이 연구는 한국의 영화제들이 어떤 기능을 하는지를 알아보고자 하는 것이다. 디엠지국제다큐멘터리영화제, 강릉국제영화제, 평창남북평화영화제 등을 중심으로 살펴 보았으나 여타의 영화제들에 대한 논의도 배제하지 않았다. 최근들어 영화제는 대중적인 문화행사가 되었을 뿐만 아니라 강력한 표현 수단으로 떠오르고 있다. 세계 여러 나라에서 여러 도시들이 각기 영화제를 개최하고 있으며 한국의 경우도 예외는 아니다. 영화제의 기능은 주로 문화적인 것에 초점이 맞춰진 듯 보이지만 사실은 다른 기능들도 많다. 그럼에도 불구하고 이에 대한 정보나 연구는 별로 이루어지지 않고 있다.

이 연구가 던지는 핵심 질문은 영화제가 수행하는 정치적, 경제적, 문화적 및 영화산업적 측면에서의 기능들이 무엇인가 하는 것이다. 이를 위해 이 연구에서는 참여적인 분석틀 개발을 통해 한국에서의 영화제들이 수행하는 기능을 조사해 보고자 하였다. 영화제 프로그래머, 사무국장, 영화학 교수, 영화 전문기자 등 영화제 관련 전문가들의 의견이 중요한 자료원이 되었다. 이 연구는 ‘캄포스 복합모델’을 제안하며, 이를 이용하여 질적 면접을 통해 수집한 자료를 분석하였다. 이 연구가 제시하는 주요 결과는 한국의 영화제들이 문화적 기능 뿐만 아니라 정치적, 경제적, 영화산업적 기능을 수행한다는 것이다. 그러나 영화제들이 수행하는 비공식적인 정치적 기능은 일부 정치적 부패의 혐의를 비치기도 한다. 다수의 영화제가 지자체나 정부의 지원금을 바탕으로 급증하고 있는데 그 주요 이유가 정치인의 선거운동 효과에 관련되어 있는 측면이 있다. 그러나 한국의 수 많은 영화제들이 발휘하는 기능들에 대해서는 보다 자세한 연구들이 필요하다.

주제어 : 영화제, 기능, 대한민국

# ABSTRACT

## Functions of Korean Film Festivals

2019-12-03

Master Degree

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This present investigation was an attempt to explore the functions of film festivals in South Korea. It included a focus on the DMZ International Documentary Film Festival, the Gangneung International Film Festival, and the Pyongchang International Film Festival. In recent years, film festivals have become one of the most popular celebrations of cultural heritage and, at the same time, have become one of the most powerful phenomena of expression in South Korea today. The increase in these celebrations has meant that several cities in different countries of the world have one or more film festivals per year (Jurado Martín, 2006). South Korea has not been an exception. While the functions of film festivals in different investigations are associated with culture, it is known that film festivals have long since fulfilled other purposes. However, there is very little information about other types of functions that these festivals could fulfill.

The key question for this research was to know if film festivals fulfill economic, political, cultural, and film industry functions. Therefore, this research sought to use participatory development frameworks in an attempt to investigate the functions of film festivals in South Korea, taking into account the opinions of film specialists and film festival programmers. The researcher developed and utilized a model called *The Campos Compositive Model* and conducted qualitative interviews to collect and analyze the data for this study. The key features of the findings indicate that film



festivals in South Korea fulfill a cultural function and also economic, political, and film industry functions.

Even though respondents expressed some corrupt practices within these functions, more research is needed to discover what are all the functions that inhabit and define film festivals in South Korea.

**Keywords:** *Film Festivals, Functions, South Korea*

## **Dedication**

To my mother and father;

Thank you for believing in me.

## **Acknowledgement**

I would like to express sincere gratitude to my guide Professor Shin Dong Kim, for his guidance, encouragement, and gracious support throughout my work, for his expertise in the field that motivated me to work in this area and for his faith in me at every stage of my research.

I sincerely thank Dr. Michael Prieler and Dr. Hoon Shim for their valuable guidance, reviews, keen interest and encouragement at various stages of my training period.