

DMZ Docs and Contextual Environments

Nayun Kim, Sangheon Kim and Jae Yeong Lee

*Hankuk University of Foreign Studies,
107, Imun-ro, Soeul, Korea*

luce728@naver.com shkim@gcrc.kr jylee@hufs.ac.kr

Abstract

The DMZ Korean International Documentary Film Festival is a film festival held in the Korean DMZ, the only demilitarized zone in the world, and in the vicinity. DMZ is the only Demilitarized Zone in the world, where the reality of national division into North and South can be known. Cultural resources and context of DMZ are considered which is foundation of DMZ DOCS contents. The value of DMZ and the context of DMZ Docs presented in this study will contribute to discovery of diverse subject matters and values as well as planning and development of contents suitable for the ecological environment of the area.

Keywords: *DMZ Docs, DMZ, DMZ cultural resources, DMZ context*

1. Introduction

The Korean DMZ is the only demilitarized zone in the world, which is a place of historical scene where people can see the reality of division into the north and the south. It is a symbolic space which shows Korean War, one of the biggest tragedies in the modern history, is still ongoing, and is also a symbol of peace, life and communication being a demilitarized zone untouched by human hands for 60 years. Panmunjeom located in the DMZ is a space that connects South Korea and North Korea and is one of the tourist attractions in Korea most preferred by foreign tourists. DMZ Korean International Documentary Film Festival (hereinafter "DMZ Docs") is a film festival held in the Korean DMZ, the only demilitarized zone in the world, and in the vicinity. It is a film festival specialized in documentary genre, of which the vision is harmony of the world people under the slogan of peace, life and communication. It is not too much to say that the spatial distinctiveness of the DMZ has had a great effect on the result of DMZ Docs held 4 times since 2009.

The objective of this study is to determine the identity DMZ Docs should have by looking into the relation between DMZ Docs and the regional characteristics of the DMZ. We have inquired into what connectivity there is between the space DMZ which symbolizes war and peace and DMZ Docs, in what way the symbolism the space DMZ has should be reflected on the film festival, and, reversely, what meaning DMZ Docs event can give to the space DMZ.

This paper is composed as follows: We look into the contents of DMZ Docs in Chapter 2, analyze cultural resources of DMZ in temporal, spatial, historical, cultural and social contexts in Chapter 3, and inquire into the relation between the contents of DMZ Docs in 2012 and the contextual environment of DMZ in Chapter 4, before making a conclusion in Chapter 5.

2. DMZ Docs and DMZ

A film festival is a place of festival where movie makers, audiences and films meet together to communicate with each other. An event named 'festival' is an open space created to allow people to gather and empathize with each other. In this space, movie actors and directors are invited to meet with audiences in person, where they attempt intercoursing with movie makers. A film festival brings an effect of elevation in the awareness of the region in which it is held, and serves as a momentum to generate and maintain public interest in film industry. After local autonomy is enforced, as one of the plans to invigorate the local economy and to form a sense of fellowship of the local residents, each region opens a film festival as a festival which represents the region utilizing culture as an economic means.

In the name of an international film festival, the name of the region is included without fail. The film festival held in Cannes, France, is called 'Festival de Cannes', the film festival held in Berlin, Germany, is called 'Berlin International Film Festival', and the film festival held in Pusan is called 'Pusan International Film Festival'. A film festival is growing in size together with the history and culture of the city, and develops into a festival which represents the region. DMZ Docs is a film festival held in the vicinity of the DMZ, the demilitarized zone of the only divided country in the world.

In the DMZ which is a space of division, confrontation and tension, it uses peace, life and communication as the symbols, though paradoxical. It is a festival specialized in documentary born together with the regional characteristics of the DMZ, and is held in the autumn every year since 2009. The film festival can be largely divided into film festival program sector, event opening sector including opening ceremony, closing ceremony and subsidiary events, film industry related sector, and audience related sector. The main contents of the DMZ Docs held for 7 days from September 21 to 27, 2012, were as follows:

First, in DMZ Docs, superior works carefully selected among diverse documentary films from each country in the world are shown. For the fourth DMZ Korean International Documentary Film Festival, 665 movies from 80 countries have entered, among which 115 movies from 37 countries strictly selected reflecting the identity of the film festival have been shown. The film festival program in this year consisted of diverse sections such as 'Global Vision' which introduced the competitive sector (international competition, competition of Korean movies, and competition among movies produced by teenagers), superior works of masters, and the latest controversial works, 'Gaze of Asia' which showed the present address of Asian documentaries which bound forward recently, and 'Special Showing of Polish Documentaries' which shows a collection of documentaries of Poland, a traditional strong producer of documentaries. In the aspect of the themes of the program as well, while there were many movies focused on the conflicts and disputes of DMZ in the past, the width and subject matters were widened to environment, poverty, discrimination and corrupted judicial system in this year. This means that the film festival is making efforts to become a film festival which widely covers the documentary genre breaking away from the political and social ideologies, and to closely breathe with public through documentary films.

The characteristics of a film festival can be demonstrated through opening and closing ceremony as well as various planned events. The opening ceremony of the fourth DMZ Korean International Documentary Film Festival was held in Dorasan Station Building. The Dorasan Station located in the CCL is the northernmost railroad station and is a historic and cultural space represented as a place symbolizing peace, and adds to the meaning of the DMZ film festival incorporating temporal, spatial and social context of the DMZ.

In addition, the DMZ Korean International Documentary Film Festival is thriving to be recognized as the key Asian film festival through communication between film directors and

audience, and support for teenagers' production. In long run, it is blooming to become the key film festival in all Asia.

DMZ Docs is a chance for the inborn natural and environmental factors of the DMZ vicinity to combine with the film culture festival to make the individuality of the region clearer. It also becomes an important policy of the region of trying to invigorate local economy and form a sense of fellowship of the local residents on the bases of unique history and culture of the region the film festival is held. In particular, the cultural identity of the film festival is established by using the name 'DMZ', and a uniform image can be cast off by attempting to differentiate it from other film festivals. It further shows the possibility of growing into a cultural festival which implants an impression that it is the culture of our region and, at the same time, on which the regional characteristics are well reflected. In the next chapter, we would like to look into the regional characteristics DMZ Docs has dividing them into temporal, spatial and social contexts paying attention to the point that DMZ Docs is a film festival born on the basis of regionality.

3. Consideration on Cultural Resources of DMZ

DMZ (Demilitarized Zone) is a military buffer zone between South Korea and North Korea created as a result of Korean War. This area is a demilitarized zone where arming is prohibited by an international convention or an agreement. The DMZ shows us the reality of South/North division. While the DMZ of today shows us the reality of confrontation and severance, the DMZ will change to a space of reconciliation and cooperation in the future. For example, the DMZ which became a ruined land after the war is a repository of world eco-tourism and biotic diversity now 60 years later, and will reborn as a space which symbolizes peace, life of ecological environment, and communication; a space with vitality of nature which cures the pain of the war, and which is the passage of South/North exchange and harmony; a space of integration which connects South and North; a space of peace from a space of war; and a space of win-win and harmony.

Though it is difficult to analytically list the roles/functions of DMZ and the elements of resources that provide such roles/functions as they are mutual connected, the locational/spatial, historic/cultural, ecological/environmental and war/security related resources of the whole area of DMZ can be stereotyped in spatial, temporal and social contexts as follows:

3.1 Spatial Context of the Whole Area of DMZ.

The whole area of DMZ means the demilitarized zone in a broad sense. It includes the controlled and protected area (CCL: Civilian Control Line) pursuant to the Protection of Military Bases and Installations Act) and the border area pursuant to the Border Area Support Act. At present, the area of DMZ is about 907 km², and there is no barrier like a barbed wire fence on the MDL (Military Demarcation Line) itself. However, though the southern limit and the northern limit barbed wire fences are installed 2 km away from the MDL respectively and the 4 km space between them are physically closed, it is an open space ecologically, culturally and historically.

At present, as the area to the south of the MDL is under the control of the Military Armistice Commission (MAC) of UN, entry into the DMZ is not possible without getting a permit from the MAC and the total number of persons allowed to enter the area at one time cannot exceed 1,000. The CCZ (Civilian Control Zone) is a control and protection area established within 10 km to the south of the MDL wherein general activities of civilians such

as entry are restricted, and the designated area within 25 km to the south of MDL (about 4,904 km²) is classified as a Military Installations Protection Zone. The Border Area, at present, lies over 15 cities and guns of Gyeonggi-do, Gangwon-do and Incheon Metropolitan City, and is largely classified into DMZ, and the northern and southern areas of CCL, and the whole northern area of CCL and a part of the southern area of CCL are managed being designated as a Military Installations Protection Zone.

3.2 Temporal Context of DMZ

DMZ was installed by the provision of Paragraph 1, Article 1 of the Armistice Agreement concluded on July 27, 1953 after the Korean War was stopped, which reads "Occurrence of accidents which may cause recurrence of hostile actions shall be prevented by setting a MDL and by both parties retreating 2 km from the MDL respectively to establish a DMZ between the hostile countries as a buffer zone." The Korean DMZ means the military buffer zone of about 300 million pyeong established between the southern and northern limit lines 2 km away to the south and north from the MDL which extends over 155 miles (about 248 km) from the estuary of Imjin River to the west to Myeongho-ri, Goseong of the East Coast [Unification Observatory].

The year 2013 is the 60th year from the time the DMZ was built after conclusion of the Armistice Agreement. The space across 4 km depth and 155 mile length which has not been touched by human hands for 60 years is reborn as a space of demilitarized, peace and ecology. During the excavation, the Jangdan Station for which a research was conducted recently after access to it had been controlled being located in the DMZ still looked the way it did when the Korean War broke. People are also asserting the necessity for continuous conservation of this space even after unification when DMZ is no more needed, paying attention to its symbolic meaning and the possible ecological change. That is to say, the DMZ is a living museum which contains 60 year time after the Korean War untouched.

3.3 Social Context of DMZ.

We looked into the social context of DMZ cultural resources dividing them into people of the DMZ, ecological and environmental resources, historical and cultural resources, and war-national security culture resources.

(1) Residents of DMZ

The CCL villages in the whole area of DMZ belong to Paju-si, and Yeoncheon-gun of Gyeonggi-do, and Cheolwon-gun of Gangwon-do under the administrative district system, and total 1,049 households and 2,651 persons are residing in 10 places including the Village of Freedom (Daeseong-dong Village) located in the DMZ, and most of the residents are engaged in farming.

(2) Ecological/environmental Resources of DMZ

The ecological system of the DMZ is evaluated to be a global ecological area as a space which symbolizes the recuperative power of nature. At present, the government and Gangwon-do are endeavoring to realize designation of DMZ as a 'UNESCO Biosphere Reserve'. Total 1,930 species of diverse living things such as endangered rare species including 151 families/2,451 species of plants, 16 families/45 species of mammals, 29 families/260 species of birds, 12 families/31 species of amphibians and reptiles, and 35 families/143 species of fishes are inhabiting in this area.

Moreover, as there are 12 natural monuments, 3 natural reserves of 287,741,346 m² size, and there is a place designated as an Ecological and Scenery Conservation Area, it is also a superior ecological area selected by the Ministry of Environment. As it has been almost free of artificial influence because there has been no human approach for a long period of time since the armistice in 1953, it has an important function for academic research on ecology or in the aspect of education, tourism and environment.

(3) Historic and Cultural Resources of DMZ

There are numerous cultural resources such as remains and records related to the stream of times from the epoch of three kingdoms to Joseon Dynasty, and 43 state designated cultural assets, and 21 city/province designated and non-designated cultural assets are distributed over the area. Historic and cultural resources are evenly distributed over Paju-si and Yeoncheon-gun of Gyeonggi-do, and Cheolwon-gun, Hwacheon-gun, Yanggu-dun and Goseong-gun of Gangwon-do, and, as we can say the history of Korea starts from the basins of Imjin River and Hantan River which are CCZs, it is utilized as an element of education and tourism.

(4) War/Security related Resources of DMZ

The resources are divided into the remains and traces generated during the Korean War (6.25), the underground tunnels and infiltration routes, and observation decks/observation posts made under the divided situation after the war, and the symbolic icons built praying for peace. The observation decks/observation posts made after the war are used for military purpose and as observatories for tourists. Among those, Dorasan Station, a symbol of peace, is the northernmost station of railroad located at Dorasan-ri, Gunnae-myeon, Paju-si, Gyeonggi-do, within the CCL, which connects Seoul and Sinuiju. It is a place which became a representative symbol of peace after George W. Bush, the US president, who visited Korea in 2002 had an event of signing on a railway sleeper, and a symbol of longing for unification of Han Peninsular after the visit of the late president Kim Dae-jung.

Table 1. Cultural resources of DMZ

Type of Resources		Resource Elements	Summary	Resource Examples
Ecological-Environment Resources	Level of Number of Species of Living Things	Biological Diversity	Total 2,930 species of living things comprised of ▪ 2,451 species of plants, ▪ 45 species of mammals, ▪ 260 species of birds, ▪ 31 species of amphibians and reptiles, ▪ 143 species of fishes, are inhabiting.	All species of living things in the DMZ, Red-crowned cranes, Spoonbills, goats, etc.
		Endangered Species	Total 82 endangered species comprised of ▪ 14 species of plants, 11 species of mammals, 41 species of birds, 5 species of amphibians and reptiles, 11 species of fishes, are inhabiting. ▪ Natural monuments of 6 species of mammals, 31 species of birds and 2 species of fishes are inhabiting.	
		Rare Species	▪ 95 rare species of plants and 2 rare species of fishes are inhabiting.	
	Level of Ecological System	Specific Habitats	▪ 12 natural monuments (including 3 natural reserves), 7 forest genetic resource reserve, 1 wetland protection area and 2 ecology and scenery conservation areas.	Forest, soil and river basins in the DMZ, etc.
		Forest/Soil	▪ Forest and soil environment in the whole area of DMZ	
		Wetlands	▪ 31 wetlands	

	Level of Scenery	Habitats Connectivity	▪ DMZ space which forms the east-west ecological axis	Water surface scenery, columnar joints and forest scenery in the whole DMZ
		Peculiar Scenes/ Geographical Features	▪ Watersides, wetlands, forest scenery and columnar joints	
Historic/Cultural Resources		Historic/ cultural Resources	▪ 43 state designated cultural assets ▪ 21 city/gun designated and non-designated cultural assets	Historical sites such as Prehistoric remains, Royal tombs, and Mountain fortress, and cultural assets, ferries
		Culture of Divided Society	▪ 10 CCL villages/2,651 residents ▪ Military culture, military facilities, etc.	Villages and military facilities
War/Security related Resources		War Remains and Traces	▪ Panjunjeom, Bridge of Death, Bridge of freedom, Gyeongui Line locomotive, angle of intersection of Gyeongui Line Bridge, Jangdan-myeon Office, Old Jangdan Station site, Freedom House, bridge of electric railroad in Geumgang mountain, Station building in Sintan-ri, Janggun ferry, Bridge of No Return, etc.	War sites and records, Panmunjeom, Gyeongui Line locomotive, End point of railroad, Bridge of Freedom, and DMZ itself
		Symbolic Icons of Division	▪ Underground tunnels/infiltration route, observation decks/observation ports, monuments, symbols of peace in the whole area of Imjingak, etc.	DMZ itself, Observatories, Underground tunnels, and Dorasan Station

Though DMZ is a site of confrontation and conflict historically remembered together with the war, it is paradoxically a place having a potential of communication and coexistence. The intangible value elements of the residents and soldiers who create unique life culture within the topography, scenery and living things in the DMZ, numerous historic remains and stories they contain, and controls and restrictions, mutually and complexly influence each other under the spatial, temporal and social contexts.

4. Relation between the Contents of 2012 DMZ Docs and the Contextual Environment of the DMZ

We looked into the cultural resources of the DMZ in spatial, temporal, historical, cultural and social contexts. We looked into the relation between the role and function of the contextual characteristics of the DMZ resources and the 4th DMZ Docs.

The first is the correlation (relationship) between the spatial context of the DMZ and DMZ Docs. DMZ Docs is a film festival held with the spatial background of the Korean DMZ which is the only demilitarized zone in the world. Opening a film festival under the theme of "Peace, Life and Communication" in the only area in the world which symbolizes division, confrontation and tension contributes to changing the image of the DMZ to a positive side.

For example, in the 'Sangsangdonghwa: Angel, Solider & Flower Tank' parade of author Lee Yong-baek which is a planned event of DMZ Docs, a tank which is a symbol of war is decorated by flowers to contain a message of peace and parades with citizens in one. That is to say, Sangsangdonghwa is a title with dual meaning which connotes the reality of division, and contains the sense of subject that, though it looks like coexistence of things different with each other, say war and peace, the reverse sides are one after all.



Figure 1. Event of DMZ Docs : 'Sangsangdonghwa: Angel, Solider & Flower Tank'

The official poster of DMZ Docs is also worthy of notice. In the poster fully filled with gorgeous flowers, we can see a soldier holding a rifle whose whole body is camouflaged with a flower pattern military uniform. The image in the poster is created by citing a work of an artist, and has a meaning in that DMZ Docs opened in the DMZ which can be said to be a painful scar of Korean history raises the voice of peace and prays for coexistence through documentaries. In the aspect of the themes of the film festival programs as well, there are diverse subject matters such as environment, poverty, discrimination, and corrupt judicial system around conflict and dispute of the DMZ. That is to say, harmony of DMZ which is a space where nature and ecology, joys and sorrows of life in a conflict area, peace, and diverse communication exist with documentary genre makes the most of the DMZ space's characteristics and creates a synergy effect.



Figure 2. The official poster of 4th DMZ Docs

Third, we would like to look into the correlation between the social context of the DMZ and DMZ Docs. An example is the Dorasan Station where the opening ceremony of the 4th DMZ.

The second is the film festival characterized by documentary genre. DMZ Docs is a film festival specialized in documentary genre. Documentary was defined in the first conference of the World Union of Documentary held in 1948 as "Photographing based on facts, or all the methods of recording the circumstances of reality through truthful and reasonable recomposition".

A documentary is a time record of living history. The DMZ is a historical scene. Therefore, DMZ Docs can be seen as setting out a time travel in a living historical scene. The DMZ which almost has not been touched by human hands for 60 years is a space which still looks the way it did when the Korean War broke. It is also a contradictory space which contains the intense worries of today while keeping the records 60 years old untouched. It is a space controlled by UN, and at the same time a space where civilians are inhabiting. A considerable portion of such diverse properties conform to the value pursued by documentary films. In the times of fusion when the Internet, communication and broadcast are fused and communication of the public with originators such as UCC has become important, an international documentary film festival opens the door for movie makers to communicate with world people under diverse subjects such as politics, economy, society, history, culture and nature, in that documentary is the field in which participation of the public is realized first.

Docs was held. Dorasan Station located at the northern end of the DMZ is a representative place which symbolizes the wish of unification. The place where the opening ceremony has been held adds to the meaning of the DMZ film festival together with the temporal/spatial contexts and social context of the DMZ. In order to conduct an event in which civilians participate in an area controlled by the Armed Forces, cooperation of the Armed Forces is essential. If security is considered the biggest objective under the circumstances of confrontation, it will be difficult to carry out an event in the DMZ in which many civilians

participate. However, the fact that the commander of the relevant unit has participated in the event in person and has taken the trouble to guide numerous visitors including foreigners has a symbolic meaning which shows that this area does not simply exist only to prevent military engagement but for coexistence and peace.

The DMZ People Exhibition of Photographer Kim Joong-man, one of the special events of the film festival, was a photo exhibition where the photos of the landscapes taken in the DMZ of the only divided area in the world and of the looks of the people who have lived there were exhibited with the 60th anniversary of ceasefire ahead. He showed the spatial paradox of the DMZ casting new lights on the value of the DMZ which was a symbol of cold war and division by taking pictures of the ordinary figures of the daily life in the village located in the DMZ. Though it is a space where military units are stationed in and which is divided by the barbed wire fences, the fact that civilians are living in the area symbolically shows that this space is not to simply prevent military engagements but a space to achieve and maintain peace. The fact that daily farming is carried out in the demilitarized zone means that the residents living in the area are not considering the area as a space through which they are temporarily passing but as an area to settle down in.

In these examples, we can see that the various contexts which the DMZ contains are acting as a space conforming to the values pursued by DMZ Docs. Also, we expect that the values of the region can be drawn out more positively by letting such values stand out more through DMZ Docs and the meaning of the DMZ be more widely understood, and expect the area to eventually become a space of culture in which peace settles down.

5. Conclusion

A film festival has to play the role of not only publicizing movies but also publicizing and invigorating the region. Only the film festivals for public based on regionality can be sustained. The importance of the region in a film festival is closely related to geography, history, culture and people in the region. Invigoration of a region can be defined as a process, carried out spontaneously by the residents in the region, of re-discovering tangible and intangible resources unique to the region, establishing the identity of the region through campaigns and businesses of commercializing such resources, reproducing economic and social vitality of the region by promoting mutual exchange between regions. and eventually improving and sustaining the quality of living and pride of the regional residents.

DMZ Docs has achieved a result, say opening of the event 4 times, together with the regional name, 'DMZ'. The DMZ is an area created by the result of Korean War. The historical, cultural, ecological and environmental backgrounds unique to this area give a special value as cultural resources. DMZ Docs is a documentary film festival which has the diverse values of DMZ as the background. In addition to the essential events of a film festival of publicizing new movies, discovering hidden movie makers, and domestically and internationally exchanging movies, it is contributing to re-discovery of the values of the DMZ through diverse programs of which the motive is the DMZ.

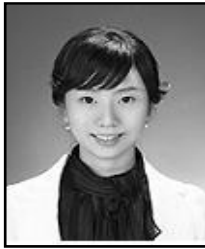
The diverse contexts of the DMZ presented in this study have an effect on the values DMZ Docs is pursuing. The diverse programs of DMZ Docs also mutually influence in converting the DMZ into a cultural space. On the basis of this, the identity of DMZ Docs too should be continuously established in the future together with the deliberation on the way it can grow to a cultural festival on which the history and culture unique to the region are well reflected.

In this paper we show a spatial context hierarchy and spatial registry model for spatial context representation. This study expected to be the beginning of context representation that can be utilized to present the content of such a hierarchy of context.

References

- [1] S. -r. Choi and E. -j. Park, "Conservation Values of Major Resources in the Korean DMZ and its Vicinity", RIG-GRI, (2010).
- [2] H. -c. Sung, *et al.*, "A Study on the Conservation of Natural Environment & Ecotourism on DMZ", GRI, (2007).
- [3] D. -h. Kim, *et al.*, "Report on Performance Analysis of The First DMZ Korean International Documentary Film Festival", Gyeonggi-do, Gyeonggi Film Commission, (2010).
- [4] D. -h. Kim, *et al.*, "Report on Performance Analysis of The Second DMZ Korean International Documentary Film Festival", Gyeonggi-do, Gyeonggi Film Commission, (2011).
- [5] H. M. Kim, "Pusan International Film Festival's growth and change", Pusan National University, (2010).

Authors



Nayun Kim

Dept. of Global culture and contents, Hankuk University of Foreign Studies, Seoul, Republic of Korea, Ph.D Student

E-mail: luce728@naver.com



Sangheon Kim

He received B.S., M.S., and Ph.D degrees in Computer Science from Soongsil University, Korea in 1992, 1994, and 2000 respectively. Since 2000, he has been a director of R&D for NuriMedia, a Knowledge Contents Publishing Company in Seoul, Korea. And also since 2006, he was an adjunct professor of Hankuk University of Foreign Studies, Department of Global Culture and Contents. His current research interests include Cultural Informatics, Cultural heritage and museum informatics.



Jae Yeong Lee

Dept. of French, Hankuk University of Foreign Studies, Professor

E-mail: jylee@hufs.ac.kr