

Job Identity and Precarity of Korean Filmmakers in Self Representation Film

Kyuha Ryoo^{1*}

¹Lecturer, Department of Entertainment, Joongbu University, Korea. E-mail: entertainowl@gmail.com

Abstract

This paper seeks to understand the self-expressed job identity and precarity of Korean filmmakers by examining how filmmakers replicate themselves in the film. The identity of a film industry worker is best shown by its character's reflective nature. Thus, it might be helpful to look at how Korean filmmakers see themselves while also looking at what they want to reflect in the outer world. The implication of this research method is to investigate identity through film representation. Ultimately, all Korean filmmakers are precarious. Their films are a reflection of the times. They are all eager to make a successful film and appreciate the importance of film in comparison to other forms of media. The greatest incentive for filmmakers to overcome the industry's precarity is to undertake creative work in order to follow their goals and craft. However, because artists tend to be self-centered, filmmakers secretly desire both honor and wealth but are reluctant to admit that they are also seeking wealth for the sake of others.

Keywords: Korean Filmmaker, Job Identity, Precarity, Film Reproduction.

DOI: 10.47750/pnr.2022.13.S03.091

INTRODUCTION

South Korea's film industry has grown into the world's fifth-largest film market. Notwithstanding the fact that it has seen excellent results at internationally renowned film festivals, Korean filmmakers continue to struggle with unstable labor conditions and poor treatment behind the scenes. As film production workers work in an industry that is project-based with an average filming period of 4 months, they are constantly in a process of job hunting and unemployment. Particularly in 2020, 70.1% of those working in the film industry believed they had fewer opportunities for employment or lost those prospects as a result of the COVID-19 outbreak postponing or suspending production schedules [1]. The inadequacies of the Korean filmmaking industry may be seen in the fact that film production workers who are unable to continue film production perform numerous part-time jobs to make ends meet.

By examining how Korean filmmakers replicate themselves in the film, this paper aims to investigate how self-expressed job identities and precarity of filmmakers are represented. It has an introspective character that best reveals the identity of a film-making worker as he thinks. It helps to observe how Korean filmmakers look at themselves and at the same time observe what they want to be reflected in the outside world. In this study, the depiction of filmmakers in self-produced films is analyzed. The purpose of this study

methodology is to analyze identity through film representation.

RESEARCH METHOD

This study searched "film production" as a keyword in the Korean Movie Database [2]. As a result, 611 Korean films matching the search were discovered. This led the research to choose a total of 43 movies based on the fact that either the protagonists or secondary characters were mostly portrayed as filmmakers or that the plot involved film production. The information on such films is summarized as follows.

Table 1. List of films observed

Title	Year	Director	Plot
I Bag, 10kg and 100 Bricks	2020	Cho Gihyeon	The protagonist records the life of their father with dementia. They gather people and make movies.
We Gon' Be Alright	2019	Park Minguk	The protagonist faces a miraculous opportunity to receive investment in a self-sufficient film company.
Gimcheolsujuyeon	2019	Hwang Minho	Conflict and stress are inevitable in the filmmaking process, but the film must be completed.
Gravity of the Tea	2018	JeongSeongil	A documentary about the filmmaking scene directed by Lim Kwon-taek. Production is postponed indefinitely for many reasons.
Can We Just Love	2018	Park Songyeol	The main character writes a scenario pursuant of their dream to become a movie director. While they receive investment, they are suddenly told that the scenario is unlikely to be produced.
Stranger than Jesus	2018	Yeo Gyundong	The director films a movie with a variety of characters after receiving the suggestion to make the best-selling book "Meeting Jesus" into a movie.
Master Piece	2018	Choi Jinuk	The wife, who realized that the husband has canceled his subscription to produce a film, comes to the producing site. The sound file is accidentally blown away.
Sound, Place and Cinema	2018	Lee Byeonggi	Notwithstanding neglect from everyone else, the protagonist starts making movies with one boom microphone. They surprisingly complete the movie.
Daejeon Romantic Comedy	2018	Bae Giwon	While the protagonist makes ends meet by teaching screenplay classes, they receive news that their short film is being screened at the Cannes Film Festival.
In the Mood for Traveling Qipao	2018	Noh Pulip	The main character unexpectedly helps an acquaintance who runs away and shoots alone.
So-hwa: A little flower	2018	Kang Naye	A film student writing a scenario runs into their painful past to get the movie past the director.
Citizen K	2018	Kang Uiseok	The producer works two jobs. They face strong opposition from movie directors and actors who will quit if the scenario does not change.
Wish You Were Here	2018	Ko Bongsu	Film director Ko Bong-soo is insulted for interviewing his friends and family to make a video for his girlfriend.
Invisible Actors	2018	Chae Hyeongsik	The four actors gather once every two to three weeks to make a movie by shooting a number of what to film.
Yeonghwain	2017	Kim Juhun	Filming a movie despite family opposition causes various mistakes and discord.
Knock	2017	Bae Huigyeong	In making a short film, paranoia worsens in the face of completing the movie and the short period of time given, and the film and reality are mixed.
Documentary	2017	Seo Ubin	Jun-kyu secretly sends Yeo-bin's scenario, "Seoul" to the producer to kick off his career as a producer.
Lala Land	2017	Lee Wonseok	The last opportunity to audition comes around for a middle-aged actor who has failed every audition.
Behind the dark night	2017	Shim Chanyang	The protagonist tries hard to produce a movie but it's not easy. They try to complete the movie with a spirit of challenge.
NOMANSLAND	2017	Park Jungaha	The success of a movie does not guarantee the success of its follow-up. The producer is in the face of giving up its production failure due to the influence of the investor.
Late Spring	2017	Kang Huijeong	The producer decides to film their movie at their grandfather's house for their graduation film, and the grandfather is eager to be cast.
Kim's Dildusha-Life Goes On	2015	Kim Taeyeong	Director Kim, who collapsed due to a cerebral hemorrhage, meets people who will film a new movie together and has new hope.
Accompany	2015	Chang Ryul	The head of the filming team fights with the director and runs away from the scene with the completed film.
For Your Youth	2015	Jung Hun	Four musicians, requested to be cast as the main characters of a documentary film, start filming.

True and False	2014	Kang Minhyeong	As the filming continues, the staff reveal their own desires. Their desires are projected into the film.
Gimjiyegwallambulga	2014	Kwon Hang	There is a movie censorship system which only allows experiences to be made into movies, and the more censorship continues, the stranger the movie becomes.
A Hole in My Head	2013	Chung Ryakgil	Staff gather to make a documentary film about people with psychological problems, but it is difficult to obtain consent from the patients.
LET ME OUT	2013	So Jaeyeong	The producer creates their first own film, but is confused in the face of difficulties and hardships.
18 Anti Lotte	2012	Park Yeonggeun	The protagonists like each other at first, during the production of the documentary. As the movie progresses, hostility grows between them.
Dodukdeulyeonghwareulmandeulda	2012	Kim Jinsang	The director travels through Hong Kong, Macau, and Busan for more than a year to make the movie "The Thieves."
Cheer Up Mr. Lee	2012	Lee Byeongheon	Byung-hun's film preparation process is to be documented, but he is lazy.
Encounter	2010	Lim Taeyeong	Junho starts filming with only a brief setting in his hometown after 30 years, but faces difficulties.
The Red Shoes	2008	Lee Yongui	The protagonist's mother, who has a cerebral infarction, is interested in filmmaking, so she practices acting and completes the movie.
Dimmer	2007	Kim Samryeok	The protagonist accepts their junior's proposal to become a film producer without much hesitation, but their girlfriend leaves them and their parents get upset.
Big Pie, sharing the Korean Film Industry	2006	Lee Hungyu	Laborers at the film production site say they work with passion, not for money.
Silk Shoes	2005	Yoe Gyundong	After the movie does poorly at the box office, the protagonist falsely depicts his defected grandfather's hometown, threatened to do so by a private loan shark.
The Disaster Of Midterm Classes	2003	Yoon Seongho	Instead of the older brother, the younger brother inevitably holds the megaphone and works with distracting directors and staff.
Last Nature	2003	Kim Jinmu	The protagonist, who faces skepticism about the film production ahead of the filming, goes on a trip.
Virgin Stripped Bare by Her Bachelors	2000	Hong Sangsu	Disappointed by Young-soo's incompetence to make an independent film, Su-Jeong turns her mind to a rich junior.

This study aims to explore the types of occupational identities that Korean filmmakers can identify as well as how they deal with and overcome occupational precarity at work. The framework for the analysis of 43 selected film reproductions was borrowed from the idea of self-esteem. According to Rosenberg (1979), self-esteem is described as a self-introspective perspective on oneself, an ego, a mental process of satisfying inner needs, an intrinsic self, different from the other self, and an identity [3]. In other words, self-esteem is defined as a total of thoughts and emotions directed at oneself. Movie reproduction is the result of self-esteem articulated by filmmakers to themselves and society. The goal of film reproduction research is to analyze what desires one has, what differentiates one from others, and what kind of ego one has. The idea of self-concept by Hawkins et al (1989) was examined based on the study of film representation. It was largely divided into both categories of the private self-concept and social self-concept. This was further categorized into the actual self and ideal self, respectively. The private real self revolves around the question of 'Who am I?' and the private ideal self is a reflection of 'Who do I want to be?' The social actual self embodies the question of

'how do I look to others?' and the social ideal self is a manifestation of 'how do I want to look to others?' [4].

Table 2. Hawkins' Self-concept

Private self-concept	Actual – How I actually see myself
	Ideal - How I would like to see myself
Social self-concept	Actual – How others actually see me
	Ideal – How I would like others to see me?

FRAMEWORK OF ANALYSIS

The analysis was conducted in the following three aspects. First, how do Korean filmmakers describe themselves? (Private self-concept) The selection criteria for films include whether or not the main character or any supporting characters work as filmmakers, as well as how significant the film industry is to the story's backdrop. Therefore, the analysis focused on how the main character projects themselves. In particular, they set their realistic character through film reproduction. In the case analysis chapter, the researcher explains this as a projection of a higher self, a

challenge to an unstable working environment, a flexible life, a relationship with disconnected families and acquaintances, and an ego amidst economic difficulties.

Second, how do filmmakers want to be reflected on the outside? (Social self-concept) This is an idealized self-image that they want to show to the outside and others. The researcher chose characters who strive to receive compensation for labor precarity working in poor conditions. The ideal social image filmmakers aspire to build is to be rewarded with various achievements. This is depicted as a successful self and a cinematographer as an artist in the case analysis chapter.

Third, which type of filmmakers appear, and what narrative do they build with other film production workers in the movie? (Private self-concept + social self-concept) The film industry is a creative industry that consists of collaborations among various professionals and unique teams. Therefore, the researcher analyzed films that discuss the relationship between various film production workers, conflicts between them, and harmony. In the case analysis chapter, the researcher explains this as a challenge to an unstable working environment and conflicts between production workers. The self-esteem filmmakers analyzed and discuss themselves can be a framework for analysis in understanding occupational identity and artist identity. The reason for this is that identity is created through a complicated system that includes how a person views themselves, how they want to be perceived, and how others desire to perceive them.

ANALYSIS AND DISCUSSION OF CASES OF OCCUPATIONAL IDENTITY AND PRECARIETY OF KOREAN FILMMAKERS IN THE REPRODUCTION OF MOVIES

Film reproduction research is a field of study that examines the way filmmakers develop their own identity. In order to understand how filmmakers operate and develop their professional identities, it is important to study the process by which they present themselves to the world. Through the reproduction of movies, it was possible to confirm how filmmakers appear to be such as precarity, how they respond to it, and occupational identity. A simple way to comprehend the occupational identity of filmmakers and the precarious nature of the film industry is to analyze the 43 films that have been chosen and observed to effectively recreate the identity of the filmmakers and the social identity they wish to portray to the outside world.

4.1. Self and social identity characteristics of Korean filmmakers reproduced in the film

4.1.1. Projection of higher position roles

Film production workers capture what they want to be (private ideal self-concept) and what they want others to see (social ideal self-concept) through movie reproduction. In addition to being a private space where filmmakers may

freely express their imaginative self-identity and occupational identity, movie reproduction also serves as a forum for social messages.

Most of the films observed strive to manifest filmmakers, mainly, directors, producers, filmmakers, and screenwriters. Of course, this may be true because it is easy to describe the occupations in leadership roles and illustrate their uniqueness along with the progression of the storyline. In addition, film reproduction is thought to depict the higher-status jobs that filmmakers strive to reach, as they are able to reproduce the image they want to depict (ideal self-concept) rather than what they are in reality. For example, Park Songyeol's "Can We Just Love," Ko Bongsoo's "Wish You Were Here," Lee Byunghoon's "Cheer Up, Mr. Lee," "LET Me OUT" by So Jaeyung, Choi Jinuk's "Master Piece," Shim Chanyang's "Behind the dark night," and Bae Giwon's "Daejeon Romantic Comedy," projected the director's aspirations as a movie director.

However, films that reproduce the lives of higher-status occupations are linked to the issue of over-reproduction. In other words, the movies were unable to illustrate the lives of more diverse occupations and were entrapped in the paradigm of middle-aged men. In other words, the movies self-standardized themselves. In fact, the average age of most filmmakers is low at 30.95 years, and the ratio of men to women is 56.3% for men and 43.7% for women [5].

4.1.2. Challenges to Poor Working Conditions in the Korean Filmmaking Industry

Due to poor working conditions, including discord among team members, movies emphasized difficulties faced during film production. The most common motif emphasized was discord with colleagues. The characters often stormed off the filming site due to antagonism between filmmakers. Examples of this include Jang Yul's "Company", Kang Seok's "Citizen K", and Kim Jin-moo's "Last Nature". Conflicts also occur in the actual movie scene, but this is more similar to an admonition from the upper ranks. In particular, the younger staff often leave the filming site due to conflict with the upper ranks. (Private actual self-concept).

The film industry is a creative industry that consists of collaboration among professional and unique teams. Without the creative ideas and executive abilities of the directing, producing, and filming teams, a great movie cannot exist. This means that filmmakers recognize themselves as artists. They can only raise the quality of their creations when they are given a certain extent of autonomy and independence.

Various variables such as accidents during film production were very similar to those that occur on an actual film production site. The idea that no movie can be created simply and that all successes need unending labor and sacrifice, even under difficult circumstances, was a recurring theme. In addition, disruptions in schedule and budget problems often occur as difficulties faced in the

filming industry. This is a problem that all filming sites face in common, and it was natural for these parts to be projected from reproduced films. Examples of this include Park Younggeun's "18 Anti Lotte" and Park Jungha's "NOMANSLAND." In fact, film production is frequently canceled at the pre-production stage, and production is fully canceled throughout the film production stage for a variety of reasons.

4.1.3. Flexible life (private actual self-concept)

The flexibility of the life of a film producer was often portrayed in the movies. Their biggest problem is that while they want to continue working in the filmmaking industry, they cannot find an opportunity to do so. The analysis of the situation is as follows:

First, it is difficult to find a movie site as employment occurs on a flexible basis. Eventually, one must find a job on their own. It is difficult to find a stable occupation, and for film production, it is necessary for workers to raise their own funds to produce a film. Examples of this include Park Minguk's "We Gon' Be Alright" and Hwang Minho's "Gimcheolsujuyeon." However, unless filmmakers intend to produce an independent film or an art film, it is difficult to find funds for commercial films.

Second, it was difficult to find a stable labor schedule in any movie as the working process is very flexible. Filmmakers are always pressed under a tight schedule; there is no boundary between labor and leisure. Late-night shots were often depicted in movies, and filmmakers are portrayed as tired all the time. Examples of this include Jeong Senonil's "Gravity of the Tea" and Bae Huigyeong's "Knock". Filmmakers often sacrificed their working conditions to meet their schedules. Schedules are bound to be delayed due to budget issues. The damage solely affects the filmmakers. In fact, according to the contracts of filmmakers, there were cases in which they were obliged to work 300 hours per month, which is illegal under the current legislation, which limits a workweek to 52 hours.

Third, filmmakers' social lives are also flexible. Due to the two factors mentioned above, film production workers always assume that they could lose their job at any time. As a result, they tend to be hard on themselves and abuse themselves in order to maintain their identity as filmmakers. Filmmakers who value connections more than anyone else does, must repeat the process of job hunting and layoffs. They have to appear hardworking all the time. As most filmmakers work in camps, they must appear to be working hard all the time and have no boundaries for leisure and labor.

4.1.4. Projecting disconnected familial relationships and friendships (private actual self-concept)

Most of the family members or acquaintances of film production workers are skeptical of employment in film

production. This is mostly due to the negative perception of film production work. Most of them consider it as "something that is not even lucrative" and "an irregular occupation." Therefore, film production workers are alienated from their families or acquaintances; social relationships are fragmented and cut off. Kim Juhun's "Yeonghwaun", Kim Samryeok's "Dimmer" and Hong Sangsu's "Virgin Stripped Bare by Her Bachelors", and so on are examples of such depictions. Just like how filming sites are cut off from society, the relationship between the family of filmmakers and acquaintances is depicted as cut off in movie reproductions. Nevertheless, Cho Gihyeon's "I Bag, 10kg and 100 Bricks," Lee Yongui's "The Red Shoes," and Yoon Seongho's "The Disaster of Midterm Classes" set the filmmakers' father, mother, and brother as characters in the movie, projecting their sorrow for their families. In fact, the families of filmmakers are also skeptical about their jobs which leads them to cut ties. Acquaintances often alienate themselves away due to the lack of time and financial burden faced by moviemakers.

Unlike how familial relationships and friendships seem disconnected, film production workers have a tendency to unite well with their colleagues on site. Examples of such illustrations include Chae Hyeongsik's "Invisible Actors," Kim Taeyeong's "Kim's Dildusha-Life Goes on," and Kang Minhyeong's "True and False." Furthermore, film production workers accept that their relationships with their families would remain disconnected to some extent. Although they live in poor conditions, they overcome such alienation through their love of filmmaking and the joy they get from it and immerse themselves in filmmaking. Company dinners and campgrounds, where filmmakers may interact, also serve as venues for them to receive and share criticism. In other words, they serve as a venue for community consciousness as an extension of learning.

4.1.5. Self in financial difficulties (personal practical self-concept)

Most Korean filmmakers struggle with financial difficulties. The appearance of 'falling over' is observed in most filmmakers. In order to overcome extreme economic difficulties, filmmakers frequently work in other occupations, abandon their jobs to participate in film production, and then return to film production. Of course, poverty continues during filmmaking. Examples of this include Park Jungha's "NOMANSLAND," Lee Hungyu's "Big Pie, sharing the Korean Film Industry," and Yoe Gyundong's "Silk Shoes." These movies illustrate the gap between the actual self and the ideal self through movie reproduction.

Some films show the character's willingness to solve economic problems by completing films, but when producing low-budget, art, and documentary films, they give up solving the current financial difficulties to achieve the goal of purely completing the film without expecting monetary compensation.

In reality, for film production workers who struggle to secure stable jobs due to the nature of project-based labor, there is always a period of unemployment, and it is often observed that they survive through unemployment benefits or other part-time jobs. The lack of financial leeway is mostly the same regardless of rank.

4.1.6. Conflicting egos among production workers (actual self-concept)

Korean filmmakers often compete and conflict, instead of harmonizing. This may be an exaggerated reproduction for the dramatic effect of the film. Conflicts between the higher ranks and the lower ranks mostly appear in the form of exploitation or unfair instructions, and most of the lower ranks often end up conforming. This is a good representation of the reality of film production. It is common for staff members to be reprimanded by the director and conflict with production companies and investment companies over schedule and budget issues. In addition to this, many students who produce movies for graduation are criticized by professors, who are in charge of the production. Examples of this include Hwang Minho's "Gimcheolsujuyeon" and Kang Naye's "So-hwa: A little flower."

The most frequent conflict depicted in the movie scene occurs among those in the same ranks. However, filmmaking takes precedence over anything. The characters eventually show a willingness to risk not only relationships with team members but also illegal things if necessary. There have been many instances in which the staff view other team members as stepping stones for success. Even if a team member left the production site due to conflict, they hire someone else to complete their movie.

Conflicts with people outside the filmmaking often end up unresolved, but often result in narratives that resolve conflicts with colleagues in the filmmaking. This is due to the fact that they are all characters in the same filmmaking industry and have finally shared the same avitus. Above all, they are in a position to join forces in the face of the big title of filmmaking.

4.1.7. Successful Self (Ideal self-concept)

No matter what the difficulties were, the characters would overcome and succeed based on the conflict and desire for success. Success here was primarily illustrated as the desire to make films appreciated by a large audience, as well as the desire to exert influence in the film industry. As a result of a successful movie, wealth and honor appears to be typical clichés for a happy ending. Examples of this include Bae Giwon's "Daejeon Romantic Comedy" and Lee Byeonggi's "Sound, Place and Cinema."

The most complete form of the social image filmmakers want to embody is being rewarded with various achievements. They undergo extreme precarity at work, but they want to be praised by film awards or critics for their

response. The external success of Korean films and the gaze of others are powers that are symbolic outside the field of cultural production. In particular, an award at a film festival not only equates to recognition in the film industry but also in other fields. Film festival awards represent a reward for economic, artistic, and political interests within, as well as symbolic power of the mainstream ruling elite from the outside. In his film reproduction, Bae Ki-won captures the desire to screen at the Cannes Film Festival, which all filmmakers dream of.

On the other hand, although film production workers who had succeeded in the past and enjoyed everything fell, a considerable number of filmmakers made a successful comeback. The formula here was that even if a filmmaker fails, they will succeed again through a movie. There are times when they leave the movie scene and do other things, but this was of a temporary inevitable character, and there was not a single story in which the character succeeded in an industry other than filmmaking.

4.1.8. A filmmaker as an artist (ideal self-concept)

There are many examples in which filmmakers make no compromises for art. In particular, they are often in conflict with investment companies, and even if they are politically persecuted, they end up completing a movie that they want to at the end. In choosing between art and box office success, characters would choose art. This is what filmmakers strive to appear as in terms of their identity and occupational identity to the outside world. In the movie, the artistic identity of filmmakers is fueled by the concept of passion. Pursuant to their desire to make a good film and amid the various instabilities that hinder it, the character eventually creates the film through passion. They distinguish themselves from others, and resolve their own creative needs through activities in the space of cultural production, not in general social space. Examples of this include Lee Hungyu's "Big Pie, sharing the Korean Film Industry" and Shim Chanyang's "Behind the dark night."

In most movies, the word art does not appear directly in reproduction films. However, it was possible to observe an artist's professional identity blossom in their pure pursuit of cultural capital at the expense of other economic capital with a different ego from others.

4.2. Movie workers responding to precarity

Film production workers in the film also strive to accrue human capital and social capital, just like actual workers. To begin with, they accumulate human capital, which is cinematic technology, through observing cinematic theories or evaluating films while watching them. Sometimes, they learn and practice cinematic while attending a film-related department at a university. However, this process is not easy. They do not have enough time to fully accrue human capital. Their depiction of watching movie-related books on the bus and analyzing movies while eating, actually represents a lack of time and capital for human capital.

It is more interesting to see how characters accrue social capital in the movies. In the end, film production is made possible through the collection of social capital, but most of the characters take opportunities again through personal connections. There were many cases where seniors called and offered them opportunities with their existing connections; if there was no opportunity, the characters organized a filming team themselves. The fact that social capital was significant to filmmakers was crucial. Resolution of all conflicts begins with the connections between filmmakers and ends with the completion of the film.

4.3. Does film reproduction reflect reality? - a reflection of the times

The historicity of one's own time and space is reflected in the fact that any film is a social product reflecting a specific era. Even in the case of commercial films that do not directly reflect history, they are reconstructed into scenarios based on creativity that inevitably take into account the historical context. Filmmakers who illustrated their own stories in movies had no choice but to reflect on their times. In particular, the historical contexts of key important eras in the South Korean movie industry were directly reflected in the reproductions.

First of all, 2000 to 2004 was a time when Korean film production completely changed. Since the IMF, many companies have been restructuring on a large scale; financial capital began to invest directly in major film companies. While the film industry was previously based on producers, they now were heavily centered on investment distributors of large companies. The framework of multiplex-oriented investment, production, distribution, and distribution was built. However, Korean film production workers who were alienated from such a large company-centered system were desperate. These images appear in reproduced films created during this period. Kim Jin-moo's "Last Nature" expresses skepticism about filmmaking itself, and Hong Sangsu's "Virgin Stripped Bare by Her Bachelors" also depicts a girlfriend who is disappointed by her boyfriend's incompetence as an independent film producer.

From 2007 to 2011, it was referred to as the "barley hump" of Korean movies. Blockbuster films with a total production cost of more than 5 billion won failed to hit the box office, recording the lowest return ever. This rapidly reduced investment. During this period, the number of productions themselves was reduced and production was even ceased. When there was a lot of investment made in the film industry, many schools founded film-related departments. Graduates of this period, however, now had nowhere to go. Therefore, reproduced films from this period mainly depict features such as the crash of box office hits Yoe Gyundong's "Silk Shoes," the economic difficulties of filmmakers, Lee Hungyu's "Big Pie, sharing the Korean Movie Industry," opposition of acquaintances in joining the film production

business "Dimmer." It was during this period that Woo Seok-hoon and Park Won-il's book "The 880,000 won Generation" (2007) emerged. In 2011 a screenwriter decided to commit suicide, leaving a suicide note saying, "Give me leftover rice and kimchi."

Upon the boom of the Korean film industry in 2012, the market share of Korean films also rose to 50 percent. Most of the top box office films were Korean films. Therefore, from this time onward, film reproductions centered on the conflict and desire among filmmakers "Cheer up Mr. Lee", or situations faced during the production "18 Anti Lotte," rather than the financial difficulties depicted previously.

Since 2013, Korean film production workers expanded into the global market. Works such as Bong Joon-ho's Snowpiercer (2013) and Okja (2017) were introduced into the Hollywood system and Korean films won awards at various overseas film festivals in Korean films. As such, movies such as "I was originally going to film a romantic comedy in Daejeon" depicts the story of a filmmaker whose scenario was adapted into a film screened at the Cannes Film Festival [6].

CONCLUSION

Through an analysis of film reproduction, the types of precarities Korean filmmakers face can be categorized as follows.

Table 3. The precarity of Korean filmmakers

Social spectrum	Poor film production environment
	Conflict among parties of interest
	Flexible life
Private spectrum	Discontinued relationships
	Financial struggles

They must endure poor working conditions—not only physical struggles of movie production, but also personal relationships as a result of labor. The work itself is unstable and is therefore flexible. Their lives become flexible as movies are produced on a project-basis, over a few months. Laborers end up discontinuing relationships as those around them view them in a negative manner. Thus, they can also suffer from economic hardship.

From an analysis of filmmakers utilizing the self-concept of Hawkins et al. (1989), the following results generally appeared to be true.

Table 4. Self-concepts of Korean filmmakers

Self-concept categorization	Question	Self-concept
Private actual self-concept	How I actually see myself	A worker who feels unstable, but pursues art.
Private ideal self-concept	How I would like to see myself	An artist filmmaker that has earned honor and wealth after a successful film
Social actual self-concept	How others actually see me	A filmmaker who pursues art
Social ideal self-concept	How I would like others to see me	An artist filmmaker that is honored through a successful film

In conclusion, all Korean filmmakers feel precarity. Their films reflect the times. They all want to create a successful film and recognize the high-status films have compared to other media. The greatest incentive for filmmakers to overcome the industry's precarity is to undertake creative work in order to follow their dream and craft. However, at the same time, as the characteristics of an artist are self-exploitative, filmmakers privately want to pursue both honor and wealth, but are unwilling to reveal that they are pursuant of wealth towards others.

ACKNOWLEDGEMENTS

This article is based on Kyuha Ryoo’s 2022 Ph.D. dissertation at the Department of Communication, Seoul National University.

REFERENCES

Korean Film Council. (2021). Survey on the Working Environment of Film Staff 2020. Korean Film Council, 93.

Korean Movie Database. <https://www.kmdb.or.kr/>.

Rosenberg. (1979). *Conceiving the self*, Basic Books. https://www.amazon.com/Conceiving-Self-Morris-Rosenberg/dp/046501352X/ref=sr_1_1?crd=1GED1NPPRDZQU&keywords=Conceiving+the+self&qid=1653925829&sprefix=conceivin+the+self%2Caps%2C240&sr=8-1.

Hawkins, Best & Coney. (1995). *Consumer behavior-Implication for marketing strategy*. Business Publications. https://www.amazon.com/Consumer-Behavior-Implications-Marketing-1992-01-03/dp/B01F7YG6D8/ref=sr_1_1?crd=177P2Q7KTNKNL&keywords=hawkins+Consumer+behavior-Implication+for+marketing+strategy&qid=1653925905&sprefix=hawkins+%2Caps%2C246&sr=8-1.

Korean Film Council. (2021). Survey on the Working Environment of Film Staff 2020. Korean Film Council, 28.

Kim Hyung-suk, Kim Kyung-wook, Jang Byung-won, Lee Do-hoon, Lee Seung-min, Kim Sung-hoon, Han Sun-hee& Son Hee-jung. (2020). *21st Century Korean Films*. Alfie.